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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

[illegible] - 8 1931
[illegible] DIVISION

The FORGETTING ISLE

An Appraisal of Hollywood

by Martin Quigley

FIRST PRODUCT PLANS FOR NEXT SEASON

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VIVA VILLA!

Shout it from the house-tops!

The World Premiere $2 Presentation on Broadway starts soon at the Criterion Twice Daily.



LEO MARCHES ON!

START SPRING SHOW SEASON WITH A WHOOP!

Ladies and Gentlemen

OF THE PICTURE-GOING PUBLIC

Here come the big shows! . . . The Palace Theatre's SPRING ENTERTAINMENT SEASON starts in real earnest this week!

Out of consideration for hundreds of my patrons who otherwise would have been forced to miss them, I HAVE DELAYED PRESENTATION OF MANY OF THE FINEST CURRENT SCREEN ATTRACTIONS UNTIL THE WEEKS FOLLOWING LENT.

That is *one* reason why April and May will be Greater Movie months at the Palace.

Another reason is that Better Times are bringing Better Pictures! Because their business has noticeably improved, the Hollywood studios which produce my pictures can now afford better stories, more expensive casts, and more elaborate productions than for several years past.

So I don't think I am promising too much when I assure you that you will find *exceptional* entertainment in every one of the pictures listed below, which will be my principal attractions for the next ten weeks—

☐ **WONDER BAR,** *latest spectacular musical hit from Warner Bros., producers of "Gold Diggers" and "Footlight Parade."*

☐ **BARBARA STANWYCK** *in* **GAMBLING LADY,** *the story she waited 5 years for—featuring Joel McCrea and Pat O'Brien.*

☐ **HAROLD TEEN,** *film version of the the tremendously popular Carl Ed comic strip, with Hal LeRoy and 5 hit-song numbers.*

☐ **AS THE EARTH TURNS,** *'first bunkless picture', from the famous best-seller, introducing the lovely new star, Jean Muir.*

☐ **REGISTERED NURSE,** *thrilling melodrama of a nurse's "affairs" featuring Bebe Daniels, John Halliday, Lyle Talbot.*

☐ **20 MILLION SWEETHEARTS,** *funniest and fastest of all Warner Bros.' musicals starring Dick Powell, Ginger Rogers.*

☐ **RICHARD BARTHELMESS** *in* **A MODERN HERO,** *with Jean Muir, from the novel by famous Louis Bromfield.*

☐ **UPPERWORLD,** *by the man who wrote the sensational "Underworld," starring Warren William, Mary Astor, Ginger Rogers.*

☐ **JOE E. BROWN** *in* **A VERY HONORABLE GUY,** *with Alice White. Funnier than ever, but entirely different.*

☐ **MERRY WIVES OF RENO.** *More hilarious than "Convention City"; with practically the same cast of Warner Bros. comedians.*

However, if I am wrong in my opinion of these pictures I want to know about it. So I have placed a box opposite each title and I will appreciate it if you will save this list and after you have seen each picture rate it A, B, C, or D for "Excellent," "Good," "Fair," and "Poor," in the space provided.

Then after you have seen them all, send the marked list to me. It will help me immensely in selecting future pictures to suit your tastes . . . I thank you.

Sincerely,

Joe Showman

Manager, PALACE THEATRE

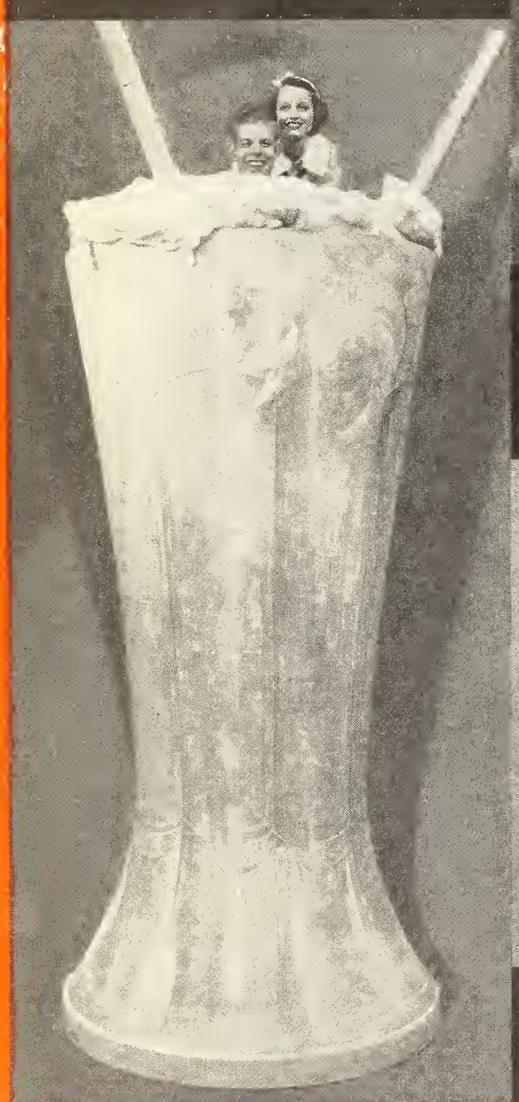
M.V.B. 20/III/35

RUN THIS AD NEXT MONDAY! . . BLOW UP FOR LOBBY!

BOY!–WILL THIS CAMPAIGN

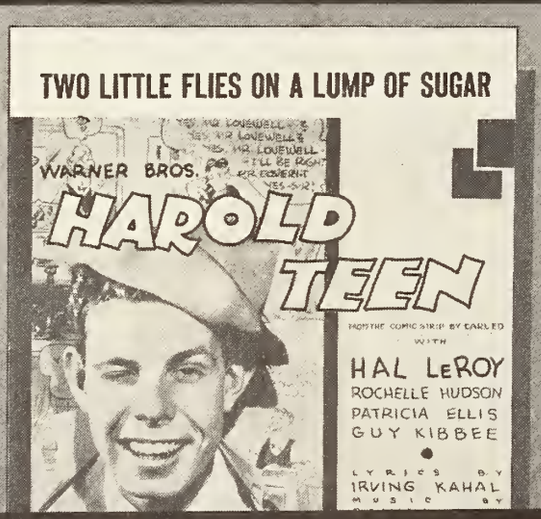
(It's cheap and easy to

40 LOCAL MERCHANT TIE-UPS





COMIC STRIP GAG CONTEST



SONG HITS

NEWSPAPER SERIES OF TAP-DANCING LESSONS



NATURALLY, THE EXPLOITATION NATURAL OF THE SEASON

HAROLD T

CARL ED'S 35,000,000-READER COMIC STRIP SET TO WORDS

Rochelle Hudson, Patricia Ellis, Guy Kibbee, Hugh Herbert, Hobart Cavanaugh.

DRAG 'EM IN!

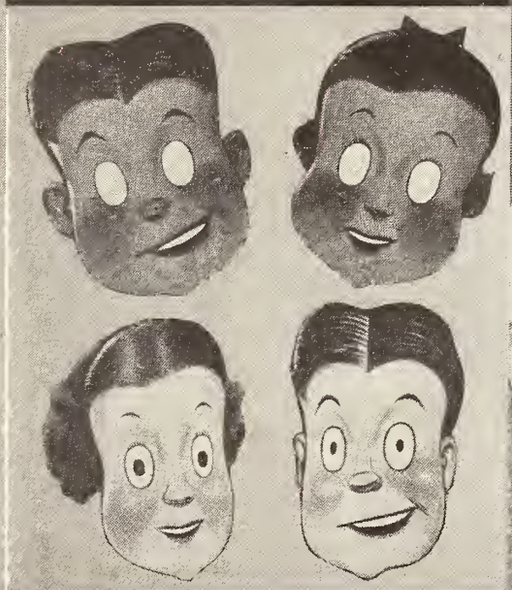
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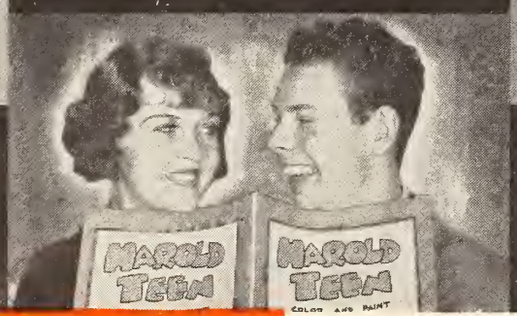


TABLOID COMIC SUPPLEMENT

MASKS OF THE COMIC STRIP CHARACTERS



HAROLD TEEN TOYS & GAMES





ALL-PURPOSE TIE-UP STILL

COMES FROM WARNER BROS!

EEN

AND MUSIC—WITH HAL LEROY

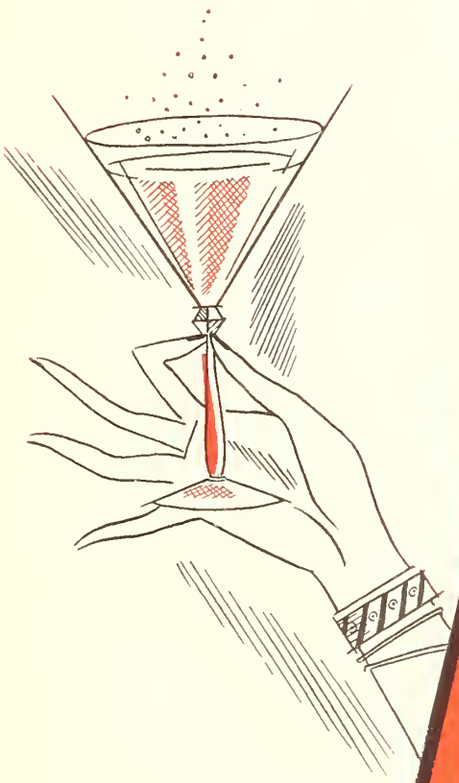
Directed by Murray Roth.

● *Need any nice fresh promotion ideas today? Here are just a few samples from the scores in the "Harold Teen" press book! . . .*

Vitagraph, Inc., Distributors

"Bottoms Up!"

TO A NEW ★ STAR



GRACEFUL
VIVACIOUS
DAINTY
NATURAL
★ CHIC ★

FOX

See pages 43 to 51

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MAR 30 1934

MOTION PICTURE HERALD

Vol. 115, No. 1 March 31, 1934

MRS. SHORT'S SHORTS

"AND ship me a couple o' fillers."

That has been all too often the manner in which the exhibitor booked his short product. The result of this careless practise, together with the common high pressure forcing of shorts by distributors, has resulted in a vast deal of very bad screen programming to the general detriment of the screen and the theatre.

Often enough this publication has pointed out that the customer in the seat out front does not make trade discriminations and he is as much annoyed with a bad short as he is with a bad feature, as long as it lasts. When he is not amused the show is a failure and it can fail inside of a ten minute short.

The short product available today ranges in quality from standards far above the average of feature production, in a few rare products, to levels of dumb incompetency miles below the worst dramas. The average of short quality is painfully low.

And all this makes of special interest the announcement from Dallas that Interstate Theatres, operating a hundred houses in the Southwest, have established a booking and programming office for the express purpose of adequately relating short product to the features in their presentations. Interstate is a part of the far flung Hoblitzelle organization. Mr. R. J. O'Donnell, general manager, makes the observation that as every showman knows, or should know, "the motion picture program should be made up balances and contrasts."

Incidentally this important new job in the Interstate organization falls to a young woman, Mrs. Paul Short, who has been press representative of the Majestic theatre, a big downtown house in Dallas. She will see all the shorts.

△ △ △

OPTICAL ADVENTURE

WHEN Cristoforo Colombo set out from Palos in Spain to sail the ocean blue to see where the beginning of West was, he gave the world centuries of romantic and magnificent tradition. Glory colored, too, the pennants of Magellan, Balboa, Captain Cook, Juan de Fuca, Frobisher, David Thompson — all that time-glamoured array of adventurous and merry explorers of the long ago. The world thrills to their memories even still. They were out to find the rest of the world that is ours. Time paints in a gorgeous patina.

But only the other day up in the factory town of Corning, New York, a crew of glass founders poured off a twenty-ton heat of glass for the making of the world's first two-hundred-inch telescopic mirror. And so science, not so glamoured by time and ignorance, signals anchors a-weigh on a greater adventure, an optical cosmic voyaging into space a million light years for every mile that Columbus sailed — ten times as far as any telescope has reached before. Maybe another four hundred years of earth-time away the story of this big day at the Corning glass factory will be glamoured tradition, too.

Meanwhile let us remember that the telescope and the camera are both cousins and partners, that the same miracle of emulsions which records for us the luring ladies of Hollywood, the trivialities of the gag-men and the earthy appeal of Broadway drama, also set down for us the records of the solar universe and the messages of infinities of glimmering universes beyond.

The motion picture camera and the great glass of Corning may reach to the far places together in the years to come.

△ △ △

VIVID SIMPLICITY

COLUMBIA'S "No Greater Glory," reviewed in a recent issue by our appreciative Mr. Gus McCarthy, is a definite evidence of the ability of the screen to convey high emotion, to tell stories of punch and power, without the commonplace resort to the technique of the grandiose. All too rarely do the makers of the motion picture dare such simplicity and poignant realism. Probably the pressures of our industry are all too much toward the burdening of screen drama with "selling point," material that makes posters and catchlines but does not make stories.

"No Greater Glory," with a cast of small boys and a story of a town lot conflict, is a microcosmic indictment of war, and more within the ken of the commonalty than "Civilization," "The Battle Cry of Peace" or "Intolerance." With the European pots boiling, and some sections of America simmering, the picture has a real timeliness.

Presumably because it is taken from a story by Ferenc Molnar the picture is laid in Budapest, but it might be anywhere in the world, including any American community.

To the screen it is more important as one more evidence that it does not take a million dollars to say something out loud. This picture is likely to prove as good as the showman makes it.

△ △ △

AND WHAT OF IT?

THE venerable Mr. Henry James Forman, pamphleteer for the Reverend Mr. William Harrison Short's Motion Picture Research Council, speaking in Westfield, New Jersey, remarked, "It is unfortunately true that 70 to 80 per cent of the films are based on stories of love, sex, or crime." May we ask, or need we, of Mr. Forman what most of the works of art, as reflections or derivatives of life, are based upon? If he and the Council are engaged in the suppression of love and sex they have taken on a job—and a thankless one.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

TO "OLDTIMERS"

The business is going back to "oldtimers" and away from "newcomers," last week in New York declared Louis Nizer, executive secretary of the New York Film Board of Trade, estimating 1,000,000 contracts are signed each year by distributors, the annual number of film shipments from exchanges 10,000,000. He stressed the importance of the unaffiliated exhibitor throughout the country. . . .

FILMED HITLERISMS

Expected to be ready in a week, Samuel Cummins is rushing work on "Hitler's Reign of Terror," a feature said to use the Cornelius Vanderbilt film. Understood in Mr. Cummins' possession is footage recently shot in Germany on narrow gauge, said to show alleged Hitlerian atrocities.

UNFAIR PRACTICE

Engaged in a legal set-to, United Artists is defending its action in taking "The House of Rothschild" from the Wometco theatres, of Miami, Fla., to roadshow after having confirmed playdates. Wometco obtained an injunction. Supreme Court Justice Thompson said it appeared to be unfair trade practice by United Artists.

OREGON ALLIED

At a meeting last week the following were elected officers of Oregon Allied in Portland: Guy Mathews, president; George Applebs, vice-president; William Cutts, secretary; Steve Parker, Guy Garrison, M. Mattacheck, Oscar Phelps, directors. . . .

LONDON THEATRE

Sometime next month the London Pavilion, one of the most famous of the city's music halls, will be demolished to make way for a new large theatre, to be erected by United Artists. . . .

FILM "REPORTS"

Watched with interest by Chicago film interests is the innovation begun by the Hearst "Evening American," under which straight "reports" rather than critical reviews on films are published. Father of the idea is William Hollander, Balaban & Katz advertising director. . . .

ROSENBLATT AT SMPE

Members of the Society of Motion Picture Engineers, meeting in annual spring session at Atlantic City, April 23 to 26, will hear as a featured speaker Sol A. Rosenblatt, NRA division administrator handling amusements. Presiding will be SMPE president Dr. Alfred N. Goldsmith.

SOUTHERN TAX

Declared by its legislative sponsors potentially to offer needed relief to theatres, a bill to relieve theatres of the present admission tax, and substituting a tax on seating capacity, has passed a third reading in the South Carolina legislature. The range: $1 a seat in towns of 1,500, to $2 a seat in towns of 30,000 or more. . . .

LIGHTNING AS STAR

Lightning plays the starring role in the two-reeler recently completed by General Electric Company, "A Modern Zeus," in which the atmospheric electrical discharge has been caught by the camera both in its natural cloud element and on an artificial stage. Made to illustrate how lighting has been reproduced, the subject is intended for visual instruction. . . .

WEDDING PRESENT

A delightful little Bel-Air (exclusive Los Angeles suburb) bungalow, with but 30 rooms, now equipped with projection room and theatre, and acres of lawn and a tennis court, was the modest little wedding present of Harry Warner, Warner company president, to daughter Doris and son-in-law Mervyn Le Roy, Warner director. . . .

In This Issue

Ample product is assured for 1934-35	Page 9
The Forgetting Isle—An appraisal of Hollywood by Martin Quigley	Page 11
55 pictures rejected of 343 reviewed, Mrs. Winter reports	Page 13
"Little Man" silent on specific code complains at NRA hearing	Page 10
Labor provisions of code take precedence over other contractual arrangements	Page 19
Pictures of Local Board members	Page 20

FEATURES

Editorial	Page 7
The Camera Reports	Page 33
J. C. Jenkins—His Colyum	Page 68
The Hollywood Scene	Page 27
The Cutting Room	Page 69
Asides and Interludes	Page 39

DEPARTMENTS

What the Picture Did for Me	Page 61
Showmen's Reviews	Page 50
Managers' Round Table	Page 71
Technological	Page 80
Short Product Playing Broadway	Page 22
The Release Chart	Page 81
Box Office Receipts	Page 56
Voice of the Industry	Page 70
Classified Advertising	Page 86

COOPERATING MAYOR

New York's Mayor Fiorello LaGuardia last week addressing Independent Theatre Owners Association members at the officers' installation dinner, declared his desire to cooperate to eliminate hardships, alleged graft of fire inspectors. He wanted his office always open to theatre owners, he said, and would gladly mediate in the settlement of disputes. . . .

TAXES DEFEATED

Recently threatened with new license fees by the Los Angeles city council, which would affect all branches of the industry locally, film interests last week were vastly relieved when the proposed taxation was defeated at a license committee hearing. Concentrated opposition won the verdict.

LOWER DEFICITS

The National City Bank of New York last week disclosed that book values of leading film stocks decreased about $17,000,000 in 1933 as compared with 1932, while deficits in net earnings decreased $1,400,000. Companies covered by the report had net worth of $217,057,000, on January 1, 1932, and of $200,154,000 one year later. . . .

"NANA" BANNED

United Artists is seeking legal aid in Spokane, Wash., to bring about a reversal of the decision of Commissioner of Public Safety A. B. Colburn, banning Samuel Goldwyn's "Nana" with Anna Sten. Local newspapers supported United Artists. Cited was the successful engagement of the film at the Music Box in Seattle. . . .

ELECTRICAL GENIUS

Major William Joseph Hammer, once described by his chief, Thomas A. Edison, as "my most valuable assistant," and a noted electrical engineer and inventor, died last week of pneumonia in New York, aged 76. In 1879 Major Hammer became associated with Mr. Edison, later in England putting on display the first electric light sign, his own invention, as was the first automatic flashing and spelling electric sign. . . .

UNIQUE FLOAT

Unique is the exploitation float devised for the RKO Radio release, "Wild Cargo," produced in the Malayan jungle by Frank Buck. Planned to visit the nation's chief cities, the gigantic ship on wheels carries full cargo of 19 manufactured animals, the work of Messmore & Damon, artful creators of mechanical figures. . . .

AMPLE FEATURE SUPPLY ASSURED FOR NEXT YEAR

Nine Companies Planning 421 Features for 1934-35, Compared with 437 This Season; Short Product Is Uncertain

By FRED AYER

Motion picture exhibitors will find available for the 1934-35 season an abundance of product from the industry's nine largest companies, a supply comparable with that of the current 1933-34 season. Tentatively 421 features have been set by these companies for the new season, compared with 437 features expected to be delivered before the expiration of the 1933-34 season. These figures are the result of a preliminary survey of the situation as it obtains at present with these nine producers, and changes are to be expected.

Short subject production in 1934-35 may be considerably curtailed. However, while most large companies are fairly certain as to the total feature output in the new season, only one or two at this time could give even an inkling of their plans for short subject production next year. Among reasons are these: First, the double feature situation, and, second, the Motion Picture Code clause which prohibits a distributor from forcing an exhibitor to overbuy on short subjects.

Despite widespread agitation within and without the industry against double featuring, the practice is as general as it ever was, and possibly more widespread. The fact that under the Code, double bills are recognized in any locality where 75 per cent of the exhibitors are not opposed to the policy, presents the distributors with a problem in short product distribution. When a theatre plays two features on one bill an average of possibly two short subject sales is lost to the distributor, and, as he formerly has found himself with an oversupply of shorts on his hands at the end of the season, the next move would be to cut down on their production. On the other hand, the exhibitor might have been burdened with an excess supply of shorts as long as the renting of them was forced upon him as a condition to the buying of features.

For elimination of that practice the Code states specifically that no distributor shall require an exhibitor to overload with short subjects as a condition of a feature sale. Thus, both distributor and exhibitor will obtain relief from overloading.

Slightly Fewer Features

The survey shows a very slight decline in the tentatively set output for 1934-35 as compared with the announced programs for the current season. However, changes are to be expected when the companies have made their final decisions in connection with the annual sales conventions, most of which probably will take place before the middle of July. For instance, Columbia's tentative figure of 52 features for next season may be a maximum, with 48 set, as has happened during the current season when the company announced 49 but will deliver 52. The Fox figure always approximates 52 or 54; MGM's program usually calls for between 45 and 50; Monogram at present contemplates only 20 features as against 28 currently, but the final decision, which will be made next week at the annual convention in Atlantic City may call for 26, it was reported. Paramount is almost certain to have a 60-feature minimum for 1934-35, with 65 possible; RKO Radio definitely will release 52 next season. United Artists' program is flexible, as demonstrated this season when Reliance promised four features and probably will deliver but one or two. In addition to the domestic independent producers releasing through United Artists, London Film Productions' 1934-35 program cannot be stated at this time. However, it is considered more than likely that the company will distribute at least 30 in 1934-35. Universal's tentative 1934-35 figure approximates its current output, and Warner and First National will maintain their usual schedule of 60 features.

Trem Carr, vice-president in charge of all Monogram production, said Monday on leaving Hollywood for Atlantic City, that he would ask a production budget of $2,500,000 for next season's product. This would place the company's average negative cost, on the basis of 20 pictures for the year, at $125,000—an increase of $25,000 average currently.

Short Subject Output Uncertain

As for the short subject output, practically all companies are debating the problem. Paramount, for example, will produce a great many of its short features on the West Coast in 1934-35, with Lou Diamond in charge, but it was said this week there is a distinct possibility there will be fewer than the current 125. This season Educational announced 168 short subjects for release through Fox. No tentative program for 1934-35 has as yet been made known, but it is reported the number may be pared.

All these short subjects are exclusive of newsreels, of which Fox, MGM, Paramount, RKO and Universal each release 104 issues in the year.

Eight feature pictures probably will be produced for Fox by Jesse L. Lasky for 1934-35 release, the first being "Springtime for Henry," from the New York and London stage play. His next will be "Grand Canary," with Warner Baxter. Sol Wurtzel may produce 32 of the total Fox output for next season, it was indicated, about 20 of them for the general market, a minimum of 12 for Spanish distribution. Currently, Mr. Wurtzel's program calls for 21 features for the domestic market and six in Spanish.

50 From MGM, 65 Paramounts

MGM's 1934-35 program calls for 50 features and 100 shorts in addition to the Hearst Metrotone Newsreel issues. On the short program will be introduced a new color cartoon to meet the reduction in the FitzPatrick travel subjects from 12 to eight.

Tentatively, Paramount sets 65 features for the new season. Emanuel Cohen, vice-president in charge of production, is now in New York conferring with home office executives on the 1934-35 program. Thus far the only definite indications as to what the exhibitor may expect from the company are the announcements of star names to be utilized. Among these are Richard Arlen, Mary Boland, George Burns and Gracie Allen, Claudette Colbert, Bing Crosby, Dorothy Dell, W. C. Fields, Marlene Dietrich, Cary Grant, Miriam Hopkins, Carole Lombard, Herbert Marshall, Adolphe Menjou, Jack Oakie, George Raft, Charles Ruggles, Sylvia Sidney and Mae West. These 19

(*Continued on page* 14, *column* 1)

Production Plans for 1934-35 Compared with Current Year

	1933-34		1934-35		Feature 1933-34 Product
	Features	Shorts	Features	Shorts	Delivered
Columbia	52	130	52	?	23
Fox	54	168	52	?	36
MGM	48	105	50	100	23
Monogram	28	13	20	?	19
Paramount	65	125	65	?	35
RKO Radio	52	106	52	106	22
United Artists	36	26	30	26	14
Universal	42	111	40	?	23
Warner-FN	60	130	60	130	26
Totals	437	914	421	...	221

"LITTLE MAN" SILENT ON SPECIFIC CODE COMPLAINTS AT NRA HEARING

But Myers, for Allied, Details "Anti-Monopolistic" Campaign Before NRA Review Board; No Rewriting Seen

by FRANCIS L. BURT
Washington Correspondent

The National Recovery Administration staged a field day at Washington last Monday, supposedly to hear at first hand the complaints of the industry's socalled "little man" against monopolistic practices and oppression under the code. Instead, there were heard many other things, from many other interests, including a squabble among members of the NRA official family, and a somewhat lengthy dissertation by a few hand-picked NRA witnesses. Abram Myers, for Allied, retold the well-known details of the "anti-monopolistic" campaign which has been conducted variously over a period by his organization. The hearing was recessed until Monday, when members of the film Code Authority and leading sales managers were ordered to be on hand to refute certain unnamed "charges."

Puzzlement over the purpose of Monday's public hearing at a time when the motion picture code has hardly had a chance to function in the field, plus unofficial and unconfirmed stories about the reputedly vast number of complaints that had already been filed, brought reports last weekend that parts or all of the industry's code would be rewritten as a result of the Monday hearing. Neither specific complaints nor any indication of a rewritten code developed.

Board Headed by Darrow

The hearing was held before the NRA's Board of Review, created by the President and General Hugh S. Johnson, to hear code complaints of the "little man" of all industries. Chairman of the Review Board is Clarence S. Darrow, seventy-seven year old Ohio-born Chicago lawyer, militant defender of labor, champion of the "little man" against monopolies, author of "An Eye for An Eye."

The NRA Board opened the investigation, which supposedly had been long sought by independent interests, with a list of hand-picked NRA witnesses, led by Lowell Mason, Board counsel, who went back some ten years in the history of the industry, obviously intent upon showing that the code had not corrected any of the abuses of which independent exhibitors have variously complained.

No Complainants Present

Although it had been said a large number of complaints against the code had been received, there were no complainants present at the hearing. Those who testified had been asked by Mr. Mason to appear and had played no part in paving the way for the investigation.

A clash with Division Administrator Sol A. Rosenblatt at the outset of the hearing made it evident that the Board is determined to play the part of an independent and impartial body and will ask the Recovery Administration for neither information nor advice.

Mr. Mason's attitude became plain when, calling Mr. Rosenblatt as his first witness, he objected to the Division Administrator's request that he be permitted to make a statement. All he wanted of Mr. Rosenblatt, he indicated, was the answers to questions which he would propound.

Refusing to testify under such circumstances, Mr. Rosenblatt pointed out that he had not been subpoenaed—in fact, the Review Board has no such power—and that he had not been advised of the line of questioning to which he was to be subjected so that he could bring with him documents and information in the files of the Recovery Administration.

Mr. Rosenblatt told the Board that he would not testify until he had conferred with Administrator Johnson, his boss.

While the Board of Review was preparing to initiate a number of investigations into the operations of various codes, General Johnson was understood to be preparing to go to President Roosevelt, upon the President's return from his Florida cruise, with a demand for a showdown as to how far the Board could go in upsetting the NRA code agreements.

By bringing into the record the names of the members of the film Code Authority, Mr. Mason paved the way for telegrams dispatched to New York Monday night, by Mr. Darrow, asking their appearance before the Board on Thursday, despite the fact that the Code Authority had scheduled a regular meeting that day.

Later the Code Authority members and the sales managers were excused from attending a Thursday hearing but only on condition they meet Monday.

He has also asked the appearance of the sales managers of the large producing companies, with a view to questioning them regarding contracts, and contractual and sales relations with exhibitors.

No Definite Charges Made

If the members of the Code Authority and the sales managers refuse to go to Washington, Mr. Mason declared following the hearing, the Board's report to the President will dwell upon that fact. They are to attend to refute "charges" against them, although Mr. Mason finally admitted no definite charges had been preferred.

Through Mr. Darrow's request the Code Authority has been faced with an unprecedented situation, in that the Review Board, a government agency, had extended the request to the film industry as a part of its official duty, which concerns probing of Code Authorities in all industries.

Most of the testimony at Monday's hearing skirted around the subjects under investigation. There were no definite charges that the code had resulted in monopolistic practices.

Preparing to build up his case in approved legal style, Mr. Mason called as his first witness Russell Hardy, special assistant to the U. S. Attorney General, employed since 1914 in the anti-trust division of the Department of Justice, who, under questioning, revealed that in the past five years, three cases have been brought against the film industry, two of which resulted in consent decrees and the third not yet disposed of.

It was Mr. Hardy's assigned task to explain a memorandum about trade practices sent to the Recovery Administration to which, he said, so far as he knew, no answer had ever been made. Testifving under the careful questioning of the Board's counsel, Mr. Hardy revealed that approximately twice as many complaints were received by the Department of Justice against the film industry as against any other.

Taking up the memorandum on the code. Mr. Hardy explained that "we outlined in that report the items about which the Department had received complaints."

"The principal items of complaint received by the department," he said were: "(1) refusal on the part of the big producing companies to contract with the complainants for any pictures at all; (2) refusal to contract with the complainants for a sufficient number of pictures; (3) refusal to contract with the complainants for the right to have a first exhibition of a picture; (4) refusal to contract with the complainants for second or subsequent showings of a picture until after the lapse of an unreasonable length of time after exhibition by competitors, and, (5) refusal to contract with the complainants for pictures unless theatre admission prices were raised or maintained at a point fixed by the big producing companies."

Other complaints, received less frequently, he said, were about refusal to sell except in blocks, sales on percentage instead of flat rentals, and overbuying.

Were it not for the protecting clause of the recovery act, Mr. Hardy said, the control of the film Code Authority by the big producers and the permitting of conditions now which were alleged to exist in the bills of complaint filed by the Justice Department in the film cases would constitute monopolistic practices.

Clarence Darrow Heads Board; Lowell Mason, Counsel, Points to Ineffectiveness of Code; Rosenblatt Refuses Testimony

Myers Opens Fire

Four thousand of the 13,000 theatres now in operation are producer owned or controlled, it was declared by Abram F. Myers, general counsel for Allied States, who followed Mr. Hardy on the stand.

Mr. Mason, in his questioning, carried Mr. Myers back through the negotiation of the film code last year and the subsequent protests filed with the NRA by Allied over the manner of drafting the code. Mr. Myers' answers are already well known in the industry.

"Have you received any complaints from the members of your association (Allied) charging monopolistic practices under the present code?" Mr. Myers was asked.

"Yes, not charging monopolistic practices under the code but complaining that the code is designed to permit monopolies."

The most important property right of a theatre owner, Mr. Myers said under questioning, was adequate supply of fresh product. Public good will was placed second, while the ownership of theatre property came third. He explained that a theatre was valueless unless product was assured.

Renews Rosenblatt Attack

Mr. Myers then outlined, under questioning, various provisions of the code at which criticisms have been aimed, including cancellations, labor clauses, forcing of shorts, play dates and admissions. He dwelt at length on Allied's well known attitude toward Division Administrator Rosenblatt.

Paving the way for future witnesses, Mr. Mason asked what the effect of abolishing block booking would be, Mr. Myers responding that it would be helpful all-around.

Following a brief discussion of the advantages enjoyed by affiliated over independent houses in the booking of pictures, Mr. Mason called E. Thornton Kelly, owner of the Grant Lee theatre, at Palisades, N. J., and William Biggio, owner of the Steubenville, Ohio, Grand theatre. The two exhibitors testified as to restraints upon buying imposed by competitive producer controlled houses.

THE FORGETTING ISLE

About a strange South Sea land where the exhibitor can barely whisper and the public is voiceless

By MARTIN QUIGLEY

The Hollywood production situation continues essentially unchanged.

In face of the recent times and conditions which have so radically altered industrial affairs generally, this assertion may be regarded as another tribute—or rather criticism—to that world-unique institution which is the Hollywood production colony.

It is more than a little startling to observe against the changed and changing affairs of the day that Hollywood continues, serene and aloof, committed jealously to those same old customs, practices and viewpoints which have made it what it is. Accustomed to the physical shock of earthquake, it has come to regard threat of any other kind of shake-up as merely rumor which murmurs impotently beyond the mountains.

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AGENTS' SYSTEM GREATEST FACTOR IN EXTRAVAGANCES

An accurate survey of under-lying conditions of any one of the recent years reflects almost precisely the conditions of this year. An analysis of the current situation amounts almost completely to a repetition of what has been found and what has been observed previously. The dominant personnel remains virtually unchanged—and its procedure continues in essence and form just what it has been. The political ring continues to be reminiscent of the Tammany Hall that was. The question persists as to the whys and wherefores of the agents' levy of a tax of a few millions of dollars a year on the industry, and those who are in a position to answer remain either strangely silent or adroitly evasive. Meanwhile the agents' system, which is the greatest single factor in the extravagances of production—screwing up scales of compensation to ridiculous heights through the scheme of social-political manipulation—has become as indigenous to Hollywood as cactus to the desert. Each of the agents who count is a satellite who revolves about in the warming and profitable effulgence of his executive chief. Unless being elected somehow to the charmed circle, any person professing to be an agent in Hollywood is most grievously out of luck. He might with much better chance of success seek to walk into the Senate Chamber in executive session and rest himself in the president's chair.

Hollywood continues to develop and improve its already amazing skill in the technic of making motion pictures. It is very seldom that one of the principal studios issues a really poorly produced subject. It is true that there is no dearth of poor attractions but these subjects are poor attractions not because they are in any sense poorly produced but rather because the great initial mistake of selecting the wrong kind of subject matter has been made, and after this has been entered upon, no conceivable amount of technical skill will save the resultant picture.

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BREACH WITH THEATRES ONE GREAT INFLUENCE

A great problem of production—and probably the greatest—is concerned with the selection of the wrong kinds of subject matter or with the wrong treatment of subject matter which might otherwise be acceptable. Unquestionably a great influence in this state of affairs is the breach which has existed for several years between the studios and the theatres.

At one time in the history of the industry exhibitors were depended upon as the main source of information and guidance as to what the public wanted and how it wanted it. But the old order has changed.

The exhibitor is the forgotten man of Hollywood.

The exhibitor is regarded largely as an incidental and rather unimportant cog in a machine which is supposed automatically to bring the product of the studios to the attention of the public.

The exhibitor is not supposed to know what the public wants and he is certainly not expected to have the temerity to tell the producer that what is being made is perhaps not what the public wants. If he comes to Hollywood and does not happen to control most of the theatres in at least several states he is fortunate to receive a visitor's pass to a studio.

If Hollywood were an island located at some remote point far out in the Pacific some of the conditions obtaining there would not be so difficult to understand. There is an attitude of self-sufficiency that challenges belief. The manifest reaction of public opinion in various quarters to much of the current product is not only not realized in Hollywood but vigorously denied. The brilliant sunlight of California, apparently, blinds Hollywood to everything save only that which it wishes to see. And anything which it does not see—or think of first—is not supposed to exist.

In quite a matter of fact way Hollywood assumes and insists that its business is the production of adult entertainment and adult entertainment only. It is true that an occasional bid for juvenile entertainment is made but this happens infrequently and only then in a condescending manner. It would seem that there should exist in Hollywood some exact knowledge of the force which youth represents in motion picture theatre patronage—not only as to its own numerical strength but also as to the influence which it exerts upon adult attendance.

It should be known and realized in Hollywood that unless the patronage of youth is kept and unless parents continue to favor the motion picture theatre as a place of amusement for youth the industry in its present scope and importance cannot exist.

It seems difficult for Hollywood to understand the essential nature of the motion picture business: That it is a commercial enterprise seeking to provide for virtually the whole public, at a low cost per person, a form of theatrical entertainment. That the people of Hollywood should seek to appear important in the eyes of Hollywood is readily understandable. This aspiration as such is simply a manifestation of community consciousness and in such a solidly knit community as Hollywood it is altogether natural that its people should incline toward catering to each other's

(Continued on following page)

"The dominant Hollywood personnel remains virtually unchanged—and its procedure continues in essence and form just what it has been. The political ring continues to be reminiscent of the Tammany Hall that was. . . ."

"The agents' system . . . is the greatest single factor in the extravagance of production—screwing up scales of compensation to ridiculous heights through the scheme of social-political manipulation. . . ."

"The brilliant sunlight of California, apparently, blinds Hollywood to everything save only that which it wishes to see. . . ."

"The (writers') efforts must squeeze as best they can through the bottleneck of the executive high command. . . ."

THE FORGETTING ISLE

(*Continued from preceding page*)

tastes, the objective being to impress one's neighbor. It may well be that the automobile manufacturers in Detroit have in their laboratories certain radical departures in the form of motor cars but these, if there are any, are not the items of automotive merchandise which they put on the floors of the showrooms.

Hollywood product, however, is very largely given a character which by no stretch of the imagination could be regarded as having been arrived at after consulting the customers' wishes.

The results of this, of course, is that while modern businesses generally leave no stone unturned in their effort to give the market what it wants, we find important groups of motion picture customers ready to go to law in order to escape being given what they most emphatically insist they do not want. But Hollywood likes that sort of stuff. It is in the air. It is what impresses the other fellow—in Hollywood. Hence it is in the pictures, largely because it is what Hollywood wants. It insures the provincial compliment.

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WRITERS' EFFORTS SQUEEZED THROUGH A BOTTLE-NECK

The business of writing for talking motion pictures is practically an untried experiment. It is true that there is no denial of the supposed importance of the writer in motion picture production. It is also true that there has been imported to Hollywood a small army of the highest paid literary workers in the history of the world. But their efforts, except in rare instances, are not permitted to reach the screen in any recognizable form. The efforts must squeeze as best they can through the bottle-neck of the executive high command.

Writers, for the first time since men and women have been engaged in the art of letters, are being schooled to function in platoons.

A story conference in many instances is an intense debate, apparently genuine, but in reality is expected only to conclude with an agreement with what the executive has previously decided. There is only one explanation of why so many good writers in Hollywood are becoming hacks. The scale of compensation is so high that they have persuaded themselves that they are no longer writers but businessmen.

Despite the regrettable lack of the many readjustments so long awaited in Hollywood and probably by virtue of the years of experience in motion picture production, together with that tremendous concentration of talent which has been effected there, the product situation is not critical—at least no more so than it has been for a long time. One exception to this which may be emphatically registered during the months ahead is objectionable treatment and material which continue to color the product.

In the output for the latter part of this season and the early months of the coming season there are a considerable number of produced or planned attractions which promise to rank well up with the best the screen has yet afforded.

Courts Deciding Three Film Suits

In New York, Los Angeles and Albany within the past week legal action has been taken involving motion pictures, and motion picture personalities.

At Albany, the appellate division of the state supreme court refused to dismiss the $150,000 action brought by Mrs. Minerva Brown of Norwich, N. Y., against Paramount, producer of "An American Tragedy." Mrs. Brown contends she is the mother of the girl whose tragedy is depicted in the adaptation of the Theodore Dreiser novel. Paramount had appealed from a supreme court order denying a motion for appeal. The film accused her, Mrs. Brown claimed, of neglecting her daughter educationally and morally, and reflected on her character and reputation.

In Los Angeles Elissa Landi brought suit against the agents who recently sued her, asking revision of her contract, declaring she had been led to believe she could be released from it at any time, and had signed it with that understanding. The agents, Al Schulberg-Kenneth Feldman, Inc., sought $11,000 allegedly due them. Also on the Coast Ginger Rogers has filed suit for $100,000 damages against Madame Sylvia, Hollywood beauty advisor, alleging she was slandered in a radio talk by the beautician. Madame Sylvia's real name, Sylvia Ulbeck, was used in the suit. The Madame, Miss Rogers contends, represented her radio talk to be an interview with Miss Rogers, who said she was not present, had not given her consent to such proceedings, and was injured in her profession.

On motion of defense, the $1,125,000 damage suit brought under the anti-trust laws by the Richmond-Mayer Music Corporation against 24 of the leading music publishers and distributors in the United States, was dismissed in New York by Federal Judge Frederick H. Bryant. He ruled the complainant had failed to sustain its allegations that the defendants had set up a monopoly in their field.

Edward Rowland Dead

Edward W. Rowland, 67, for many years operator of the Hollywood Playhouse, died at his home in Hollywood this week following a heart attack. He is survived by a son, Edward W. Rowland, Jr., of New York.

Inserted Gags Are Big Censor Cause, Says R. B. Wilby

Injection of off-color "gags" into otherwise clean productions is the chief source of censorship difficulties of the industry, in the opinion of R. B. Wilby, Publix operating partner in the South. Commenting upon an editorial by Red Kann, editor of *Motion Picture Daily,* Mr. Wilby said:

"The real objection to the type of dirt that now is getting into pictures is not in the company making a 'She Done Him Wrong' or any other story that very definitely stands for what it is, and thereby gives warning to anybody who goes into the theatre as to what they will see, but to the gags which are injected into otherwise clean pictures. And that goes particularly for the 2-reel comedies. Take 'Wonder Bar'; there's no reason in the world for some of the things in that picture and there is nothing about 'Wonder Bar' that would give the patron of the theatre any advance warning that that's what he is getting in for. Some of the gags in 'Scandals,' an otherwise delightful picture, are the same way.

"That's the sort of thing that the Hays organization seems unable to combat. They can bar a complete story, and they generally make suckers of themselves when they do it, but they seem unable to get at the Pullman smoker gags injected into the revue or comedy type of film, and I honestly believe that this is the source of most of the censor troubles that are springing up so fast over the country.

"The funny part of it is that these gags never add anything to a picture. They just detract, whereas the completely risque picture may entice an audience all its own into the theatre and, at the same time, keep out those people who do not care for that sort of thing.

"I'm not crusading—I'm just telling you."

Academy Research Council Names Technical Divisions

The Research Council of the Academy of Motion Picture Arts and Sciences on the Coast has announced the personnel of various subcommittees which will handle the technical program of the council. The purpose of each committee and its chairman, are: subcommittee to establish a uniform screen illumination in studio viewing rooms, chairman, John Aalberg; subcommittee on revision of the standard release print, S. J. Twining, chairman; subcommittee on establishment of a uniform reel length (1700-foot reel), J. M. Nickolaus, chairman; subcommittee on more effective use of the 35 mm. film area, Douglas Shearer, chairman; subcommittee on film preservatives, Harris Ensign, chairman.

Robinson at Paramount

Clark Robinson, noted stage designer, has been signed by the Paramount theatre, New York, as art director and producer. Mr. Robinson was formerly associated with S. L. Rothafel at the Capitol and Music Hall.

55 FILMS REJECTED OF 343 SEEN IN YEAR, MRS. WINTER REPORTS

Pictures Turned Down in a Year

FOX FILM CORP.

Hello Sister
"Trashy; cheap."

Hot Pepper
"Vulgarities."

Olson's Big Moment
"Cheap comedy."

Sailor Be Good
"Vulgar in scenes and lines."

Sailor's Luck
"Rough; vulgar."

Sleepers East
"Crude; vulgar incidents."

Worst Woman in Paris
"Poorly done; irregular sex relations."

WARNER-FIRST NATIONAL

Baby Face
"Sex angle decidedly offensive."

Bedside
"Unwholesome theme."

Big Shakedown
"Drug racketeering; dangerous theme."

Blondie Johnson
"Woman racketeer; rough; suggestive."

Easy to Love
"Unwholesome."

Ex-Lady
"Sex emphasis; unwholesome."

Goodbye Again
"Offensive lines and situations."

Havana Widows
"Offensive theme and dialogue."

King of Fashion
"Risque; unwholesome."

Lily Turner
"Unwholesome sex treatment."

Mary Stevens, M. D.
"Doubtful; illegitimate baby."

Picture Snatcher
"Rough; somewhat vulgar."

Private Detective
"Low in tone."

She Had to Say Yes
"Risque; suggestive."

Wax Museum
"Gruesome thriller."

PARAMOUNT PICTURES

Duck Soup
"Vulgarities."

Gambling Ship
"Unwholesome theme; illicit sex relations."

Girl Without a Room
"Vulgar scenes."

Her Bodyguard
"Cheap in theme and treatment."

I Love That Man
"Unwholesome theme; illicit sex relations."

Midnight Club
"Sex irregularities; crime glamour."

Sitting Pretty
"Vulgar lines and scenes."

Songs of Songs
"Irregular sex relations."

Song of the Eagle
"Rough; low in tone."

Supernatural
"Gruesome; poorly done."

Temple Drake
"Unsavory in theme."

To the Last Man
"Brutal."

White Woman
"Heavy sex drama; unwholesome."

METRO-GOLDWYN-MAYER

Comeback
"Unwholesome theme."

Hold Your Man
"Irregular sex relations."

Lady of the Night
"Irregular sex relations."

Made on Broadway
"Vulgar lines; unwholesome in theme."

Midnight Mary
"No reason given."

Not the Marrying Kind
"Vulgar; poor."

Penthouse
"Unwholesome in theme and treatment."

RKO RADIO PICTURES

Bed of Roses
"Irregular sex relations."

Diplomaniacs
"Vulgar lines."

Gertie Gets Along
"Cheap; trashy."

Meanest Gal in Town
"Cheap; trashy."

Our Betters
"Illicit sex relations."

Pleasure Cruise
"Vulgar lines and scenes."

UNIVERSAL PICTURES

I Like It That Way
"Offensive elements."

Love, Honor and Oh Baby
"Trashy; vulgar."

Park Avenue Ladies
"Unwholesome theme."

COLUMBIA PICTURES

Child of Manhattan
"Illicit sex relations."

Parole Girl
"Low tone."

MAJESTIC PICTURES

Sing Sinner, Sing
"Cheap; vulgar."

FOY PRODUCTIONS

Elysia
"Nudity."

Analysis of Year's Reviewing Shows 13 Per Cent Were Considered Not Suitable for Public Consumption

Declaring that 13 per cent of motion pictures viewed by her office during 1933 were not suitable for public consumption, Mrs. Thomas G. Winter, official representative in Hollywood of the women's organizations previewing pictures, this week made her report for the year just past. Of 343 pictures reviewed by her office, 55 were judged to be characterized by "objectionable theme or unsavory treatment," The report stated that there were 23 pictures viewed by her organization in ordinary theatre showings. "Of this 23," the report said, "17 would have fallen into our category or unrecommended, thus bringing the unrecommended pictures up to 20 per cent of the output."

Of the 55 pictures excluded from the selected list, 15 were Warner-First National productions; 13 were Paramount; 7, Fox; 7, MGM; 6, RKO; 3, Universal; 2, Columbia, and one each for Majestic and Foy.

Beside the pictures that were omitted from the recommended lists, it is to be noted, according to the report, that in many instances there were objectionable features in otherwise "good" pictures—parts "that might have been omitted without affecting the entertainment value of the picture, but which undoubtedly contributed to hostile criticisms on the part of better class audiences."

"Of course," said Mrs. Winter, "'State Fair' is a glaring instance of this kind of thing—a picture that should have been wholly satisfactory to the home audience, but that often produced a kind of fury of resentment."

125 Family Entertainment

Mrs. Winter placed the pictures reviewed during 1933 in 15 classifications. Of these, 99 were dramatizations of "today's social conditions"; 73 were melodrama; 28, sophisticated comedy; 11, light romance; 24, musicals; 5, period dramas; 20, broad farce; 11, light comedy; 9, imaginative drama, "sometimes fantastic"; 18 had war themes; 28 were western; 9 were of animal interest; 5, adventure and geography; one was a "history of film," and one was unclassified.

Of the recommended pictures 125, or nearly 37 per cent, were classified as family entertainment, "even with quite strict standards." Thirty-two of the 125 family pictures were called "interesting for children unaccompanied by adults."

List Sent to 4,626 Persons

The monthly published list of pictures sent out by the MPPDA's public relations department from Mrs. Winter's office went to 4,626 persons, of whom 1,089 were added during the year.

"We have built up a strictly selected list of about 1,000 persons, chiefly heads of film

(*Continued on following page, column 3*)

Ample Supply of Features Assured

(Continued from page 9)

names will constitute the nucleus of Paramount's 1934-35 star power.

Mr. Cohen said Paramount's entire 1933-34 production schedule of 60 pictures will be cleared away by May 15, thus giving the studio time to devote its entire facilities to preparation of the 1934-35 schedule, work on which already is well under way.

Jules Levy, vice-president of RKO Distributing Corporation, is in Hollywood discussing plans. Last week he held the first regional sales meeting, and the 1934-35 tentative plans were set before the conference.

Returning to Hollywood from New York, Samuel Goldwyn has begun preparations for his 1934-35 program for release through United Artists. Mr. Goldwyn's plans include two films with Anna Sten and one with Eddie Cantor. "Resurrection," the first, will be placed in production April 15, with Fredric March and Miss Sten co-starred. Then will come "Barbary Coast," in which Gary Cooper will star. The Cantor film will follow this. King Vidor has definitely established himself as an independent producer by completing a deal to release his first independent production, "Our Daily Bread," through United Artists. This company's short subject plans call for continuation of a deal with Walt Disney for the release annually for the next three years of 26 shorts, comprising 13 Mickey Mouses and 13 Silly Symphonies.

12 Chosen of Universal's 40

Of the 40 features, exclusive of westerns, set by Universal for 1934-35, 12 have definitely been chosen, and Robert Harris, eastern production manager, who flew to the Coast last week, took with him manuscripts of plays and books for additional selections. James R. Grainger, general manager of distribution for Universal, started Sunday on a production trip to Universal City. En route he will stop at Chicago and San Francisco.

Among the additional selections for the coming season's schedule, Universal has chosen two classics—"Swiss Family Robinson" and the "School for Scandal," Sheridan's famous drama, first presented in the year 1777. The company also has taken up the option on John Galsworthy's last novel, "One More River."

May 15 marks the beginning of 1934-35 production at the Warner studios at Burbank, Jack L. Warner announced in New York. Adaptations of popular novels will form a large part of the company's schedule, he indicated.

Comparatively little information as to the plans of independents for 1934-35 has been available as yet. Majestic announced its 1934-35 program would consist of 12 features. All dealings with independent producers will terminate next season, according to Herman Gluckman, president. The company will form its own producing unit to complete the current program and continue the company's producing schedule.

Four or Five From Franklin

Other independent producers' plans include the announcement by Harold B. Franklin, former RKO Theatres head, that he will make four or five features in 1934-35, modeling his production system on that of Samuel Goldwyn. Mr. Franklin is seeking release through a major distributor.

The only convention date yet set by any company is that of Monogram, which goes into its annual session next week, April 4-7, at Atlantic City. Paramount may hold its convention early in June and United Artists is considering Los Angeles as the scene of its sales meeting, which may be held in July.

Actual launching of company selling seasons probably will be later this year than ever before. Last year selling did not get under way until well past the middle of the summer, due to business conditions without and within the industry.

Paramount Files To End Bankruptcy

Paramount Publix filed a petition Tuesday for discharge from its present bankruptcy status in United States district court, New York. The action is solely a technicality, according to Rosenberg, Goldmark & Colin, Paramount's bankruptcy attorneys, who filed the petition.

Under the federal bankruptcy law it is necessary for any bankrupt to file such a petition for discharge within one year subsequent to its adjudication as a bankrupt. If it does not, no petition may be filed at any time, the attorneys' office said Wednesday.

"The action does not indicate that a reorganization plan for Paramount is nearer than next autumn at the earliest," Mr. Goldmark said. "Reorganization is not far enough along at the present time to warrant submission of any plan to the creditors and approval of the court."

A rent claim of $21,450 filed against Paramount on behalf of the Fremont theatre, at Fremont, Ohio, was allowed in the reduced amount of $6,500 by Referee Davis Monday. All that portion of the claim which represented future rent was disallowed.

Vitaphone Files Answer In Royalty Suit vs. Erpi

The Vitaphone Corporation has filed a replication in chancery court at Wilmington, Del., in its royalties action against Electrical Research Products, Inc. Vitaphone contends that the allegations in its bill of complaint are true and that the allegations in Erpi's plea that the state cannot assume jurisdiction in the suit, are not true and that it is ready to submit proof.

The replication brings the suit back to chancery court in Wilmington after it had been before the state supreme court at Dover twice on the defendant's plea, the defendant being sustained both times. Date for the hearing on the replication is to be fixed later.

Rosenzweig Sales Head For First Division

Charles Rosenzweig, former general sales manager of RKO and Columbia, has joined Harry Thomas, president of First Division Exchanges, as sales manager. First Division, which handles Monogram product in the eastern territory, operates a group of offices throughout the country.

55 Films Rejected Of 343 Previewed

(Continued from preceding page)

councils, educators, radio speakers or lecturers, newspapers, to whom we are sending a monthly letter dealing with current interests in the industry," the report stated. "We add to this three pages of mimeographed material, which we call 'Out From the Studios,' in which there is advance news of what is happening in the production world. Of course, this information is not the usual 'fan' stuff, but is selected with a view to satisfying our particular public. If finances permitted it, this service might be greatly extended with decided benefit to the public and the association."

Four times weekly during 1933 pictures were shown at the Roosevelt hotel in Los Angeles, through the co-operation of the producing companies and Electrical Research Products, Inc., to the following groups: National Society Daughters of the American Revolution; National Society of New England Women; General Federation of Women's Clubs, west coast committee; California Congress of Parents and Teachers, Inc.; National Council of Jewish Women, Los Angeles section; Women's University Club, Los Angeles; United Church Brotherhood, representing California and Los Angeles federations; National Catholic Council of Women, California committee, and the American Library Association.

Reports Sent to Milliken

Occasionally it was possible to give these groups a studio preview.

"The chairmen of these groups formulate their judgments and this material is promptly sent to Governor Milliken (Carl E. Milliken, secretary of the MPPDA) for his monthly publications," the report said. "Recently information has been sent him daily in order that there should be as little duplication as possible between the previewers of eastern and western committees. In addition to his publication, this western office has been printing 1,500 of their joint lists for their individual distribution. Until last month these were in pamphlet form. We are now trying out, at their request, a bi-monthly printing in poster form so that it may be used on bulletin boards by schools, churches and clubs."

Educational contacts of the office included the annual conference on world affairs held at Riverside under the auspices of the University of Southern California, to which this year was added a daily round table discussion on international phases of cinematography.

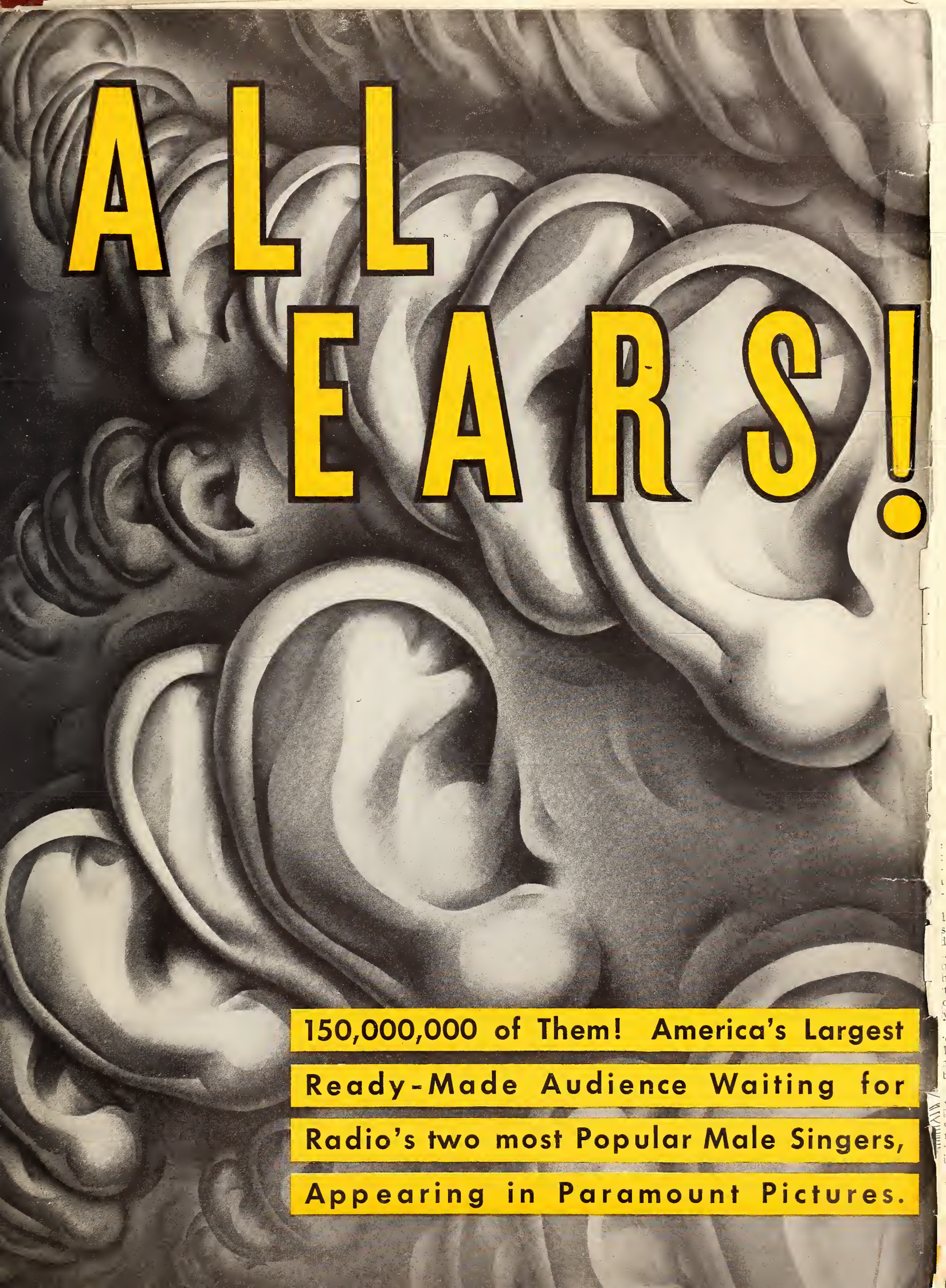
"Little Women" Shown Teachers

In December Mrs. Winter arranged for a showing of "Little Women" to the conference of Teachers of Southern California.

"This was particularly valuable," she said, "since it presented to some 2,000 teachers a flawless challenge to a vindictive speech made, just preceding it, by one of the leading school men."

At the suggestion of the Hal Roach Studios, Mrs. Winter sent out 800 postal card questionnaires to "key people" asking their opinion of double billing.

The total replies showed 1,182 persons were against double bills; 217 for them, while five expressed no opinion.


ALL EARS!
150,000,000 of Them! America's Largest
Ready-Made Audience Waiting for
Radio's two most Popular Male Singers,
Appearing in Paramount Pictures.

PARAMOUNT ON





Two recent radio polls—one by the Scripps-Howard newspapers and one by Radio Stars Magazine—revealed that BING CROSBY is the favorite troubador of the air. His next picture will be

"WE'RE NOT DRESSING"

with Carole Lombard, George Burns and Gracie Allen, Ethel Merman and Leon Errol; directed by Norman Taurog, music by Gordon & Revel and released April 27th.

THE AIR TODAY!





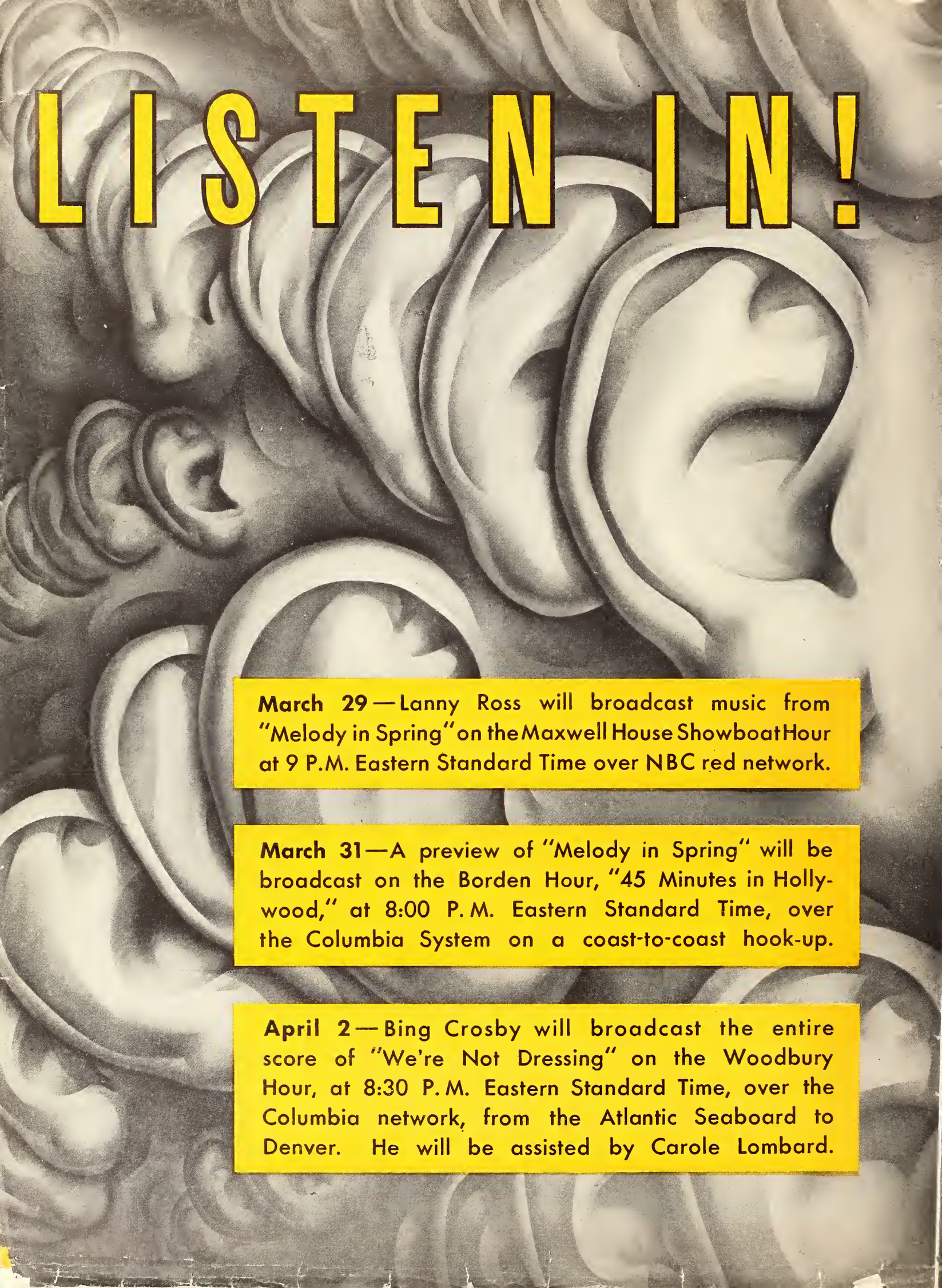
Second to Bing Crosby in the Scripps-Howard and Radio Stars Magazine radio polls, Lanny Ross's enormous air following was revealed when he received 40,000 requests for photographs from two broadcasts on Maxwell House Hour. Ross's first picture will be

"MELODY IN SPRING"

with Charlie Ruggles, Mary Boland and Ann Sothern, directed by Norman McLeod and released April 20th.

E it's the best show in town

Paramount Pictures


LISTEN IN!
March 29—Lanny Ross will broadcast music from "Melody in Spring" on the Maxwell House Showboat Hour at 9 P.M. Eastern Standard Time over NBC red network.
March 31—A preview of "Melody in Spring" will be broadcast on the Borden Hour, "45 Minutes in Hollywood," at 8:00 P. M. Eastern Standard Time, over the Columbia System on a coast-to-coast hook-up.
April 2—Bing Crosby will broadcast the entire score of "We're Not Dressing" on the Woodbury Hour, at 8:30 P. M. Eastern Standard Time, over the Columbia network, from the Atlantic Seaboard to Denver. He will be assisted by Carole Lombard.

LABOR PROVISIONS OF CODE TAKE PRECEDENCE OVER ALL AGREEMENTS

Code Compliance Up To Authority

The motion picture Code Authority this week initiated the taking over of the functions of NRA regional compliance boards and adding the motion picture code compliance work of these boards to the duties of the 31 Local Grievance Boards. The action was specifically requested by the NRA Administration and is designed to have the industry as a whole work out its own compliance problems and create better understanding among conflicting interests.

More Refuse to Serve

Additional refusals to serve on local Clearance and Grievance boards were received this week. At Atlanta, Arthur Lucas, who succeeded Lionel H. Keene of Loew's as affiliated exhibitor representative on grievances, pleaded pressure of business. In Cincinnati, John B. Elliott of Lexington, Ky., reiterated his refusal to serve, although he had not submitted a formal resignation. In Chicago, Lowell R. Mason resigned as impartial member of the Chicago Grievance Board, the reason being his appointment as general counsel of the National Recovery Review Board.

In Kansas City objection to appointment of Thomas J. Finnegan as impartial member of the Local Grievance Board, was made by Jay Means, president of the Independent Theatre Owners, the understood objection being that he is a Democratic ward committeeman.

After an exchange of wires, Sol A. Rosenblatt, division administrator, appointed Dr. Paul Lux.

The personnel setups of boards in five cities were returned to the committee on selections Saturday. For New York, plans previously having been submitted for three separate Clearance and Zoning and three individual Grievance Boards, recommendations have been made to have one enlarged board handle problems in three New York selling divisions.

While the Grievance Board for Philadelphia was completed last week, the clearance and zoning situation is at a standstill. The Grievance board consists of F. L. McNamee, RKO; M. S. Landau, Universal; M. E. Comerford, Comerford Theatres; Lewen Pizor, president, MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, and Col. Harry Salter, impartial member.

Local Boards Meet

In Cincinnati, Mrs. Alice M. Juergens, secretary of the Film Board, was chosen secretary.

At Buffalo Sidney Samson, Fox exchange manager, and A. Charles Hayman, managing director of the Lafayette, are temporary chairmen of the grievance and clearance boards respectively.

Three types of forms for filing grievances are being mailed to board members this week by the Code Authority. The first, a white form, will cover complaints under Article 6, Part 2, Section 1 of the code; the second, a blue form, will cover complaints under Article 6, Part 2, Section 4, and the third, a pink form, will include protests dealing with non-theatricals, refusal of fair adjustment, designation of percentage playdates, reduced admissions, theatre transfers and premature advertising.

It was announced this week that Mr. Rosenblatt is among the highest paid officials of the NRA, with a salary of $7,060.

Arbitration to Settle Disputes Over Readjustment of Wages with Hour Reduction, Says Rosenblatt in NRA Ruling

By JAMES P. CUNNINGHAM

Serving to clarify a situation in exhibition which has been most confusing since the motion picture code became effective on December 7th, the National Recovery Administration at Washington this week issued the following important ruling:

The labor provisions of the code shall take precedence over labor agreements between theatres and projectionists and other skilled theatre labor. It is further provided that all disputes resulting from reduction of hours to the code's maximum of of 40 per week shall be arbitrated, and arbitration machinery is provided under the code.

Inasmuch as the code specifically prohibits any reduction from the wage scale prevailing on August 23, 1933, this means that, regardless of any existing contract or labor agreement, the wage for 40 hours shall be based on a wage-per-hour determined by dividing the August 23 weekly wage by the number of working hours that wage covered. This calculation gives the hourly wage prevailing on August 23, and multiplication by 40 gives the new weekly wage in all cases where working hours have to be reduced to the 40-hour minimum.

All Skilled Labor Affected

The order allows the exhibitor to spread employment without increasing his payrolls, where his operators have been working in excess of 40 hours.

Projectionists had disagreed in many places over the expressed right of exhibitors to effect any wage reduction to conform to the 40-hour weekly maximum, where contractual or other agreements of labor existed between both parties, and especially where contracts called for fixed weekly wages, instead of hourly rates.

The ruling also affects skilled theatre labor, organized and unorganized, of the following classes: billposters, carpenters, electrical workers, engineers, firemen, oilers, painters, stage employees and theatrical wardrobe attendants. Principally involved, however, are the projectionists.

Contract Agreements Not Nullified

In the ruling made this week by the NRA, upon direct request made to Division Administrator Sol A. Rosenblatt, in charge of amusement codes, it was said that while under the code, projectionists are *not* to receive the same pay for the 40-hour week that they received prior to the code for a longer week, it is not the intention of the NRA that wages shall be unduly reduced.

Operators working on an hourly basis before the code, or as of August 23rd, receiving, for example, $1 per hour, got $50 or $60 weekly on the basis of a 50-hour or 60-hour week, respectively. Under the code, their hourly rate of $1 shall not be changed, but they shall receive only $40 for the code's required maximum of a 40-hour week.

However, where union contracts, or other agreements, set definite weekly rates, and not hourly rates, arbitration is to be resorted to for the making of a fair proportionate readjustment in cases where the operators and the exhibitors cannot agree.

At the same time, the NRA stated specifically that the code, though it shortens the working week to 40 hours, and must necessarily affect contractual or other labor agreements accordingly, does not nullify such agreements. In some exhibition quarters it was felt that the code not only superseded the provisions of labor, or contracts, but it also nullified such agreements.

The ruling this week will probably involve hundreds of exhibitors and may involve 1,000, or more, projectionists and other skilled theatre workers.

More Jobs for Projectionists

While some operators will receive a proportionate wage reduction where they have been working more than 40 hours, it appears that the resultant spreading of employment, without burdening the exhibitor, will considerably alleviate the unemployment situation among projectionists, and, in addition, should immediately aid the working projectionists by lessening, and eventually eliminating the heavy benefit assessments which they have been paying to union and other organizations during the general business recession in order to aid their unemployed brother workers.

The motion picture code specifically states that the minimum wage scale and maximum working hour schedule that prevailed for projectionists and other skilled theatre workers, as of August 23rd, 1933, shall prevail under the code, effective December 7th, but that regardless, such maximum working schedule shall not exceed 40 hours weekly.

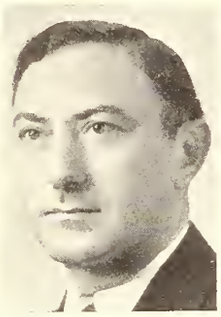
Also, the code establishes actual machinery for arbitration of disputes in this connection.

Chicago Relief Dinner Success; $5,000 Raised

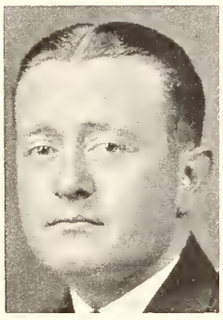
At the Medinah Michigan Avenue Club, Chicago, last Thursday evening, the city's motion picture folk rallied in full numbers at the Film and Theatre Relief Dinner Dance, held for the benefit of the sick and needy of Chicago's theatrical and motion picture world. It was expected that fully $5,000 would be raised as proceeds of the affair, which compares with $2,300 a year ago. Approximately 2,500 attended the dinner.

Unusual was the publicity achieved for the event. The *Chicago American*, evening daily, published a Relief Dinner Dance Special edition the evening of the affair, and devoted the entire first page of the paper to a complete preliminary account, with expressions of approval from Hollywood stars and Mayor Kelly of Chicago.

INTRODUCING CODE BOARD MEMBERS



IRVING SCHLANK (above), Salt Lake City Grievance Board, unaffiliated distributors, is UA manager



MITCHELL WOLFSON, (above), Atlanta Clearance Board, unaffiliated subsequent runs, is Wometco secretary-treasurer.



B. J. MCCARTHY (above), Des Moines Clearance Board, affiliated national distributors, Radio manager.

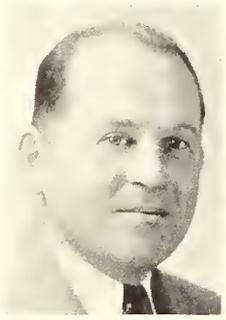


NAT WOLF (above), Cleveland Grievance Board, affiliated exhibitors, heads Warner Ohio zone.

SAM SHURMAN (below), Milwaukee Grievance Board, affiliated distributors, is MGM manager.



C. W. CRAVER (below), Charlotte Clearance Board, unaffiliated subsequent runs, has two theatres.



B. F. THATCHER (below), Salt Lake City Clearance Board, unaffiliated first-runs, has two houses



CHARLES F. POWERS (below), Portland Grievance Board, affiliated national distributors, is Fox Portland manager.



FOUR MORE BOARDS TO BE SELECTED

Continuing publication of pictures of members of the Local Clearance and Zoning and Grievance Boards, 44 members are introduced pictorially on these two pages this week. Eighty-eight pictures previously have been reproduced. More will appear in subsequent issues.

Four more boards remain to be selected, one Clearance and one Grievance Board for New York, and the boards for Philadelphia.



E. E. KIRCHNER, (above), Detroit Grievance Board, unaffiliated exhibitors, has Family theatre.



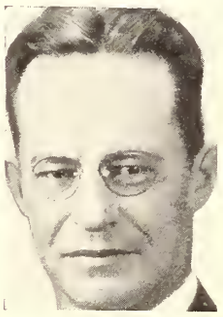
A. H. BLANK (above), Des Moines Clearance Board, affiliated first-runs, is Publix operating partner.



AARON SAPERSTEIN (above), Chicago Clearance Board, unaffiliated subsequent runs, operates two theatres.



WILLIAM CUTTS (above), Portland Clearance Board, unaffiliated subsequent runs, operates the Kenton theatre.



A. C. BROMBERG (above), Atlanta Grievance Board, unaffiliated distributors, heads own exchanges.



NAT HOLT (above), Cleveland Clearance Board, affiliated first-run, is RKO division manager.

OSCAR C. LAM (below), Atlanta Clearance Board, unaffiliated first-runs, has four theatres.



LOUIS MARCUS (below), Salt Lake City Clearance Board, affiliated first-runs, is Paramount partner.



NAT L. LEFTON (below), Cleveland Clearance Board, unaffiliated distributors, has Monogram franchise.



E. O. ELLSWORTH, (below), Des Moines Clearance Board, unaffiliated first-runs, manages Iowa Falls Metropolitan.





JACK RUE (above), Salt Lake City Clearance Board, unaffiliated distributors, is Universal manager.



PAUL TESSIER, (above), New Orleans Clearance Board, unaffiliated distributors, is Radio manager.



H. C. BISSELL (above), Cleveland Grievance Board, unaffiliated distributors, is Columbia manager.



NAT M. WILLIAMS (above), Atlanta Grievance Board, unaffiliated exhibitors, has three theatres.

HANDLING GRIEVANCES AND ZONING



JOSEPH LEVY (above), Des Moines Clearance Board, unaffiliated distributors, is Columbia manager.



HERBERT J. SCHWARTZ (above), New Orleans Grievance Board, impartial member, heads Maison Blanche Co.



JAMES C. RITTER (above), Detroit Clearance Board, unaffiliated subsequent runs, has 3 theatres.



JOSEPH LAWRENCE (above), Salt Lake City Clearance Board, unaffiliated subsequent runs, has two theatres.

LUKE S. CONNOR (below), New Orleans Clearance Board, affiliated distributors, is Warner manager.



NAT LEVY (below), Detroit Clearance Board, affiliated national distributors, is Radio manager.



HOUSTON DUVALL (below), New Orleans Grievance Board, unaffiliated distributors, is Columbia manager.



JOSEPH A. BARCELONA (below), New Orleans Clearance Board, unaffiliated subsequent runs, heads State Theatres.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



KENNETH C. WEBER (above), Detroit Clearance Board, impartial member, is a Detroit attorney.



HARRY DAVID (above), Salt Lake City Grievance Board, affiliated exhibitors, is Publix-Marcus division manager.



H. A. HARRINGTON (above), Detroit Clearance Board, impartial member, is Board of Commerce official.



WAYNE BALL (above), Denver Clearance Board, unaffiliated distributors, is Columbia manager.



GUY BROWN (above), New Orleans Grievance Board, affiliated national distributors, is Radio manager.



CLIFFORD L. NILES (above), Des Moines Grievance Board, unaffiliated exhibitors, Anamosa Niles theatre

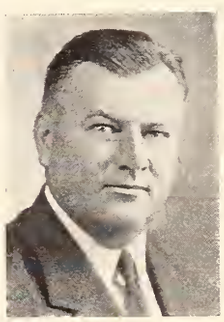
JOSEPH ALSINA (below), New Orleans Clearance Board, unaffiliated subsequent runs, Famous theatre.



C. E. HUISH (below), Salt Lake City Grievance Board, unaffiliated exhibitors, has Eureka Star theatre.



HARRY S. MCLEOD (below) New Orleans Clearance Board, unaffiliated first-runs, St. Charles theatre.



E. J. TILTON (below), Des Moines Grievance Board, unaffiliated national distributors, is manager of the Warner exchange.





GEORGE W. TRENDLE (above), Detroit Clearance Board, affiliated first-runs, is Paramount partner.



W. H. ALEXANDER (above), New Orleans Clearance Board, impartial member, heads Feibleman's - Sears store.



FRED NORTH (above), Detroit Grievance Board, affiliated national distributors, is Warner manager.



JACK LANGAN (above), Denver Grievance Board, unaffiliated distributors, is Universal manager.

Kuykendall Speaks At Three Sessions

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, left New York late last week to attend three state exhibitor conventions prior to his departure for the MPTOA convention in Los Angeles, April 10-12. He will join convention-bound members in Memphis on April 6.

The three meetings are in Dallas, Memphis and New Orleans. The Theatre Owners Protective Association of Texas met at the Baker Hotel, Dallas, for its annual convention early this week. The Tri-States organization will hold its annual session at the Chisca Hotel, Memphis, April 1-2, and the Gulf States Theatre Owners Association will meet at New Orleans April 3-4. David Palfreyman, theatre contact man for the Motion Picture Producers and Distributors of America, will also address the New Orleans meeting.

The Motion Picture Theatre Owners and Operators Association held a meeting in Pocatello, Idaho, early this week for Idaho exhibitors who are members of the association to confer with Utah exhibitors on general problems. Beverly S. Clendenin is secretary of the association.

Actors Equity Names Slate Of Officers and Councillors

Actors Equity Association, in New York, this week announced the selections of its nominating committee for candidates for officers and members of the Equity Council on the regular ticket. The election will be held late in May or early in June. Officers will be elected for a term of three years. There was no indication of an opposition ticket.

Candidates are: Frank Gillmore, president (incumbent); Osgood Perkins, first vice-president; Florence Reed, second vice-president (incumbent); Arthur Byron, third vice-president; Peggy Wood, fourth vice-president; Paul Dullzell, treasurer and executive secretary (incumbent), and Leo Curley, recording secretary.

Nominees for the council for terms of five years are: Philip Loeb, George Arliss (incumbent), Eddie Cantor (incumbent), George Heller, Albert Van Dekker, Augustin Duncan (incumbent), Victor Kilian, A. G. Andrews (incumbent), Katharine Cornell (incumbent), and Louise Prussing (incumbent).

New Zealand Exhibitors Demand 25% Cancellations

Cancellation privileges up to 25 per cent on British and American films are to be sought by New Zealand exhibitors, according to reports to the department of commerce at Washington from vice-consul W. W. Orebaugh. At present cancellations of 12½ per cent are allowed on American films, but British product has increased to the point where exhibitors feel they should have uniform privilege on all product.

Einfeld to Coast

S. Charles Einfeld, advertising and publicity director for Warner, left this week for a visit to the studio in Hollywood.

SHORT PRODUCT PLAYING BROADWAY

Week of March 24

ASTOR
Playful ..... United Artists

MAYFAIR
Auto Show..... Columbia
Among the Nordics..... Columbia
Where's Elmer?..... Universal

PARAMOUNT
Hollywood on Parade—No. 9. Paramount
Betty in Blunderland..... Paramount
Animal Antics..... Paramount

RKO MUSIC HALL
Society Cheaters..... RKO Radio
Grasshopper and the Ant.. United Artists
Nadeira ..... RKO Radio

RIALTO
Lazy Bones..... Paramount
Dirty Work..... MGM
Screen Souvenirs—No. 9... Paramount

RIVOLI
Music Memory..... FitzPatrick
Camping Out..... United Artists

ROXY
Washington ..... Beverly Hills
Maryland ..... Amity
Mail Pilot..... United Artists

STRAND
I Scream..... Vitaphone
Jerusalem, the Holy City... Vitaphone
Morocco Nights..... Vitaphone

Goldwyn Notes Dual Solution

Distributors' refusal to sell product to any exhibitor engaged in a policy of double featuring would go far toward elimination of double bills, Samuel Goldwyn declared last weekend at Albuquerque, N. M., en route to the Coast from New York. The producer seemed to have no doubt of the feasibility of such a procedure.

Mr. Goldwyn was definitely annoyed at the criticism his recent article in the Saturday Evening Post on Hollywood salaries had aroused. He was especially incensed that Charles C. Pettijohn of the MPPDA had registered an objection.

"Instead of finding fault with my article, Pettijohn should blame the producers' publicity departments for publicizing fictitious salaries," declared Goldwyn. "What I told was the truth and I believe I did the industry a service by pointing out that many star salaries were inordinately hiked for publicity purposes.

"For instance, President Roosevelt was provoked because Baby LeRoy was getting $150 a week. I pointed out his salary was only $50 a week. Similarly, with Greta Garbo and Constance Bennett and others in the high brackets, about whom producers had given the public to understand they were receiving a king's ransom.

"Not only do they not get what the producers say they get, but the Government gets half of what they actually receive. It isn't salaries paid real artists with box-office strength that injures the industry; it's the high salaries paid incompetents whom the industry would be better off without."

Calls Film Best Selling Medium

An effective piece of public relations work in behalf of the motion picture industry is credited to Dr. Clinton Wunder, president of the Southern California Fellowship and former vice-president of the Academy of Motion Picture Arts and Sciences, as a result of his address last week before the San Francisco advertising club.

The program, which was arranged by Hulda McGinn, manager of the California Theatre Association, was presided over by A. M. Bowles, northern California division manager of Fox West Coast Theatres, who acted as guest chairman of the day. Principal theatre executives of San Francisco were present. Dr. Wunder spoke on "Motion Pictures, Our Greatest Advertising Medium As a World Market."

A best answer to the depression is "expression," Dr. Wunder said, and declared the motion picture industry is giving expression to a clear picturization of the situation. Advertising men, he said, are in "the upper 20 per cent strata of influence," charged with the responsibility of expression. "You cannot escape the effects of motion picture expression and it is building the type of good will for that noble new life for which all people have prayed."

Celebrity to Produce Total of 24 in 1934-35

A total of 24 cartoon comedies, all in color, will be produced by Celebrity Productions for the 1934-35 season, and, according to present plans, these will be released through the independent market. Celebrity currently is releasing its "Willie Whopper" series through MGM, and its new "ComiColor" series through independents.

Next season's schedule calls for 12 "ComiColor" cartoons, all adaptations of fairy tales and folklore stories; also six musical cartoons and six cartoon "thrillers."

Educational To Rehire On Film-to-Film Basis

The publicity department workers and other employees of the Educational studio on the Coast, who are retired from the pay roll April 1, will be rehired on a picture-to-picture basis when production is resumed. Reports are current in Hollywood that Educational will concentrate future production in the east.

Nathan Named Paramount Director in Argentina

John B. Nathan, until recently general manager in Central America and the northern republics of South America for Paramount, has been promoted to the post of managing director in Argentina. He will make his headquarters in Buenos Aires.

Actors Get Charter

An American Federation of Labor charter was presented to the American Federation of Actors Wednesday night in New York. The charter was received by Paul Dullzell, secretary of the Actors' Equity and international secretary of the Associated Actors and Artists of America.


SELL A CIRCUS
LIKE A CIRCUS!
THE BIG
SHOW IS
HERE!

URSTING FROM THE *JUNGLE'S HEART!*..BU



Hearts beat faster!...Pulses quicken!...Frank Buck is back alive!... Back from the land of a thousand deaths to share his thrills with you!... Romance that is all raw, reckless courage!... Bare hands against fanged fury!... He-man against a howling hell!... No wonder this dauntless prince of danger holds a world of men and women spellbound!

IMAGINE THIS HALF-PAGE IN
See Your RKO Thea

FRANK BUCK'S

THE "BRING-'EM-BACK-ALIVE" MAN!... AND NATU

A VAN BEUREN PRODUCTION

irected by Armand Denis

LL A CIRCUS LIKE A CIRCUS! THE ABOVE IS ONE OF THE THREE SMASHING HALF-PAGE ADS OF THE

CK'S NEW FILM-LOAD OF SAVAGE WONDERS



YOUR LOCAL NEWSPAPER!
ch Manager About It!

SEE him capture a thundering herd of elephants! . . . ***SEE*** him fight bare-handed a hooded cobra! . . . ***SEE*** him take the clouded leopard, armored rhino, man-eating tiger!...***SEE*** him escape from the crushing coils of a giant python!...***SEE*** him conquer the jungle's kings and trap the jungle's jesters! . . . When you saw "Bring 'Em Back Alive", you thought there were no thrills left! . . . When you see "Wild Cargo", you'll say you never knew thrills before!

"WILD CARGO"

RE ALWAYS SAVES HER BIGGEST THRILLS FOR HIM!

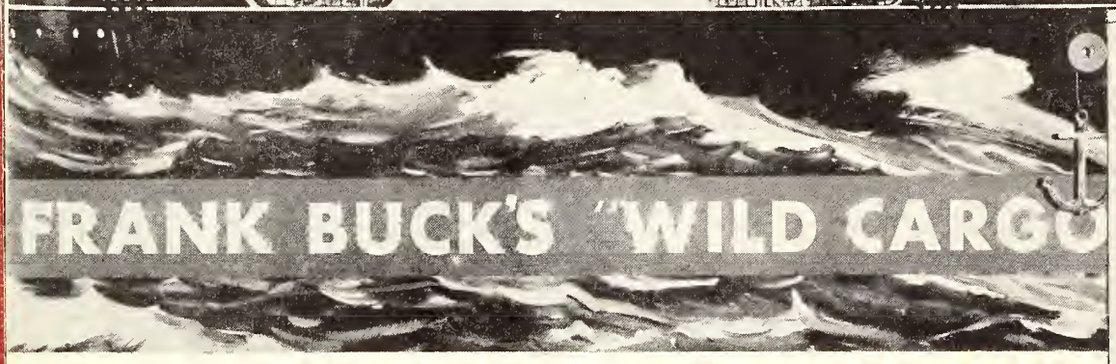
AN RKO-RADIO PICTURE

GREAT NATIONAL NEWSPAPER CAMPAIGN THAT WILL COVER THE NATION LIKE A CIRCUS TE

LET THE BANDS PLAY! YOUR HOUSE IS THE BIG TOP!

EVERYTHING READY FOR YOUR CIRCUS EXCEPT THE PINK LEMONADE AND THE PEANUTS!

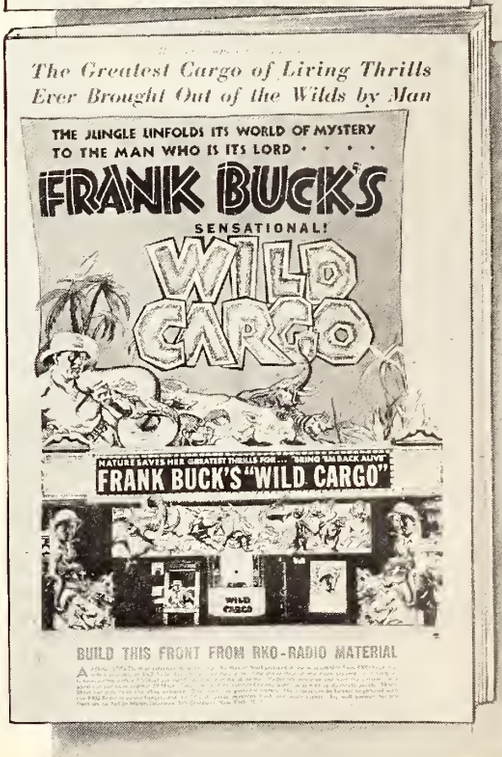




GET YOUR COPY OF THE SENSATIONAL "WILD CARGO," ADVERTISING SHIP!

Too much stuff . . . too many ideas for one press book so we filled two volumes with seat-selling material for you!





IT'S SPRING AND CIRCUS TIME!
USE THE BOARDS! . . . HIT THE DEADWALLS!

TWO STYLES OF CIRCUS PAPER!

Streamers! Lobby Hangers! Burgees! Tire Covers! Circus Heralds! Tack Cards and Window Cards! Door Knob Hangers and Novelties.

DE LUXE EASEL BACKED WINDOW DISPLAYS FOR THE HIGH CLASS STORES . . . Reams of Publicity that editors will Print . . . Great Feature Stories that Newspapers will Welcome . . . Contests, Stunts and Sure-fire Newspaper Features . . . Broadcast Records and Ballyhoo Records . . . 50 Kinds of Smashing Newspaper Ads . . . Dozens of tie-ups that will tieup the windows of your town.

●

NATIONALLY EXPLOITED ON THE RADIO AS NO PICTURE HAS EVER BEEN SOLD BEFORE WITH FRANK BUCK HIMSELF MAKING ALMOST DAILY TALKS OVER NATIONAL NETWORKS . . . *and on top of it all a National Newspaper Campaign planned to smash half-page ads in the Newspapers of your City on opening day!*

●

NOW UNDER THE BIG TOP AT RADIO CITY MUSIC HALL
SOON ALL AMERICA WILL BE ONE GIGANTIC CIRCUS TENT

The Hollywood Scene

PALM AWARDED TO "RIPTIDE" PREVIEW
CHAMBER WANTS QUAKE SCENES BARRED
THE "BIG SHOT" VOICES TEACHERS' RACKET
NINE FEATURES START; SEVEN FINISHED

by VICTOR M. SHAPIRO

THE palm for the glamorous event of the week is accorded the preview of Norma Shearer in "Riptide."

Held at the MGM Studio, *in four projection rooms,* more than two hundred scribes and guests saw the film by the simple expedient of staggering starting time and bicycling the print. (Exhibitors copy at own risk.)

Because "Riptide" is Miss Shearer's first film in over a year and, by the same token, Irving Thalberg's first in the same span, all hands arose to the occasion with spontaneous eclat.

Most of the MGM officials, executives and producers attended, as well as a sprinkling of Leo's stars, including Robert Montgomery and Herbert Marshall of the film.

Samuel Goldwyn and his charming wife, close friends of the Thalbergs, were present, as were Mr. and Mrs. Thalberg, mother and father of Irving.

After the showing, guests assembled on a specially decorated stage, where in swank setting a buffet supper was served by Victor Hugo, the ritzy caterer of the town.

Gracious hosts were Norma Shearer and Irving Thalberg, who visited with the scribes between courses.

Consensus: Shearer more ravishing than ever—her finest performance to date, affording her wider scope for richer and more matured emotional variations. Gowns and wardrobe elicited excited whispers from the ladies.

The production was considered especially attractive to women of all strata. Longer on dialogue than on action, it nonetheless sparkled with interest for sophisticates, with sympathetic reactions for plain folk. Evident throughout was the impeccable taste and showmanship of Thalberg, together with his rare perception in reaching the heart-strings.

Box-office critics placed value on electric light names of Miss Shearer, Montgomery and Marshall.

▽

CHAMBER DISSENTS!

The Chamber of Commerce of Los Angeles has made protest. It wants producers to stop picturizing local earthquakes and floods. And last week the community voted against a bond issue to rebuild school buildings to insure children against calamity.

Last year when Long Beach and Compton suffered partial devastation, local solons complained that distribution of the newsreel clips was harming California. Representatives of the Chamber of Commerce even made bold to say that the news scenes were "faked." The newsreel cameramen proved they filmed the disaster as it occurred.

"How did you newsreel men know, in advance, that an earthquake was about to happen?" queried a spry gentleman from the Chamber.

"Well, we were coming in from San Pedro, after we shot the Army-Navy boxing championships, and while passing through Compton, our automobile steering wheel swung out of control. Somebody said the pavement was moving. We knew something was wrong. We hopped off the truck, got the tremble, saw what was happening, made the electrical connection, shot the scenes, rushed them up to Los Angeles, and they were on the screens the next morning."

Chamber members have voiced opposition to quake scenes in Twentieth Century's "Advice to the Lovelorn" and "Looking for Trouble." They also resented the rainstorm in Cagney's "Lady Killer."

The screen, in picturing floods and quakes, really reveals negligence, and in exposing obstinate apathy renders distinguished service for Hollywood's future.

Publicity, frank and far reaching, will accomplish what sitting on a volcano never will.

▽

THIS SHOT WON'T BE IN COMPLETED FILM

Jimmy Durante works with a penguin in "Stand Up and Cheer," Fox musical.

In one scene the penguin works alone, with Durante's voice dubbed over, creating the impression of the penguin talking.

One shot, which will not be in the completed picture, shows the penguin shrieking, "I'm mortified, Durante's plagiarized my nose."

ODD CAPSULES!

With What?

Jack Oakie strolled out of the Ritz theatre after the preview of W. C. Fields' "You're Telling Me," and the newsboys told him in stentorian voice "Wuxtree—Jack Oakie sued by director for $125,000," which headlines screamed black across the morning papers.

It was Jack's first intimation of the suit, but he dismissed it with "He's an agent, not mine either, and he said I threatened him. Can you imagine, 'threatening an agent'!"

▽

Getting Honor

LeRoy Prinz, dance director at Paramount, former Heidelberg student, after some verbal fireworks with a former German aviator, is alleged to have fought a duel with the airman in a Hollywood barn, with rapiers and seconds in the most approved Germanic style.

Both contestants were cut up, with Prinz the chief cuttee. Police, finding a non-dueling law, hauled Prinz and his opponent to jail. Both, in bandages, denied participating in such a thing as a non-legal duel. The reason for it all never was divulged.

▽

Seventy Per Cent

Will Rogers, after presenting Frank Lloyd with the directorial award at the Academy dinner, said, "Let's give the director credit. He's about 70 per cent of a picture. The authors, dialoguers, adaptors and other murderers of the plot are 20 per cent, and all the rest, including us actors, is the remaining 10 per cent. That makes 100 per cent, doesn't it?"

Directors are now wondering if Rogers was kidding on the square, or just kidding.

▽

PRODUCTION

Last week Hollywood had forty-five pictures actively shooting. This week nine new features started and seven were finished.

MGM has three starters, Fox and Warners contribute a pair each and Universal and Radio check in with singletons.

Fox finished two, as did Warners. Universal, Radio and Paramount provided the other three.

Metro-Goldwyn-Mayer's starting trio include a picturization of a literary classic, "Treasure Island"; a smart romance drama, "The Barretts of Wimpole Street," and a modern original, "100 Percent Pure." The first, a Robert Louis Stevenson classic, teams Wallace Beery and Jackie Cooper again, with Lionel Barrymore, Otto Kruger and Douglas Dumbrille in the supporting cast. Although Charles Laughton is absent, Irving Thalberg started preliminary shooting on "The Barretts," in which Norma Shearer and Maureen O'Sullivan will be seen with the winner of the Academy's best actor award. Jean Harlow and Lionel Barrymore will be the stars of the original by Anita Loos and John Emerson. Sam Wood is directing.

Warners' new pair includes the historical romance, "Madame DuBarry," starring Dolores Del Rio, supported by Victor Jory, Reginald Owen and Verree Teasdale, and a semi-musical, "Dames," with Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert and Ruth Donnelly. The story is an original by Robert Lord; lyric and music by Harry Warren and Al Dubin; dances by Busby Berkeley. Ray Enright directs.

At Fox, Sally Eilers and Jimmy Dunn are together again in "Always Honest," and "Call It Luck" has Herbert Mundin, Pat Paterson, Charles Starrett, Georgia Caine, Gordon Westcott and Susan Fleming.

Universal started "Affairs of a Gentleman," featuring Paul Lukas and Leila Hyams, supported by Onslow Stevens and Dorothy LeBaire. The Radio newcomer is "Great American Harem," a comedy for Ginger Rogers, William Gargan and Pert Kelton, under William Seiter's direction.

The seven moving into the cutting rooms all

THE HOLLYWOOD SCENE

look promising. The two at Fox are Lasky's "Springtime for Henry," with Otto Kruger, Nancy Carroll, Heather Angel, Herbert Mundin and Nigel Bruce, which Frank Tuttle directed, and "Too Many Women" with Warner Baxter and Rochelle Hudson, Rosemary Ames, Henrietta Crosman, Mona Barrie, Matt Moore and Irving Pichel.

Warners' pair editing are "Friends of Mr. Sweeney," a comedy with Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree, Harry Beresford and Berton Churchill, and "The Circus Clown" (formerly "Sawdust"), in which Joe E. Brown stars, supported by Patricia Ellis, Dorothy Burgess, Donald Dilloway and the noted Poodles Hanneford family.

At Radio, "Stingaree" was finished, presenting Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, Andy Devine and Henry Stephenson. Universal called time on its mystery thriller, "The Black Cat," which offers Karloff, Bela Lugosi, Jacquelyn Wells and a host of known screen names in a picture suggested by an Edgar Allen Poe story. "We're Not Dressing," music and comedy with Bing Crosby, Carole Lombard, Ethel Merman and Burns and Allen, is the Paramount contribution.

An epidemic of title changing ranged through the production colony. Twentieth Century changed the Arliss picture, "Head of the Family," to "The Last Gentleman." At Columbia, "Murder in the Studio" became "The Crime of Helen Stanley." Paramount decided that "Often a Bridegroom" should be "Many Happy Returns." Radio caught the fever and "Dover Road" became "Where Lovers Meet," and Warners kept fashionable by altering "Sawdust" to "The Circus Clown."

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OUT OF THE NOTEBOOK

Producers issued a new "verboten" order prohibiting visitors in studios and on sets. But if you're a president's son, the new ukase means nothing. Elliott Roosevelt saw Mae West making "It Ain't No Sin." Elliott is aviation editor for Universal News Service.

Testimonial and indorsement business experienced a resounding blow this week when a wily gent was caught red-handed having forged names of stars to faked releases.

If they can split the tie vote between Phil Gersdorf and Sam W. B. Cohen for president, the Wampas will hold their installation ceremonies at Agua Caliente, and it looks like a hot time in the ole town, whoever wins.

The Mayfair dance was postponed two weeks as it conflicted with the Temple Israel benefit.

On March 23, Paramount had eleven pictures in the work. Seventeen will go before the cameras in April and May.

Warners changed the title of "Rhythm in the Air" to "Twenty Million Sweethearts" with hopes that just as many patrons will see the show. Paramount's "The Great Magoo" is relabeled "Thank Your Stars."

Ex-Mayor James M. Curley of Boston visited the Warner Studio. Looks like a Democratic year.

Charles R. Rogers drops "Canal Boy," and instead, on his Paramount schedule, will make "I Loved an Actress," a Gregory Ratoff original. It's possible that Adolphe Menjou and Miriam Hopkins will play the leads, and lead the play.

That boy Lee Tracy, in another peccadillo entitled Universal versus Paramount, winds up with a four year contract with Paramount.

Sam Goldwyn, back in town, is cudgeling his brain for a new title for "Resurrection" in which Anna Sten and Fredric March will be linked for romance.

The preview racket has reviewers running around in circles trying to make out which are legitimate. Of nine shown March 17, three almost a year old, but never shown in Los Angeles territory, were palmed off on innocent customers.

The log-burning Connecticut gentlemen farmers will have their number increased by one. Robert Montgomery briefly vacations on his Nutmeg State acreage.

All Los Angeles down town first-run houses, except the RKO-Hillstreet, are raising their admission prices. C'mon Hillstreet!

Jack Lewis, Producer Association news contact man, is back from his vacation; amazed to discover that the film industry did not go to perdition during his absence.

Genial Dick Rowland, film pioneer, dining with old friends, still is rated one of filmdom's finest.

H. B. Franklin in town. Folk who have stories to sell, if he goes into production, and folk who have theatres to sell, if he goes into theatre operation again, fall all over each other trying to see him.

This title changing business is getting funny. Universal just switched the tag on "The Practical Joker" to "Embarrassing Moments." Monogram gets its name in the papers by retitling "Border Patrol" as "Happy Landings."

Paul Sloane is sitting up nights polishing up the story and setting the cast for "Down to His Last Yacht," novelty musical, which he will direct for Radio and Lou Brock.

The studios plan big social doings for visiting MPTOA convention delegates and their wives. Warner and MGM already are set to entertain with parties.

The deaths of Lilyan Tashman and Louis Borzage, Frank Borzage's father, saddened Hollywood.

It's a boy at the Frank Capras, their first. Capra's latest for Columbia was "It Happened One Night."

WHAT RANKING FOR CHIC SALE?

According to a framed parchment on the wall of his office, Bud Lollier of Fox West Coast, has a commission from the War Department as "First Lieutenant-Specialist".

A visitor asked Bud if his ranking was above or below that of Chic Sale.

Fisher With Gaumont British

A. H. Fisher has joined Gaumont British and will handle sales, directly to theatres in the United States. He will work under the supervision of Arthur Lee.

New Agents' Pact Reached on Coast

Attorneys representing Hollywood agents and others representing the California State Labor Bureau, met in Hollywood last week in a final session and agreed on the draft of a new set of rules and laws by which the state can adequately supervise the agents' employment activities. The draft will be forwarded to Joseph J. Creem, commissioner of the California state division of legislation and statistical law enforcement and industrial employment relations, in San Francisco.

A committee of three, composed of Austin Sherman, chairman; Martin Gang and Ralph Blum, represented approximately 95 per cent of the agents, while Thomas Barker, chief deputy of the State Labor Bureau; Charles F. Lowy and George L. Schaumer, attorneys, served for the state.

Highlighting the agreement is a clause indicating that provision must be made in all contracts between artist and agent giving the artist the right to enter into contract with the agent and the right to cancel the contract if the agent fails in the performance of his contracted obligations. Also it is stated that under any oral contract, the agent must first prove he obtained a position for his client before he is entitled to any fees. It was further agreed that all contracts must be submitted to the Labor Bureau for approval, and that all controversies arising out of application of the various regulatory measures must also be submitted to the Bureau.

New Agreement For Hoblitzelle

A new reorganization agreement for Southern Enterprises of Texas, which is operated by Karl Hoblitzelle in partnership with Paramount, was substituted last week for the original agreement entered into last October. The substituted agreement was approved by Referee Henry K. Davis.

The terms of the new agreement are the same, but Famous Theatres Corp., the new Paramount subsidiary, replaces Irving Trust Co., receiver for Publix Enterprises, as a party to the agreement, and Interstate Circuit, subsidiary of Southern Enterprises, is now chartered as a Delawar instead of a Louisiana corporation in orde to become a party to the new agreement

Consolidated Directors Named

At an annual stockholders' meeting last week in New York Herbert J. Yates, Sr., president; R. I. Poucher, W. W. Vincent, A. D. Farwell and W. P. Stevens were elected to the board of directors of Consolidated Film Industries.

18 MILLION RADIO SETS NOW IN USE; NRA RULING ON FREE SHOWS WAITED

Total of 3,806,000 Sets Sold in 1933 Alone, at Estimated Retail Value of $130,800,000; Radio Authority Opens Inquiry

With the revelation late last week that more than one-half of the entire citizenry in the United States now have access to radio receiving sets, the question of alleged unfair competition of "free" radio shows to the motion picture and legitimate theatre interests took on deeper significance.

Approximately 18,000,000 radio sets are in use in the United States—in homes and in automobiles—and of this number, there were 3,806,000 sets sold at an estimated retail value of $130,800,000 in the one year 1933, the low gross year of screen and stage.

Thus, on the basis of the Federal Government's census estimate of a four-person average in the American household, about 72,000,000 daily can listen to radio programs at home.

Dollar Value of Sales Grows

The statistics, compiled by the Columbia Broadcasting System, in conjunction with the McGraw-Hill trade publication, *Radio Retailing,* are based upon reports from leading manufacturers of radio sets, in addition to 1,100 distributors and dealers in 48 states, and were made public in a CBS brochure, *The Flood Hits the Valleys.* A similar survey was made last year, covering for the first time the distribution, by states, of new radio homes since the 1930 census.

According to the brochure, the total number of radio-equipped homes in the United States as of January, 1934, was 17,950,000, the figure being based on *Radio Retailing's* tabulations of the sales of new sets, less the number which, according to distributors' and dealers' reports, were sold as replacements of old sets or as "extra" sets to homes already having radios.

According to *Radio Retailing,* set sales in 1933 represented an appreciable dollar increase over 1932 and an increase of 1,186,000—about 45.3 per cent—in actual sales.

In addition, the survey showed that the percentage of total sales going into homes already equipped with radio receiving sets was higher in 1933 than ever before, approximating 65 per cent. This in itself reflects the ever-increasing popularity of the radio as a specific entertainment medium, as does the fact that 55,600,000 radio tubes were bought in 1933 by listeners in the United States at an estimated retail value of $56,600,000.

Auto Set Sale Greatest

The survey goes on to state that the model showing the largest sales increase during the past year was the automobile radio, which sold 724,000 sets, as compared with only 143,000 sets in 1932.

Export sales in 1933 also were larger than the year before, 509,000 sets being sold as compared with 290,000 for 1932.

A breakdown of the types of receiving sets sold in the United States in 1933 shows that 2,226,000 "midget" type sets, at an estimated retail value of $50,000,000, without tubes, were sold; 856,000 "consoles," at an estimated retail value of $52,200,000, without tubes, and 724,000 automobile sets without tubes, at an estimated retail value of $28,600,000.

Strictly on the basis of the foregoing figures, the problem to motion picture exhibitors of the "free" radio shows in studios and theatres for that purpose and in the existence of so many sets in use, becomes increasingly apparent.

Await Radio Survey Results

For more than two years the entire exhibition branch has been charging unfair competition by broadcasters through "spot" programs starring film and stage celebrities at hours when theatre admissions should reach their highest peak. Then came the complaint from exhibitors that "free" admissions to broadcasting studios, auditoriums and theatres was ruining whatever possibilities they had of "keeping their heads above water."

Several weeks ago the Code Authority of the legitimate theatre suggested joint action against free radio shows in a proposal to the motion picture Code Authority. Subcommittees of both authorities were appointed. The radio Code Authority declared it would appoint a similar subcommittee to make an investigation, after which representatives of all three presented their arguments to the NRA at Washington.

The Administration had authorized William P. Farnsworth, deputy administrator, to decide the matter and he called the three subcommittees together March 7. Appearing as representatives of the motion picture industry were Ed Kuykendall, Charles L. O'Reilly, and W. C. Michel of Fox, acting in behalf of Sidney R. Kent. For the legitimate theatre there were Marcus Heiman, William C. Elliott and Frank Gillmore. The radio interests were represented by John Shepard of Boston, M. R. Runyon, New York, and James Baldwin of Washington.

The deputy administrator has not yet announced a decision. In the meantime, the radio Code Authority is circularizing the entire radio industry, including all radio stations, dealers and distributors, inviting their opinions. Further action now awaits the reporting of the results of the investigation to the NRA.

1933 Radio Set Sales by States Based on Manufacture Reports

State	Per Cent of Total* Sales	Number of Sets
Alabama	.62	23,600
Arizona	.15	5,700
Arkansas	.45	17,100
California	5.58	212,400
Colorado	.82	31,200
Connecticut	1.86	70,800
Delaware	.36	13,700
District of Columbia	1.23	46,800
Florida	1.13	43,000
Georgia	1.16	44,100
Idaho	.20	7,600
Illinois	6.37	242,400
Indiana	2.28	86,800
Iowa	1.33	50,600
Kansas	.66	25,100
Kentucky	1.10	41,900
Louisiana	1.00	38,100
Maine	.70	26,600
Maryland	1.92	73,100
Massachusetts	5.46	207,800
Michigan	3.01	114,600
Minnesota	1.78	67,700
Mississippi	.27	10,300
Missouri	3.71	141,200
Montana	.28	10,700
Nebraska	.78	29,700
Nevada	.10	3,800
New Hampshire	.50	19,000
New Jersey	5.36	204,000
New Mexico	.12	4,600
New York	16.97	645,900
North Carolina	1.12	42,600
North Dakota	.24	9,100
Ohio	6.60	251,200
Oklahoma	.92	35,000
Oregon	.81	30,800
Pennsylvania	10.14	385,900
Rhode Island	.87	33,100
South Carolina	.59	22,500
South Dakota	.18	6,900
Tennessee	1.31	49,900
Texas	3.40	129,400
Utah	.40	15,200
Vermont	.29	11,000
Virginia	1.26	48,000
Washington	1.20	45,700
West Virginia	1.11	42,200
Wisconsin	2.18	83,000
Wyoming	.12	4,600
Total	100.00	3,806,000

*These figures, based on data from dealers and distributors and individual reports from the manufacturers—reports being weighted for relative sales volume of each manufacturer—were published by Columbia Broadcasting System and McGraw-Hill Publications. They represent the sales of all home and radio sets during 1933 and should not be confused with the number of new radio homes equipped during the past year.

Roxy, in New York, Says London House "Not Far Off"

S. L. (Roxy) Rothafel, returned to New York from London late last week, made the prediction, on arrival, that a London theatre bearing his name, and seating 6,000, is "not so far off." Two locations are under consideration, he said. One of them is understood to be in the West End of London.

Roxy's tour of Publix theatres begins at the Metropolitan, Boston, this weekend. From there he will play in New York, Brooklyn, Buffalo, Detroit, Chicago and other cities to be added to the itinerary later.



STAND BY AMERICA! CALLING ALL

Unstinted laughs and applause punctuate Oakland (Cal.) preview when surprise after spectacular surprise catches audience breathless. Thundering ovation at conclusion begins tremendous reception that will be echoed in theatres the world over.

"STAND UP AND CHEER!"

with

WARNER BAXTER

MADGE EVANS · SHIRLEY TEMPLE
JOHN BOLES · JAMES DUNN
"AUNT JEMIMA" · SYLVIA FROOS
ARTHUR BYRON · RALPH MORGAN
NICK FORAN · NIGEL BRUCE
MITCHELL & DURANT
"SKINS" MILLER
and STEPIN FETCHIT

rector: **Hamilton MacFadden.** Lyrics: **Lew Brown.** usic: **Lew Brown** and **Jay Gorney.** Dances staged **Sammy Lee.** Dialogue: **Ralph Spence.** Story a suggested by **Will Rogers** and **Philip Klein.**

Produced by WINFIELD SHEEHAN
Associate Producer and Collaborator on Story and Dialogue. LEW BROWN

THEATRES! IT'S OVER! IT'S A SMASH! IT'S HEADED YOUR WAY!

"VARIETY DAILY'S" THRILL-BY-THRILL BROADCAST...

"WINNIE SHEEHAN AND LEW BROWN HAVE clicked with a spectacular musical. Uncovers tiny Shirley Temple as the best child performer Hollywood has turned out in a long time...

"SHOW PRETTY THOROUGHLY copped by the Temple youngster, Stepin Fetchit and Nick Foran, whose song deliveries are punchy entertainment...

"SYLVIA FROOS CLICKS IN 'Broadway's Gone Hill Billy' in which Skins Miller is also a big hit...

"AUNT JEMIMA DOES THE opening number 'I'm Laughing' that is a socko and gets the film off to a fast pace...

"MITCHELL AND DURANT have a howl sequence doing their stage routine as deadpan acrobatic ambassadors...

"JAMES DUNN WORKS WITH Shirley Temple, John Boles does a sweet tune 'Our Last Night Together,' which looks like a real song hit...

"WARNER BAXTER AND Madge Evans split the two leading straight roles... both do justice to difficult parts...

"STORY AND DIALOGUE are clean with not a blue line or situation present...

"SHOW NUMBERS ARE ALL smash calibre, with dance routines by Sammy Lee extraordinarily good...

"HAMILTON MacFADDEN'S direction is meritorious. Costumes, scenery and camera work are plenty smart."

THERE'S GLORY ENOUGH FOR ALL!!!

A FOX PICTURE

SIGNED . . .

Columbia

Patsy Kelly (from Hal Roach) and Lyle Talbot (from Warner) assigned to "One Night of Love," Victor Schertzinger to direct. . . . Roland Pertwee doing original screen play. . . . Moncure March, Herbert Asbury, Becky Gardiner and Joel Sayre join writing staff. . . . Anita Louise and Mary Forbes go into "The Most Precious Thing in Life." . . . William K. Howard engaged to direct "World's Fair" and another. . . .

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Fox

Bodil Rosing in "Too Many Women." . . . Nick Foran given contract, to appear in "She Learned About Sailors." . . . Robert Taylor selected for "Merry Andrew." . . . Claude King in "The World Moves On." . . . Georgia Caine and Charles Starrett cast in "Call It Luck." . . . Drue Leyton joins "Charlie Chan's Courage," with Walter Connolly. . . .

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MGM

Maureen O'Sullivan, Charles Laughton and G. P. Huntley cast in "Barretts of Wimpole Street." . . . Lionel Barrymore and Otto Kruger given featured spots in "Treasure Island," with Wallace Beery and Jackie Cooper in the leads. . . . Patsy Kelly (from Hal Roach) in "Eadie Was a Lady." . . . Jean Harlow to star in "The Age of Larceny," Sam Wood to direct this original by Anita Loos and John Emerson. . . .

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Monogram

Betty Blythe and Eddie Tamblyn spotted in "Money Means Nothing." . . . Polly Ann Young and John Wayne in "The Man From Utah" (Lone Star). . . . Eleanor Hunt assigned to "Blue Steel" (Lone Star). . . .

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Paramount

Edward Earle and Tammany Young cast for "Little Miss Marker" (Schulberg) . . . Mary Brian and Lew Cody sign for "Private Scandal" (Rogers) . . . Charlotte Henry awarded leading role in "Mrs. Wiggs of the Cabbage Patch." . . . Bruce Warren engaged for "Thirty Day Princess" (Schulberg). . . . Halliwell Hobbes and Ralph Remley added to "Double Door." . . .

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RKO Radio

Barbara Kent opposite Richard Dix in "The Family Man." . . . Joel McCrea given lead in "The Sea Girl." . . . Frances Dee cast in "Of Human Bondage." . . . Mary Boland assigned to "Down to Their Last Yacht." . . . William Wellman signed to direct a second picture. . . . Pert Kelton awarded new contract, to appear in "The Great American Harem," William Seiter directing. . . .

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Reliance

Claudette Colbert engaged for one picture.

▽

United Artists

Kathleen Burke added to "Bulldog Drummond Strikes Back" (2th Century). . . . Constance Bennett and Fredric March to appear in "Half Angel," novel by Fanny Heaslip Lea. . . .

▽

Universal

Sally Blane and Alexandra Carlisle sign for "Alias the Deacon." . . . Philip Reed (from Warner) to have lead in "Gentlemen of Affairs." . . . Charles Grayson engaged to write an untitled original. . . . Alan Dinehart and Paul Kelly added to "The Humbug." . . .

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Warner-First National

James Cagney and Pat O'Brien teamed in "Hey, Sailor." . . . Ricardo Cortez to star in "Beware of Imitations," with Bette Davis. . . . Ivan Lebedeff spotted in "The Happy Family." . . . Ann Dvorak replaces Margaret Lindsay in "The Old Doll's House." . . . Mae Clarke (from MGM) and Emily Fitzroy, English actress, added to "The Dark Tower." . . . Dorothy Tree, Ethel Reda Leopold and Joan Blondell assigned to "Dames." . . .

Kansas City Variety Club Officially Opens Quarters

Officers of the Kansas City Variety Club were recently installed by John H. Harris, national president, and James G. Balmer, national treasurer, and the opening of new club quarters at the Muehlebach Hotel is scheduled for April 1. Weekly luncheon meetings will be held every Monday. A state charter of incorporation was applied for this week.

Officers elected are Frank Hensler, MGM, president; Arthur Cole, Paramount, first vice-president; Clarence Schultz, Commonwealth theatre, second vice-president; Francis E. Ritter, Fox Midwest, secretary; Charles E. Shafer, Fox Midwest, treasurer. Directors are T. R. Thompson, Radio; Elmer C. Rhoden, Fox Midwest; Irwin Dubinsky, Dubinsky Brothers Theatres; Ralph C. LeBeau, Paramount; William Warner, Warner Brothers.

Warner Club Has Drama Group

The Warner Club, organization of employees, has established a dramatic society, called the Warner Club Players. Officers are: Arthur Leonard, president; Rudy Hagen, vice president; Etty Phillips, secretary.

SAYS FILMS NEED SPEECH DICTATOR

From James F. Bender, of the College of the City of New York, has come the indictment that the stars of Hollywood, in their effort to speak perfect English, lisp or indulge in Cockney tone patterns and intonations by swallowing syllables and sounds. The remedy, declares this member of the executive committee of the Atlantic League for the Rehabilitation of Speech, is the appointment of a "dictator of speech" for the motion picture. His findings are the result of a survey of speech defects in the talking films.

Into the charmed circle of Mr. Bender's classification of 10 film players whose speech is the best in Hollywood, are listed, among actors, and in the order named, Fredric March, William Powell, John Barrymore, Warner Baxter, Lewis Stone; and among actresses, Ann Harding, Mary Astor, Myrna Loy, Jean Muir, Irene Dunne. Katharine Hepburn, Academy award winner, was passed over because of her "English affectations."

TRAVELERS . . .

CLAYTON SHEEHAN, Fox foreign head, was booked to sail for Europe.

EMANUEL COHEN, Paramount vice-president in charge of production, arrived in New York to discuss 1934-35 production plans.

TREM CARR, Monogram west coast production executive, was in New York from Hollywood, and will be followed by LOU OSTROW, production manager, in a few days.

JOE E. BROWN was en route to the Orient for ten weeks.

NICK FORAN, new Fox player, arrived in New York from Movietone City.

MORT BLUMENSTOCK, Warner Theatres' advertising director, left New York for St. Louis and Memphis.

HUGH DAVIS, Monogram traveling auditor, returned to New York from exchange tour.

SAMUEL ROTHAFEL was back in New York from London.

PEARLY OSGOOD and ANN GREENWAY, players, returned to New York from Europe.

AL LICHTMAN, United Artists' distribution head, sailed from New York for Bermuda.

ARTHUR KELLY, in charge of foreign sales for United Artists, departed from New York for the Coast en route to Australia.

GEORGE RAFT arrived in New York for personal appearances at the Paramount.

HOWARD ESTABROOK and GEORGE CUKOR were due in New York from Hollywood, en route to London for atmospheric material for MGM's "David Copperfield."

RIAN JAMES, new associate producer, writer and director for Universal, returned to New York for vacation.

ROBERT HARRIS, Universal's eastern production manager, left for Coast.

EVELYN LAYE, Gaumont-British star, returned to London.

JACK KIRKLAND, playwright, sailed for Mediterranean tour.

JOHN W. HICKS, JR., Paramount foreign executive, returned to New York from European survey. He was accompanied by MORRIS SIMPSON, special Paramount foreign representative.

ROBERT MONTGOMERY, Metro player, arrived in New York from Culver City.

W. P. ("PAT") GARYN, sales head of the new United Newsreel Corp., left New York for midwest tour.

RICK RICKETSON, Denver division manager for Fox West Coast, was in New York for conferences with Skouras brothers.

ANDRE DAVEN, Fox European production manager, arrived in New York from Paris.

JOHN E. OTTERSON, president of Erpi, arrived on Coast from New York.

MIKE SIMMONS, scenarist, arrived in New York from Coast.

AL FRIEDLANDER, First Division executive, was due back in New York from Southern tour.

HERBERT J. YATES, president of Consolidated Film Industries, arrived on Coast from New York.

EDWARD ROWLEY and HAROLD ROBB, southern circuit combination, were in New York.

JOSEPH NOLAN left New York for Coast to become assistant to B. B. Kahane at Radio studios.

J. J. PARKER, Portland, Ore., exhibitor, arrived in New York.

JOHN B. NATHAN sailed for Buenos Aires to become Paramount sales representative.

LOU B. METZGER sailed for Europe to sell independent films.

CONSTANCE CUMMINGS sailed for Europe.

ROY DISNEY left New York for Coast.

JAMES R. GRAINGER left New York for Hollywood production conferences.

HAL HORNE, United Artists' advertising director, returned from Florida.

JACK COHN, Columbia vice-president, returned to New York from Florida.

THE CAMERA REPORTS



ON WAY. Pauline True, artist's model, whom Warner Brothers is grooming, they say, for roles in coming productions.



IN FAR EAST. Mr. and Mrs. Mervyn Le Roy as guests of Sultan of Johore during honeymoon trip. Shown are Sir Montagu Burton, the Sultana, Mrs. Nat Liebeskind, Mrs. Le Roy (former Doris Warner), Mr. Le Roy, the Sultan, Lady Burton.



TO MAKE FIVE. Dixie Lee, signed by Monogram for five productions—the first, "Manhattan Love Song," completed.



EN ROUTE. George Raft, having signed a seven-year contract with Paramount, arriving in New York on way to Europe for a ten-week vacation. His stop-over included an appearance at the Paramount on Broadway.



VACATION OVER. Evelyn Lawe, Gaumont British star, who has left America for England to begin her next picture, "Evensong," in London.



SERIES FINISHED. Ken Maynard, Universal Western star, embarking with Mrs. Maynard for a vacation abroad, following completion of the season's eight features starring him. They will motor through Europe, returning June 1.



DRUMMER DROLLERY. Expressed in a revision of a poster reclassifying a recent photoplay as an epic of the traveling salesman. 'Tis the work of the "Boston boys" who sell the theatre trade of New England. And whose names are inscribed thereon.

STILL CO-STARRING. (Below) Diana Wynward and Clive Brook, combined in "Cavalcade," Academy prize picture, and together in RKO Radio's "The Dover Road," and now assigned to another RKO Radio production, "Sour Grapes."





TO BE STARRED. (Left) Claire Dodd, in several recent Warner productions and now being pointed, as a result, toward stardom. Her first role in that direction is the feminine lead of "The Personality Kid."



ANOTHER JOB DONE. With "Men in White" completed at MGM, Jean Hersholt is vacationing, and here he is with Mrs. Hersholt and their son Allan, arriving in New York, where "Men in White" is still a stage hit.



BEAUTY IS GOLDEN. And here the achievement of these simple prospectors (portrayed by Roger Imhof and the faithful Benjamin) as they reach the Kernville River country, locale of the forthcoming Fox production, "Wild Gold," a scene of which has resulted in this notable still. The production features Claire Trevor and John Boles.

1,000 OWNERS TO ATTEND MPTOA CONVENTION; COMMITTEES NAMED

Circuit Launches Office to Balance Shorts on Bills

Interstate Theatres, Inc., operating 100 theatres in the Southwest, with headquarters at Dallas, has established a new department, a booking office designed to properly proportion short subject material to the feature picture, making a balanced program.

Besa Belk Short, formerly publicity director of the Majestic in Dallas, of which her husband, Paul Short, is manager, has been named to head the new department. R. J. O'Donnell, general manager of Interstate, said in Dallas last week that "a perfect motion picture program should be made up of balances and contrasts. Unfortunately, in the emphasis on feature pictures, most theatres have booked comedies and cartoons as filler without paying particular attention to them. The perfect picture program should be taken as a unit with the short subjects correlated to the feature picture, thereby making a satisfying program."

Mrs. Short will see all features and all short subjects released each week, then arrange the booking of shorts in accordance with the feature booked for each theatre in the circuit by P. K. Johnston, chief booker.

Six years ago, in the early days of sound pictures, Mr. O'Donnell experimented with a similar arrangement, but the natural shortage of sound film material at the time is said to have prevented continuation of the policy.

Walter Henshel, publicity director at the Palace theatre, will replace Mrs. Short at the Majestic. Frederic McFadden, publicist at the Melba, will move to the Palace and publicity at the Melba will be taken over by W. W. Lewis, manager, and Leo Linz, assistant, it was announced by James Owen Cherry, city manager in Dallas for Interstate.

New York Circuits Reject Demands of Sign Writers

Circuits in Greater New York are in difficulties with Local Sign Writers' Union No. 230, which is demanding an increase from $13.20 to $14.70 per day and a decrease of the working hours from eight to seven. The members now work on a four-day week. The current contract expires at the end of March. The circuits are reported to have rejected the demands of the union, and are making arrangements to keep their lobbies decorated as usual in the event a strike is called.

Admission Tax Revenue Drops During February

Admission tax collections during February totaled $996,861, compared with $1,089,767 during the same month last year, according to figures made public last week by the Internal Revenue Bureau at Washington.

Another Group of Equal Numbers Expected to Sit In as Observers at Los Angeles Meeting Opening April 10

New York headquarters of the Motion Picture Theatre Owners of America indicated late Wednesday that 1,000 exhibitors will be on hand in the grand ballroom of the Ambassador hotel in Los Angeles on Tuesday morning, April 10, when Ed Kuykendall, president, opens the 14th annual MPTOA convention.

Another group, expected to exceed 1,000, and comprising friends of the exhibitors and representatives of producers, distributors and the public, will be in atendance as observers, some in official capacities participating in certain of the discussions. In the main, this year's convention will be a round-table conference among the three industry branches and with the public.

Seven convention committees were named this week, as follows:

Grievances:

Lewen Pizor, Chairman, Philadelphia; Nat M. Williams, Thomasville, Ga.; J. H. Michael, Buffalo; H. W. Harvey, San Francisco; Sidney Lust, Washington, D. C.

N.R.A. Code - Trade Practices

Fred S. Meyer, Chairman, Milwaukee; R. M. Clark, Oklahoma City; R. B. Wilby, Atlanta; Edwin Silverman, Chicago; George P. Aarons, Philadelphia; Morgan A. Walsh, San Francisco.

N.R.A. Code - Labor Provisions

Jack Miller, Chairman, Chicago; George Fisher, Milwaukee; L. S. Hamm, San Francisco; Love B. Harrell, Atlanta; Louis Ansell, St. Louis.

Legislation and Taxes:

M. A. Lightman, Chairman, Memphis; M. E. Comerford, Scranton; R. B. Wilby, Atlanta; W. H. Lollier, Los Angeles.

Resolutions:

Edward G. Levy, Chairman, New Haven; Oscar C. Lam, Rome, Ga.; Ed M. Fay, Providence; Harry Hicks, Los Angeles; M. A. Lightman, Memphis.

Public Relations and Community Affairs:

Fred Wehrenberg, Chairman, St. Louis; Nat M. Williams, Thomasville, Ga.; W. L. Ainsworth, Fond du Lac. Wis.; W. S. Butterfield, Detroit; Sidney Lust, Washington, D. C.

Credentials and Rules:

M. E. Comerford, Chairman, Scranton; Jas. J. McGuinness, Boston; Benjamin Pitts, Richmond; Charles E. Williams, Omaha; A. F. Baker, Kansas City, Kan.

Legislative Problems

The Grievance Committee will deal with individual difficulties of exhibitors. The NRA Code-Trade Practices Committee will handle personal problems of theatre owners in connection with the code.

The Resolutions Committee already has commenced work on general exhibitor problems with the view of preparing resolution drafts for presentation to the delegates on the floor.

The continuing wave of legislation aimed at exhibition was said by MPTOA officials to have burdened the Legislation and Taxes Committee with a mass of problems. The committee was at work studying the scores of admission tax proposals and the discriminatory and unjust taxation laws that legislators of several states and municipalities are seeking to impose on the box-office.

With the growing interest displayed by civic, public and religious groups in motion pictures, the work of the Committee on Public Relations and Community affairs was said to have become increasingly important since the MPTOA first decided, a few weeks ago, to delve into the problems in which these groups have evidenced interest. This committee will present to the convention an agenda dealing with family night programs, previews, friction between theatres and civic and community authorities, cooperative measures to be worked out with churches and schools, and welfare campaigns.

States Picking Delegates

MPTOA headquarters learned this week that state affiliates in the field were meeting to name delegates to the convention, while others were planning on attending the conference in groups.

Wisconsin exhibitors will have their own car attached to one of the convention specials. Southeastern Theatre Owners Association will send 100, and South Carolina has requested reservations for 20. Another group of southern owners will leave Memphis in a special car. Members of the MPTO of Eastern Pennsylvania and Southern New Jersey will head westward in a large body, intent on bringing to the floor their campaign against reported increases in 1934-35 film rentals. Illinois exhibitors will go to Los Angeles with a group from Chicago, while Milwaukeeans will be on hand in large number to attempt to swing next year's convention to their city.

John Paxton, of the Plaza theatre, at El Paso, Texas, was named by a group of Texan owners as the chairman of a reception committee which will greet the two long convention train specials when they arrive at El Paso on Sunday morning, April 8th. They will stage a "Wild West" show.

AMPA To Elect Officers; Ferguson Slated as President

The Associated Motion Picture Advertisers, New York, will hold its annual election of officers and directors on April 19, according to an announcement this week. William R. Ferguson, MGM, has been nominated for the presidency; Monroe Greenthal, United Artists, for the vice-presidency; Paul Benjamin, National Screen Service, for treasurer, and Harry Blair, Associated Publications, secretary.

A "Naked Truth" dinner will be held at the Astor Hotel, New York, April 21, the profits on which will be divided between the Motion Picture Charity Fund and the *Film Daily* Relief Fund. Paul Benjamin is handling arrangements. A feature of the dinner will be a fashion show put on by R. H. Macy & Co., with 40 mannequins parading in costumes which will be replicas of those worn by film stars in recent pictures.

PREVIEW OF



Robert Montgomery

RIPTIDE

with Herbert MARSHALL • Mrs. Patrick CAMPBELL

An M-G-M Picture... *Written and Directed by Edmund Goulding*

By wire from California! Put a flash Preview poster in your lobby today!

Variety says: "Irving Thalberg puts over smash hit in his comeback production. A superb picture from every angle for Norma Shearer. It is a triumph of the first water. Placing Herbert Marshall opposite as a jealous husband was inspired. Montgomery completes trio — giving no less an account of his intelligent and ingratiating qualities as the incorrigible playboy who intrudes on the wedded life of Shearer and Marshall."

Motion Picture Daily says: "Showmen are proffered appeals in 'Riptide' for matinee, supper show, or top hat crowds. Glamorous and seductive, Miss Shearer's talents portray Mary, American girl with a past, in whom emotional cross currents lash and tear. Reaches for feminine patrons of all ages."

Hollywood Reporter says: " 'Riptide,' Thalberg's first since his return, a hit. Marks Norma Shearer's return after long absence, during which lady seems to have added even more to her physical and histrionic charms. Flawless performances of Marshall and Montgomery added to the vivid and impressive moods as portrayed by Norma Shearer, with its great appeal for any type of audience, particularly the feminine contingent, 'Riptide' stands to make its producers and exhibitors a barrel of money."

M-G-M's "RIPTIDE"

A FEW OF THE RAVES SENT BY THE PRESS ALL OVER AMERICA TO HERALD THE BIGGEST BOX-OFFICE ATTRACTION OF OUR TIME!

Harrison Carroll, dramatic editor, L. A. Herald Express and King Features Syndicate writer says: "Norma Shearer more brilliant than ever."

Mayme Ober Peake, Boston Globe, says: "It is a profoundly moving picture. Great triumph for Norma Shearer and remarkable cast."

Rob Wagner, Saturday Evening Post contributor, former critic Liberty Magazine, editor Beverly Hills Script, says: "Irving Thalberg production 'Riptide' is one of the handsomest productions of the season. Norma Shearer, Robert Montgomery, Herbert Marshall turn in performances that should be tonic to any theatre."

Ted Smits, International News Service, says: "Beautifully conceived and directed. Norma Shearer gives most charming performance."

Ivan St. Johns, Photoplay Magazine, says: "One of Norma Shearer's greatest performances. It is great entertainment for men and women."

John Mitchell, Tower Publications, says: " 'Riptide' will appeal to intelligent audiences everywhere. Irving Thalberg continues to set the pace for fine pictures."

Doug Churchill, New York Times, says: " 'Riptide' will be most welcome to all Norma Shearer fans."

Welford Beaton, Hollywood Spectator, says: "Norma Shearer comes back to us in the most brilliant performance of her career."

Walter Ramsey, Modern Screen, says: "Norma Shearer in 'Riptide' will remind women of the country of 'Divorcee,' 'Free Soul,' 'Strangers May Kiss.' It is great entertainment."

Edwin Schallert, Los Angeles Times, says: " 'Riptide' will exert a great moving effect upon audiences because of the emotional performance of Norma Shearer."

Louella Parsons says: " 'Riptide' will thrill every woman. It is just the kind of picture we need to bring back S. R. O. signs. It is a magnificent triumph for Irving Thalberg, Norma Shearer and all those associated with it."

Ralph Wilk, Film Daily, says: " 'Riptide' is a red letter event for Thalberg, Shearer, Goulding and entire cast."

Elizabeth Wilson, Silver Screen, says: "This is the picture for which women have been waiting."

Ruth Waterbury, Movie Mirror, says: "Shearer and Montgomery make the screen's most satisfactory co-stars. Their scenes in 'Riptide' are compounded of that gay romance which spells box-office the world over."

Alice Tildsley, Philadelphia Public Ledger, says: "One of the best performances Norma Shearer has ever given and one of the best ever given by anyone."

Jimmy Fiddler, Screenland, says: "Always a Norma Shearer fan and even more so after seeing 'Riptide.' She is a great artist and it is a great picture."

Telegraph wires are sizzling with "Riptide" adjectives!
Greatest nationwide advance ballyhoo in history!

ALLIED CALLS FILMS 'ABSOLUTE MONOPOLY'

Declares in Attack on Block Booking That Lobbyists Are Screaming "Government Control" Down "Herring Trail"

Allied States' attacks against socalled "compulsory" block booking were brought last week before the House interstate commerce committee when the organization, headed by Abram F. Myers, Allied's general counsel, filed a brief urging Congress to enact Representative Wright Patman's proposal to abolish the block booking practice.

The Committee had held a hearing at Washington on Monday, March 19th, on two bills introduced early in this session, one to effect federal censorship of motion pictures, the other to abolish compulsory block booking. A full report on the hearing appeared last week in MOTION PICTURE HERALD. It was indicated that action on both bills appeared unlikely.

Urging Congress to realize it is dealing with an "absolute monopoly" when it considers any measures affecting the motion picture business, Allied confined its arguments to support of Mr. Patman's block booking abolition proposal. Said Allied:

The Patman bill does not prohibit an exhibitor from buying more than one picture at one time if he so desires.

Independent exhibitors would be given protection under the measure against preferential treatment now accorded to circuit theatres by distributors.

Congress should not be deflected by the "herring trail" being drawn by "motion picture lobbyists" who are screaming "Government control."

"The exhibitor is the logical point of contact with the public," and he should be a free agent to fulfill the public's desires.

"The abolition of block booking is the only true solution of the movie problem."

The "innocent victims" of recent crusades against distasteful pictures "are the independent theatre owners."

"Major producers" fear that compulsory block booking "will open the market for meritorious independent product." Abolition of block booking will put a premium on good pictures and penalize bad ones.

The ten per cent cancellation privilege of the code does not give adequate relief.

Allied's brief pointed out that under Mr. Patman's proposal only compulsory block booking would be prohibited—that is, "full line forcing"—and would not, "as has been erroneously stated, prohibit an exhibitor from buying more than one picture at a time" from the same company, if the exhibitor so desires.

Section two, which would compel distributors to give an accurate synopsis of all pictures before they have been released and reviewed, is, in the opinion of Allied, "a practical, workable substitute for the many suggestions that would require a trade showing of every picture before it is offered for sale." Allied agreed that nationwide trade showings of all pictures, under federal regulation, would unduly burden the industry and set up an impossible provision for small exhibitors located in remote places, besides holding back all classes of exhibitors in playing time.

Amendment of the Clayton Act by making its anti-discrimination provisions applicable to leases and licenses, as well as to sales, would, if made effective by the Patman proposal, "give the independent exhibitors the same protection against preferential treatment of their competitors that is accorded other business men," according to Allied, which, in this connection, alleged that distributors regularly discriminate against independents in favor of their own theatres or those of other large distributors.

The concluding provision, which would vest the administration of the act in the Federal Trade Commission, has, according to Allied, "caused the motion picture trust lobbyists to scream 'Government Control!' The Congress should not be deflected by this 'herring trail.'"

Calls Selection "Idle Chatter"

"The abolition of block booking is the only true solution of the movie problem," continued the brief. "All talk about selecting pictures and arranging programs is idle chatter so long as compulsory block booking remains. The citizens of a small town can organize their picture clubs and make their preferences and objections known to the town exhibitor, but he is helpless to meet them. To blame him is both unfair and cruel.

"Virtually all groups now considering this problem have reached the conclusion that the abolition of block booking is the first essential step." The brief referred at this point to the Federal Motion Picture Council and the Motion Picture Research Council.

Calls Independents Victims

Allied said that the "innocent victims" of recent campaigns against distasteful motion pictures "are the independent theatre owners," who, according to the brief, "cannot cooperate with the parish priests for the elimination of objectionable pictures or the arranging of suitable programs," supposedly because of the compulsory block booking practice.

Allied said that independent producers have joined with independent exhibitors in opposing block booking, explaining:

"The major producers have only one well-founded fear, and that is that the elimination of compulsory block booking will open the market for meritorious independent product and this touches the monopolists in a tender spot!"

"The Congress should not be misled by the false and malicious statements of the lobbyists that (Patman's) H. R. 8686 is a destructive proposal, or that it represents merely an outcropping of industry politics," said the brief.

Allied said that the 10 per cent cancellation clause in the motion picture industry's NRA code is not an out-and-out ten per cent cancellation privilege, but, "conceding for the purpose of the argument that the code confers a ten per cent cancellation privilege, this clearly is inadequate in the overwhelming majority of cases involving neighborhood and small town theatres."

BOOK REVIEW

THE THEORY AND PRACTICE OF POSTER ART. By Duke Wellington. Cincinnati: The Signs of the Times Publishing Company. 250 pages. 8¼ x 10½.

Mr. Wellington knows well his fellow poster artists. He confounds them not at all with the esoterics of their work. The theory mentioned in the title achieves insignificant proportions in the book. And this will be good news to those whom he addresses.

He has rather attempted to give generously of his own practical experience in the manufacture of advertising display matter, and while the title further suggests poster art in general as his subject, he has really restricted it to displays of the theatre. Indeed, Mr. Wellington is directly concerned with only the motion picture theatre, in the display of which he attained his considerable celebrity as a poster artist. One gathers that he himself has sought to find out *why* much less than *how*, which is, of course, an approach to his craft that represents precisely the interest he here is serving.

A similar attitude on the part of this reviewer permits a hearty endorsement of these instructions. They are based on methods which have brought eminent results for Mr. Wellington, and they are understandably conveyed. The method is simple and direct, with the intimacy (which somehow always enhances clarity) of the second person form of address.

This method is vastly helped, of course, by a lavish use of illustration. In fact, graphic examples dominate the text, for even the latter consists to a large extent in references to, and analyses of, figures. These demonstrate step-by-step creation of poster art in its various mediums, show what it is made of, prove what can be achieved even without a great deal of imagination by one who can manipulate its clever implements. Much of this material is directly adaptable to the purposes of the theatre artist, for he is given a generous supply of symbolical patterns, layouts, decorative designs, lettering styles and so on. Plates reach the prodigious number of 158.

Beginning with a chapter on poster layout, Mr. Wellington proceeds to cover, at least in some measure, every type of display matter that has been used by the theatre—water color, velour, transparents, pastels, airbrush posters, litho cutouts, oil, applique (spelled by the discerning Mr. Wellington "aplakay"), linoleums—the composition of this material into lobby and front displays, and their adaptation to animated displays. There are also chapters on the use of color, on animal and figure drawing, on the compiling of reference material, and on costumes. Nor are these quite all.

Such a range is for the most part proper to such an effort to give the average theatre advertising artist practical guidance, but comprehensiveness may lead an author into a certain glibness. He has little space, or takes little time, to discuss principles involved, which is sometimes necessary to any real understanding of a subject. Nor does he pause to reflect on the validity or further possibilities of methods set forth.

But few working theatre artists will care to bother. They've got a job to do and will highly appreciate Mr. Wellington's understanding offer to help. If I were one of them, I'd have this book in a handy place in my workshop.—*George Schutz.*

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

WE WERE DISCUSSING PLAYS and things, the other cocktail hour, with Mr. William deMille, motion picture director, playwright, author, Jeffersonian Democrat, fisherman and brother of Cecil Blount. He does not believe that a playwright should follow any formula, scientific, theatrical or otherwise, although others disagree. Here's deMille's reason: Back in the 80's, the editor of *Harper's Weekly* asked Henry deMille, father of William and Cecil, to set down on paper, for publication, a set of rules which should be followed by the student in order to achieve success as a playright. The elder deMille, a play author of no little ability some 50 years ago, refused to submit such regulations on the grounds that if he did, he feared he would have to follow them.

The chat then turned to deep sea fishing, William's pet diversion, in which he holds several enviable records. One of his most noted achievements in this connection was the landing of a sixty-pound baracuda, after a brief struggle, with a rod weighing only five-and-one-half pounds. We saw the rod; it tapers off to almost toothpick width, and has a breaking strength of only fourteen pounds. Some Izaak Waltons use that kind of a rigging to catch minnows in a two-foot pond.

On another occasion, de Mille hooked into a 500-pound sea brute in the Pacific. He struggled with it for six hours, holding on over a course 18 miles long. Just when deMille was about to land him, his line broke.

William is 56, three years older than Cecil Blount. He spells his name with a small "d"; Cecil spells his with a capital.

▽

Good subject for the newsreels: "The Electric Wonder" clock, eleven feet high, just completed at Akron, Ohio, by Marvin Shearer, seventy-year-old cripple. The instrument tells the time of twenty-seven large cities, and sings, talks and plays a reedless pipe organ each hour. Daily at the hour of Lincoln's funeral it recites the Gettysburg address. Commemorating the assassinated President McKinley, it plays "Lead Kindly Light," and in memory of President Garfield it renders "Gates Ajar." Valued at $50,000, the clock took Mr. Shearer some ten years to make. It contains 5,000 pieces of wood and metal and has several miles of electric wiring.

▽

There are signs on the horizon of many more "Emperor Joneses."

The United States Government granted a tax refund the other day to the extremely wealthy estate of Alexander Smith Cochran, New York carpet manufacturer. One of the Alexander Cochrans is Mr. Gifford Cochran, who, with John Krimsky, distributed in this country Germany's "Maedchen in Uniform." Last year they produced "Emperor Jones" (United Artists).

The carpet Cochrans are in no way related to the Cochranes of Universal.

▽

Mr. James "Pelican-Beak" Durante and the Broadway Capitol theatre ballet danced to spring on the Central Park lawn on the sunny afternoon of March 21st. Jimmy and his schnozzola leaped sprightly about the park as he heard the "breezy call of incense-breathing" springtime. Three days later we had another snowstorm.

▽

The Paramount theatre in Borger, Texas, cashing in on a timely town topic, placed a want ad in the morning gazette asking 10,000 persons to pray for rain—they hadn't had a drop in three months. It began raining at noon. Dave Chatkin probably will cite that as a benefit of decentralization.

MR. HOWARD E. JAMEYSON, district manager of Fox Midwest theatres at Wichita, Kansas, is at last vindicated as a selector of stories for the screen.

For two years Mr. Jameyson attempted to convince the Fox studio people at Movietone City in California that "David Harum" as a picture with Will Rogers in the title role would be a "natural."

The "wise" men of the coast scenario department threw cold water on the idea. They said that no one who goes to picture shows had ever read the book. Of course they wouldn't know that, since 1900, it has been among the first ten most widely read novels and is one of the very few books that has grossed more than a million dollars.

However, they finally concluded that, after all, what with boss Sidney R. Kent calling for "down-to-earth" stories, and, considering the success of other Rogers vehicles of a rustic nature, there might be something to Mr. Jameyson's proposal. So, the studio began a cautious trailing of the copyright. At the same time they informed Mr. Jameyson that even if the picture rights should be available, the price probably would be prohibitive.

Eventually, and after long investigation, the Fox studio discovered that it had bought "David Harum" some time ago.

To show its appreciation to Mr. Jameyson they permitted him to stage the "world premiere" of the film in Wichita—day and date with Hollywood.

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A patron, apparently under the impression that Warners' "Wild Boys of the Road" was a story about traveling salesmen, approached the cashier at the Mayfair theatre in Cincinnati and inquired whether Dorothy Coonan played the part of the farmer's daughter. Evidently that ticket buyer is not keeping pace with the progress of the motion picture.

▽

Two writers hired by a prominent Hollywood film factory were told to report to their cubbyhole offices each morning and await assignments. Regularly at 9 a. m. on the dot the writers would greet each other, deposit their outdoor apparel, take out a pinochle pack and thus wile away the time until the whistle blew. Two weeks having elapsed without either of the scribes getting an assignment, they nevertheless received their first pay checks—which disturbed one of them. Rushing into the executive's office, he exploded:

"It's an injustice, that's what it is. It's unfair. Here I've been working two weeks and I get $450, while so-and-so gets $750. I do exactly the same kind of work he does; it's not right."

▽

The publishers of *Photoplay* have not published a fiction serial in five years. Their editors have read and considered hundreds of stories, "searching for one that moves with the snap and speed and compelling action of a great screen drama—

"A story that is a fast stepping, engrossing, colorful romance, with a tremendous love theme as its motivating force—universal in its appeal. And now, at last—"PHOTOPLAY HAS FOUND IT!

"PHOTOPLAY MAGAZINE
"Is Proud and Happy to Announce
"'I WANT A BABY'
"The Sensational Serial
"BY MERILYN HERD"

And so starts the career of a young, pretty blonde secretary of the sales department of that highly conservative subsidiary of the American Telephone and Telegraph Company: Electrical Research Products, Inc.

THE ARRIVAL IN THE FIELD of Samuel Goldwyn's and Anna Sten's "Nana" reminds Jack Moffitt, the Kansas City *Star's* film critic, of his first meeting, two years ago, with Anna. Miss Sten was on the *Chief* bound for Hollywood from the Russian Steppes at the behest of Mr. Goldwyn. Accordingly, Goldwyn's expert personality builder-upper (press agent), Mr. Lynn Farnol, had wired Moffitt to interview the "great discovery" at the Union Station in Kansas City.

"A young woman fair as moonlight on the Caspian got off the train," related Moffitt. "I addressed her in English. She replied in Russian. Then in German."

"Ask her how she likes America," suggested Mr. Farnol.

"I loff it," answered Miss Sten.

"You do?" countered Moffitt.

"I loff it," she repeated.

"Are you married?" asked the critic.

"I loff it," said Anna, a trifle wearily.

"After a press agent had sat up every night for three weeks teaching one of his foreign charges to say one of these cute little sentences," concluded Moffitt, "he thinks nothing of pulling every newspaperman between Gotham and San Pedro out of bed to hear her say it." Mr. Farnol hasn't changed a bit.

Mr. Goldwyn did a much better job on Miss Sten in the capacity of English teacher; but he took two years to do it.

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Loew's Forty-second Street theatre billed them this way: "Search for Beauty"—"The Big Shakedown."

▽

Ironic was the comment on "Wine, Woman and Song," which appeared on the review page of the New York *Daily News* on the morning of Tuesday, March 20th. It said: "What there is of a plot jumps from a convent to a burlesque show, thence to jail, later to a musical comedy and finally to the deaths of Lilyan Tashman and . . ."

Miss Tashman died in New York the following morning.

▽

RKO says: "Clive Brook weighed more than 20 pounds at birth—his mother was on opera singer."

▽

George Arliss will observe his 68th anniversary in another week, on April 10th. He and two cronies, all in their 'teens, gave plays in a damp basement in old Bloomsbury, London. Says Arliss: "We could only seat eight comfortably but seldom succeeded in getting a full house. Often we had only one, but we made every effort to get at least two, because we found it easier to work on the emotions of a crowd."

Later, Arliss was playing in stock at Margate, England. In the company was a pretty girl named Florence Montgomery. One afternoon they both ran into the empty theatre to get out of a shower. His description of what happened: "It may not be easy to bring about these conditions—the combination of rain and an empty theatres. . . . If it can be done, results come quickly. I should imagine that in my case, the whole thing didn't take more than four minutes but there she was, at the end of that time, mine forever." This is their 35th year.

Mr. Arliss is a vegetarian. "I eat nothing I can pat," because he and his wife once saw some cattle starving in a drought. He gets exercise by walking slowly, followed by his car and chauffeur so that when tired after four miles outbound, he can ride home.

STEP OUT WITH

Edna Ferber's

GLAMOUR

I'LL TELL THE WORLD

UNCERTAIN LADY

THE

BLACK CAT

★ ★ ★ ★ ★

LITTLE MAN, WHAT NOW?

UNIVERSAL and . . .

PAUL LUKAS
CONSTANCE CUMMINGS

Phillip Reed, Doris Lloyd, Joseph Cawthorn, and many others. Directed by WILLIAM WYLER. A B. F. ZEIDMAN PRODUCTION.

LEE TRACY

GLORIA STUART
ROGER PRYOR

Onslow Stevens, Alec Francis, Lawrence Grant and many others. Screenplay by Dale Van Every and Ralph Spence. Directed by Edward Sedgwick. Produced by Carl Laemmle, Jr.

EDWARD EVERETT HORTON
GENEVIEVE TOBIN

Renee Gadd, Paul Cavanagh, Mary Nash, George Meeker, Dorothy Peterson. From a play by Harry Segall. Directed by Karl Freund. Produced by Carl Laemmle, Jr.

BORIS KARLOFF
BELA LUGOSI

David Manners, Jacqueline Wells, Lucille Lund, Andy Devine. Story by EDGAR ALLAN POE. Directed by Edgar Ulmer. Produced by Carl Laemmle, Jr.

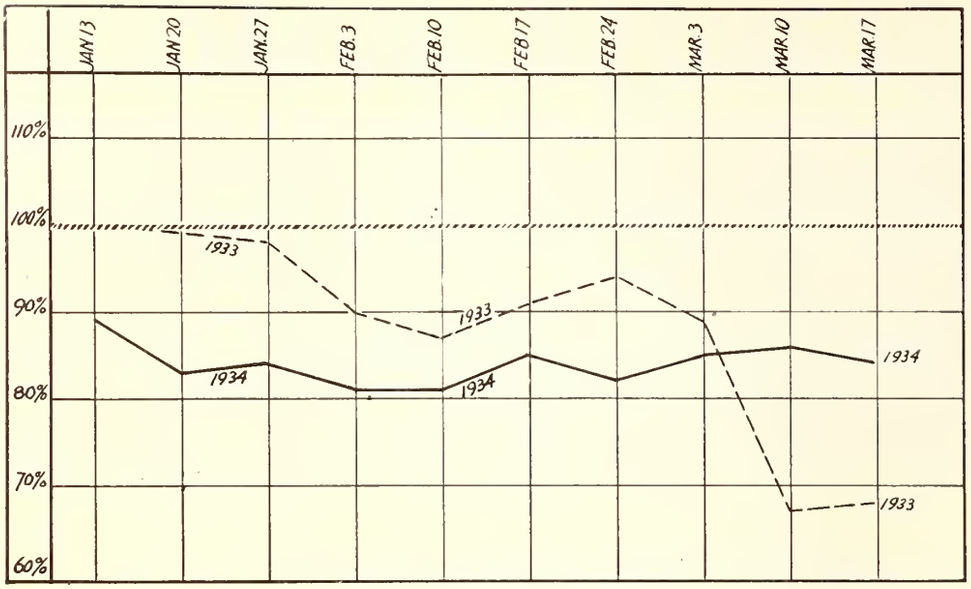
MARGARET SULLAVAN

DOUGLASS MONTGOMERY, Mae Marsh, Fred Kohler, George Meeker, Hedda Hopper. Novel by Hans Fallada. Screenplay by William Anthony McGuire. Produced by Carl Laemmle, Jr.

Directed by

FRANK BORZAGE

Presented by CARL LAEMMLE



The graph, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in twelve key cities during the ten-weeks period from January 13 to March 17, 1934, with the receipts from the same cities during the same period in 1933. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, San Francisco. The gross for the week ending January 13, 1933, is taken as 100 per cent.

HAYS NOTES GAINS IN FILM TASTE OF PUBLIC

Says Attendance Has Grown, Theatres Reopened; Declares Films "Laughed Big Bad Wolf of Depression Out of Mind"

Public opinion "will not forgive the insult to public intelligence inherent in the deliberately tawdry, suggestive or banal," and the objective of the industry must be to increase the proportion of "really fine" entertainment, Will H. Hays declared this week in his annual report as president of the Motion Picture Producers and Distributors of America.

Emphasized in Mr. Hays' report to the annual meeting were these developments:

Attendance increased materially over 1932.

With social and educational leadership cooperating, 72 pictures were indorsed last year by previewing groups as suitable for children, as against 51 in 1932.

Through the Advertising Advisory Council, "the advertising and publicity of our companies is not only cleaner and in better taste, but is better advertising as well.

"Historians of the future will not ignore the . . . fact that the movies literally laughed the big bad wolf of depression out of the public mind through the protagonism of 'Three Little Pigs'."

Mr. Hays attributed the improved public taste for pictures "of the better kind" in part to cooperative social and educational leadership, and cited the successful results of incorporating a study of the classics of the screen into the curricula of many high schools.

At the same time, the MPPDA executive deplored the attitude of those who have permitted purely artistic successes of the screen to "die in oblivion at the box-office."

"Public intelligence," he said, "has been underrated by producers who have been misled by the fact that even the degrading and the vicious may command paying audiences, but who have overlooked the potential support for pictures of the better kind.

"Public intelligence has been underrated by those who have so little faith in the basic honesty of the public mind that they would prohibit crime plots on the screen and presumably detective stories in fiction.

"It has been underrated by those within our own creative ranks who have been wont to rest their artistic laurels upon double meaning in dialogue and the suggestive in action.

"It has been underrated by such as argue that the character of public entertainment should be reduced to a standard that could not emotionally affect the most youthful and unstable mind.

"The screen must supply adventure, romance, laughter and the thrill of beauty to its audience."

Material gain in attendance in the past year, Mr. Hays pointed out, has helped reopen many theatres.

Of types of story source, Mr. Hays said: "It is a significant . . . that rival producers should contend, as they have done this year, for priority claims to the production of the classic works of Charles Dickens. Among the film presentations planned or projected for the coming season are Jane Austen's 'Pride and Prejudice,' Charles Dickens' 'David Copperfield,' Oliver Goldsmith's 'She Stoops to Conquer,' Thackeray's 'Vanity Fair,' Sheridan's 'School for Scandal' and 'The Rivals,' Victor Hugo's 'Les Miserables,' Charlotte Bronte's 'Jane Eyre,' Swift's 'Gulliver's Travels,' Washington Irving's 'Rip Van Winkle,' Kipling's 'Kim,' Bulwer Lytton's 'The Last Days of Pompeii.' Similarly, plans are announced for the production of historical romances based on the lives of Marie Antoinette, Pasteur, Joan of Arc, Napoleon, Benvenuto Cellini, and others, as well as film productions of 'Cyrano de Bergerac' and 'The Count of Monte Cristo.'"

And as examples of artistic progress he mentioned such pictures of the past year as "Little Women," "Berkeley Square," "Lady for a Day," "The World Changes," "Christopher Bean," "Gallant Lady," "The Masquerader," "Paddy, the Next Best Thing," "Tugboat Annie," "King's Vacation," "Cradle Song," "Only Yesterday," "The Invisible Man," "Morning Glory," "When Ladies Meet," "Looking Forward," "Voltaire," "The Great Jasper," "Carolina," "Dinner at Eight," "The Power and the Glory," "Three-Cornered Moon," "If I Had a Million," "Night Flight," "Gabriel Over the White House," "Peg o' My Heart," "Counsellor-at-Law," "Saturday's Millions," "Zoo in Budapest," "The Stranger's Return," "Smoky," "No Greater Glory," and "The Lost Patrol."

"No medium," he said, "has contributed more greatly than the films to the maintenance of the national morale during a period featured by revolution, riot and political turmoil in other countries."

HAYS REELECTED TO HEAD MPPDA

Will H. Hays was reelected president of the Motion Picture Producers and Distributors of America at the annual meeting Monday. Other officers reelected included Carl E. Milliken, secretary, and Frederick L. Herron, treasurer.

The following members of the board of directors were elected: M. H. Aylesworth, Robert H. Cochrane, Jack Cohn, Cecil B. DeMille, Earle W. Hammons, Will H. Hays, F. L. Herron, B. B. Kahane, Sidney R. Kent, Jesse L. Lasky, Sol Lesser, Hal E. Roach, David Sarnoff, Joseph M. Schenck, Nicholas M. Schenck, Albert H. Warner, Harry M. Warner, and Adolph Zukor.

The complete slate of the Motion Picture Distributors and Exhibitors of Canada was re-elected at the association's annual meeting in Toronto Tuesday.

Col. John A. Cooper is again president and secretary, and G. O. Burnett, treasurer. Directors are Harry L. Nathanson, M. A. Milligan, H. M. Masters, Leo Devaney, Clair Hague, James P. O'Loughlin, Harry Paynter and A. W. Perry.



"Bottoms Up!" to
"PAT" PATERSON for her *Vivacity*

radiant with life, alive with rhythm... she dances and sings with an inspired zest that fairly crackles with electric vitality... in "Bottoms Up" from FOX.

BRITONS PLEAD LOWER ADMISSION TAX AS BUDGET TIME APPROACHES

Recalls Chancellor's Promise to Consider Plight of Small Houses Playing to Industrial Workers, Hardest Hit by Levy

By BERNARD CHARMAN

Numerous matters are filling the minds of British exhibitors at this time, but of them all the Entertainments Tax is the most urgent.

The Chancellor of the Exchequer makes his annual announcement of budget plans in April of each year, and the trade considers the time ripe for him to make some statement regarding this particular duty. In strict contrast to most other nations, Britain is anticipating a substantial surplus over the past year will be revealed when the Chancellor makes his statement; and with such a happy state of affairs anticipated everybody, from the mere payer of income tax upwards, has his thoughts concentrated on ways and means by which the Treasury can relieve his particular burden.

Recall Chancellor's Promise

The trade's hopes are based on a variety of factors, basic of which is that last year, when an appeal for some easement of the entertainments duty was asked, the Chancellor expressed sympathy with the request, saying that when the opportunity arrived he would give material consideration to it. All he did, however, was to relieve the brewers of duty on that universal comforter, beer, to the tune of fourteen millions sterling per annum, leaving the amusement individual just where he started.

Now the kinemas are not making any preposterous demand (in strict equity a good case could be argued for complete abolition of a levy imposed originally as a "wartime measure" purely and simply), but only ask for remission of the tax on admissions of sixpence (12c.) and under.

This, it is calculated, would cost the Treasury a mere £1,600,000.

If, in a bad year, the beer tax can be cut by as much as £14,000,000, it is only reasonable to hope that the entertainment purveyor's modest request may be met now that times promise to be distinctly better.

A third reason for the trade's optimism is the greater share of support exhibitors are receiving from members of Parliament. So sure is the belief in certain quarters, indeed, that leading trade personalities have been heard to declare publicly their faith in some measure of relief in the next budget.

Workers' Theatres Hardest Hit

The reason for the trade's insistence on relief for the cheapest seats is that it is the theatres of modest proportions, which play to workers in the depressed industrial areas, which are being most hard hit by the tax. Until the emergency budget which followed the national crisis in the fall of 1931 these seats had been free of duty.

Appalling figures, revealing how halls have been not only crippled but in many cases strangled by the burden of the entertainments duty, have been quoted right and left to substantiate the trade's case. One forceful argument is the fact that, since the emergency budget was put into operation, no less than 400 theatres have gone dark.

Again, trustworthy calculations have been made to show that the tax in many instances is the equivalent of a duty of more than 16 per cent on turnover. And beyond this, each hall has still to pay income tax, to say nothing of varying degrees of local taxation.

One line of argument suggests that by relieving the entertainments duty the Treasury would be assured of a higher yield from income tax, according as the relief stimulated attendances and the financial status of the cinemas.

Legitimate Theatres' Demand

Against the agitation of the motion picture business, which calls for reduction of the tax on cheap admissions irrespective of whether they apply to exhibitors or other amusement leaders, a strong movement has been promoted by the legitimate theatre business, which demand that forms of entertainment in which the "human element" predominates should be given precedence over mechanical entertainments — meaning the talking pictures.

This "dog in the manger" attitude is inspired by the fear that discrimination in favor of the talkers may benefit powerful foreign interests (meaning Hollywood), while British workers starve. Boloney!

This movement is said to have behind it strong support in the House of Parliament, chiefly because certain important theatrical interests have friends in the assembly of government. But the trade believes the Chancellor is too fairminded to prefer one section of the entertainment industry over another.

At bottom the tax is a difficult one to justify (no other industry is called upon to bear any equivalent imposition) and, on that assumption, any adjustment in its incidence must be made to apply over the whole wide field of amusement.

LITERARY MAE WEST CAPTURES LONDON

The crowning event of the personal publicity which has swept Mae West into prominence in London as one of the most talked of celebrities of the day, will be the publication of the star's latest literary works, "She Done Him Wrong" and "The Constant Sinner," just prior to the general release of "I'm No Angel," a culminating point of a terrific campaign.

Radio bands are exploiting the Mae West numbers which are all the rage of the West-end cabaret shows, while vaudeville headliners are all plugging the "come up and see me" gag.

Nearly 100 London dress shops and modistes are pushing special Mae West fashions.

Finally, Mae is now installed among the great figures of history at Madame Tussaud's famous wax-work exhibition, placed in proud distinction with Queen Elizabeth on one hand and King Henry VIII on the other. To the English mind this is the pinnacle of fame.—B. C.

Cite Closing of 400 Theatres Since the Emergency Budget; Hardwicke in "Nell Gwyn"; More "Little Women" Data

Hardwicke in "Nell Gwyn"

Herbert Wilcox, director of productions to British and Dominions, reveals that Cedric Hardwicke is to play Charles II in his forthcoming production of "Nell Gwyn," remembered as the famous mistress of King Charles. Hardwicke, who received a knighthood in the new Year's Honors List and is now playing in the stage version of "Christopher Bean," has the reputation of being this country's most outstanding character actor, and his selection for the role is regarded as one of the finest pieces of casting effected in British pictures in a long while.

Hardwicke, it may be remembered, was a millionaire in "Rome Express" and a General in "Orders Is Orders."

B. & D. incidentally have shelved their plan to re-make "Somehow Good," with Norma Talmadge and Thomas Meighan. The stars have returned to America.

In its first week at the Regal, London, "Little Women" did its best to live up to the tremendous reputation it established with its great records at the R.K.O. Music Hall, clocking up 48,000 attendances during its initial seven days.

This figure beats everything the theatre has yet done, with the exception of one week of "The Singing Fool," playing when the novelty appeal of the talkies was at its peak.

The second week almost exactly duplicated the first.

"Catherine the Great" opened to £1,200 at its premiere at the Leicester Square theatre, beating the record opening day with "Henry VIII" by the substantial sum of £60.

Royalty and other notabilities attended the premiere in force, led by the Prince of Wales, the Queen of Spain and the King of Greece, the ambassadors and ministers representing 17 countries. The Prince of Wales came late and had to take a seat in the tenth row of the stalls!

Fox Plans Film on Pasteur

Fox plans production of an elaborate picture, based on the life of the French scientist, Louis Pasteur, to be entitled "Humanity First," with Warner Baxter in the leading role, supported by Helen Twelvetrees.

"Bottoms Up!"

to "PAT" PATERSON

for her *Daintiness*

the elusive grace, the sparkling spotlessness of the eternal feminine . . . the fragile charm of a delicately fashioned flower . . . as you'll see in "Bottoms Up" from FOX.



AMERICANS LOSING ITALY QUOTA FIGHT

Costs Totaling $1,120,000 to U. S. Companies in Dubbing and New Tax Are Estimated; Approved Despite Protests

by THOMAS B. MORGAN
United Press Staff Correspondent, Rome

Protests made by the representatives of the big American producers of motion pictures as well as by an agent of the Hays organization against the new Italian film quota law do not seem to have yielded much result. The law has been approved by the Chamber and shortly will be effective.

Objections to the new law from the point of view of foreign and especially American motion picture producers are these: First, it imposes the obligation that all foreign films must be dubbed in Italy; second, it imposes a tax of 25,000 lire (roughly $2,000) on each dubbed picture; third, it provides for premiums in money, from the proceeds of the tax on dubbed films, for the producers of Italian films.

Dubbing Payment in Instalments

The dubbing tax must be paid by the agent of the producer of the original picture. It appears now certain that it will be possible to pay it in six or eight instalments.

The new law also grants the producer of each film made in Italy the right to dub four foreign films free of tax, and finally it increases the quota of Italian pictures, which must be shown, to one Italian for every three foreign.

Representatives of the American producers have urged here against the decree that the dubbing of foreign pictures has brought and will bring a lot of work to Italians as film directors, actors, sound experts, translators and all the other posts connected with dubbing and post-synchronizing.

There are 300 foreign films needed in Italy every year at present. The cost of dubbing runs around lire 50,000 so that the total cost of dubbing 300 foreign films would be about 15,000,000 lire, of which 60 per cent or 9,000,000 would be paid by American companies.

$1,120,000 Cost to Americans

Adding the cost of dubbing, nine million lire, to the total of the new tax of lire 5,000,000, we have a total of 14,000,000 lire (about $1,120,000), which American companies will have to spend in Italy to carry on their business.

Of course, the probable answer will lie in the direction of reduced American film exports to Italy. Only the big first-rate films, for which high rentals can be charged, will be exported. The reduction of film imports here generally considered likely will be from 25 to 40 per cent.

Another suggestion for making the situation easier for foreign producers faced with this tax is for them to do some producing here of Italian pictures. For these they will find a small but possibly remunerative market in the country, while they will gain the tax exemption from dubbing allowed to those producing so many films, locally.

The Italian motion picture has made some progress during the last few years, but producers have a lot to learn.

The newly reorganized Cines Company, at the head of which has been put the able business man, Paolo Giordano, formerly director of the Dramatic Authors' Society, ought to revive the fortunes of this company. It is understood that the policy of the reorganized company will be "few but big pictures," just the opposite of the custom that has ruled hitherto.

Italy turns out about 50 films a year and the gross takings from home-made pictures last year in Italy was lire 24,660,000. The figures of films made and cash box office takings are both on the upgrade and the new cinema law ought to give them both a useful push-along.

Reorganization Plans for St. Louis Theatres Completed

Thomas N. Dysart, chairman of the first mortgage bondholders committee of the Ambassador, Missouri and Grand Central, St. Louis, has announced the plans for reorganization of the three theatres, which is expected to be approved by the United States district court, and which would take the properties out of receivership. Under the plan, the present bondholders would become the owners of the Ambassador and Missouri theatre buildings, and the leasehold on the Grand Central, through an exchange of their bonds for bonds and common stock in two Missouri corporations to be organized to acquire title to the properties.

Spyros, Charles and George Skouras, and C. M. Turley, who guaranteed payment of some of the first mortgage bonds, will also guarantee the principal of the new bonds in an amount equal to the share of the depositing first mortgage bondholders in the deficiency which will result from the sale of the mortgaged properties. The protective committee also proposes to lease the three theatres for a period of ten years. Stage shows probably will be used at the Ambassador and Missouri, while the Grand Central probably will be reopened with a straight picture policy.

Metzger Gets Sendoff

Lou Metzger, operator of the New Spreckels theatre at San Diego, Cal., was "entertained" at the Tavern in New York late last week before sailing for Europe. Attending were Ned Depinet, Grad Sears, Phil Reisman, Cresson Smith, Fred McConnell, Jack Connolly, Terry Ramsaye and Red Kann.

Schenck Due to Be Named Poli Circuit Head Shortly

A meeting, scheduled to take place within a few days, is expected to settle the election of Nicholas M. Schenck, president of Loew's, as president of the Poli circuit of New England, and the date and details of the acquisition of the circuit for operation by Loew's. Mr. Schenck recently declared Loew's already has control of the circuit.

Structure of KAO Revised

Keith-Albee-Orpheum Corporation, a subsidiary of RKO in which M. J. Meehan, stock broker, is reputed to hold the majority interest, last week shifted its theatre divisions in a plan which provides that its divisional managers are to confine themselves to KAO theatres only, thereby giving the circuit a greater entity and more of individualized operation than heretofore.

RKO division managers who have been handling KAO-controlled houses as well as Proctor theatres, will drop the Proctor houses, which will remain a part of the RKO structure, and retain through a number of new allocations already set up, only houses owned or controlled by KAO directly or through its subsidiaries.

The KAO holdings break down as follows with official designations as they now appear in the revised chart of the RKO theatre department:

New York Senior Metropolitan Division, C. B. McDonald, division manager: Albee, Kenmore, Madison, Prospect in Brooklyn; Keith's, in Flushing; Chester, Coliseum, Colonial, Fordham, Hamilton, Jefferson, Palace, 81st St. and 86th St., in New York; Keith's in Richmond Hill and Keith's in White Plains.

New York Junior Metropolitan Division, L. Goldberg, division manager: Bushwick, Dyker, Greenpoint, Orpheum, Shore Road and Tilyou in Brooklyn; Central in Cedarhurst; Columbia and Strand in Far Rockaway; Empire, Franklin, Regent and Royal in New York; Park in Rockaway Park.

Great Lakes Division, Nat Holt, division manager (no changes)—Palace and 105th St. in Cleveland; Majestic and Palace in Columbus; and Uptown in Highland Park.

Massachusetts Division, Charles W. Koerner, division manager: Bijou, RKO Boston and RKO Keith's in Boston; Keith's in Lowell.

Detroit Pool, David Idzal, director: Downtown and Fox.

New Jersey-Washington Division, James M. Brennan, division manager: Rivoli and State in New Brunswick; Broad, Capitol, Lincoln, Palace and Trent in Trenton; Keith's in Washington.

Rochester District, J. Golden, city manager: Palace and Temple, Rochester.

Syracuse District, W. J. Tubbert, city manager: Keith's and Strand, Syracuse.

Pinnacle Arranges Release

Pinnacle Productions, Inc., has closed territorial distribution deals on "Hired Wife" and "Chloe" with Arthur Greenblatt, Inc., New York; Gold Medal Film, Philadelphia; Excellent Pictures, Detroit; B. N. Judell, Inc., Chicago, St. Louis and Milwaukee; Majestic, Cincinnati; A. C. Bromberg Attractions, Atlanta; Far West Exchanges, Los Angeles and San Francisco.

Warner Charters Peru Firm

Warner has filed a charter of incorporation at Dover, Del., for Warner Brothers-First National Films of Peru, Inc., capitalized at $10,000 to distribute films in Peru. The incorporation is in anticipation of the opening of a branch at Lima, Peru.

Stevens Shifted by Paramount

J. Harold Stevens has returned to Boston as Paramount branch manager, succeeding Eddie Ruff, transferred to Portland.


"Bottoms Up" to
"PAT" PATERSON
for her
Naturalness
...an unspoiled freshness and unstudied charm...which makes her acting believable, her personality lovable . . . as The Girl in "Bottoms Up" from FOX.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

No. 8—WEST VIRGINIA

WAGES FOR CERTAIN THEATRE EMPLOYEES

QUESTION—Can you furnish me with the wages that should be paid to ticket seller and ticket taker, both of whom are girls, and also what wages per hour the operator and janitor should get.

ANSWER—The ticket seller, ticket taker and janitor shall each receive as their minimum weekly wages not less than a 20 per cent increase over the wage which was being paid to them as of August 1, 1933, provided, however, that this 20 per cent increase over such August 1, 1933, wages does not require for any of these employees a wage in excess of 25 cents per hour or $10 per week for a 40-hour week. This is the scale fixed in the code for such employees working in towns having a population of less than 15,000 inhabitants. Higher wages are provided for the same classes of employees working in larger places.

Regarding the wages for the projectionist, the code says that the working hours and wages that prevailed on August 23, 1933, shall prevail, but that working hours shall not exceed 40 weekly, regardless, and in case of a disagreement over what wages and hour schedules prevailed as of August 23, 1933, then the matter shall be referred to arbitration.

▽ ▽ ▽

No. 9—KANSAS

NON-THEATRICAL COMPETITION

QUESTION—I have been approached by the authorities of a Negro public school to present in their school auditorium a series, on each Friday, of motion picture attractions composed of all Negro casts. The entire enterprise would be sponsored by the foundation.

There are no theatres in this town catering strictly to Negroes. Some of them admit them to restricted sections and others bar them entirely. There are upwards of 25,000 Negroes in this town and, of course, such shows presented in the manner above described, would cater to the better element when sponsored by its leaders.

Please advise me if such a proposition could be considered under the code, also an interpretation of my rights and privileges in the matter.

ANSWER—There is a clause in the motion picture code which prohibits a distributor from renting motion pictures to a non-theatrical account, but only when it has been proven that such a non-theatrical is operating directly in competition with a regular motion picture theatre, and then only after the Local Grievance Board in that territory has held a hearing and has ruled that such non-theatrical is operating as unfair competition to a regular theatre.

▽ ▽ ▽

No. 10—OHIO

RETROACTIVITY OF 10% CANCELLATION PRIVILEGE

QUESTION—I read that the 10 per cent cancellation privilege clause provided in the motion picture code will be retroactive to apply to film contracts existing before December 7 last year (1933). Does your interpretation coincide with this?

ANSWER—The 10 per cent cancellation privilege clause in the motion picture code does not specifically say that it shall be retroactive as regards pictures played after the effective date of the code, December 7, but which pictures were contracted for before December 7. However, Division Administrator Sol A. Rosenblatt, of the NRA amusement code division, issued an interpretation of the clause in which he said that the privilege was retroactive on pictures played after December 7, but which pictures were contracted for before December 7. The NRA has since stated that it will uphold decisions of any of the Division Administrators, such as Mr. Rosenblatt.

Meanwhile, the large distributors have each, separately, protested Mr. Rosenblatt's decision. It is their opinion that the privilege affects only pictures which have been contracted for after December 7. The matter rests there, although, quite unofficially, it has been intimated in distribution circles that the distributors will fight Mr. Rosenblatt's ruling, even bringing the matter to the courts, if necessary.

▽ ▽ ▽

No. 11—MINNESOTA

GIVEAWAYS, FREE TICKETS, WHEN NO COMPETITION

ANSWER—We have two mediums of advertising, one each used by our two theatres. (These are cooperative advertising tabloids, arranged in tieups with merchants and are intended for shoppers, housewives and the like. On each tabloid are printed names of about 20 residents, probably selected from the phone book and similar lists.)

There are no other theatres in this town, and only one theatre within 20 miles, and no names of residents are ever placed in these mediums from that one town 20 miles away which has that theatre.

Names appearing in medium number one are given actual tickets to number one theatre, which divides 20 tickets among eight grocers and markets. The people getting the free tickets do not have to purchase anything, they just call at the store where the name appears and are given a ticket to the theatre.

The same thing applies to medium number two for number two theatre, except this theatre gives service passes on which there is a 10-cent service charge.

Are these mediums in violation of the code?

ANSWER—If a theatre is not in actual competition with another theatre, and is so thoroughly isolated that free tickets or service passes can not be construed to be unfair to a competing exhibitor, then the theatre is permitted to continue the practice of awarding such free tickets or service passes. The code clause which ordinarily outlaws such practices is intended to stop such practices only when they exist in probable or possible competition with another theatre and when such competition is considered to be an unfair trade practice. Obviously the practices are not unfair, if no other exhibitor is affected thereby.

King Cancels Lesser Deal

John King, formerly connected with Bennet-King Productions, and now owner of the dog, Kazan, has cancelled his distribution contract on the dog series with Sol Lesser and Principal Pictures. Mr. King will distribute his product through state rights while negotiating a new release.

Motion Picture Herald is receiving many letters from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. All communications immediately are answered directly. In addition, such code questions and the answers submitted are published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Kansas—Missouri Group Sets Plans

An educational campaign to acquaint the public with the community importance of the theatre is planned by the Kansas-Missouri Theatre Association as part of an elaborate program of activity to be launched under the leadership of A. F. Baker, president, and R. R. Biechele, newly elected secretary-treasurer.

The directors, meeting in Kansas City, approved the plans and decided to initiate a membership drive to be launched at a convention of exhibitors in Kansas City where vital industry problems will be discussed. Every exhibitor in the territory not now a member will be invited to join. A questionnaire pertaining to code administration and designed to indicate to the local grievance and clearance boards the sentiment of exhibitors will be sent out.

A statement by the directors said that the association's program will purpose to "sell the organization to the exhibitors and the exhibitors to the public." Members will be given a sticker to affix to the box-office window stating that the owner or manager is affiliated with the KMTA, and through various projects the association will seek to enhance the exhibitors' prestige.

Directly in charge of the public relations work will be the directors in their various districts, including S. E. Wilhoit, Springfield, Mo.; C. C. McVey, Herington, Kan.; Sam Blair, Belleville, Kan.; John C. Stapel, Rockport, Mo.; E. B. Danielson, Russell, Kan.; Tom Edwards, Eldon, Mo.; Mr. Baker and Mr. Biechele. The latter will head public relations activities.

Cohan, Harris Dinner April 8

A long list of notables of the stage, screen, radio and political worlds will attend the testimonial dinner for George M. Cohan and Sam H. Harris, to be held at the Hotel Astor, New York, Sunday, April 8, by the Jewish Theatrical Guild of America.



"Bottoms Up!" to "PAT" PATERSON

for her Chic . . . the verve and dash with which she carries her smart creations . . . costumes the women will adore . . . when they see her in "Bottoms Up" from FOX.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Wild Cargo

(Radio - Frank Buck)

Jungle Expedition

Frank Buck's "Wild Cargo" is an able successor to the earlier effort entitled "Bring 'em Back Alive." This latest expeditionary film is a first-rate circus attraction, brimming over with a full cargo of denizens of the Indian wilds and jungles and accounts of their capture. In it Buck and his native assistants perform many exciting exploits. Of especial interest are the detailed revelations of the technic and methods employed by Buck in bringing them back alive.

The production is the result of an expedition to the Malayan jungle, in the course of which much of the wild life of the country is encountered, tracked down and somehow made prisoners for subsequent exhibition in various zoos throughout the country. No possible scientific aims of the expedition have been allowed to transgress on the province of the theatre. In fact, the whole adventure has been carefully and effectively gauged in such a manner as to present a show.

A great asset of the production are its exploitation possibilities. The picture may be and should be circused vigorously, and in doing this the theatreman can feel well assured that he is not over-selling but is in fact insuring his patrons enjoyment as well as lubricating the turnstile.

An excellent photographic job has been done by Nicholas Cavaliere and Leroy G. Phelps. The narrative accompanying the picture is recited by Frank Buck, who is very much in evidence throughout. He well fills the eye as a hunter in the jungle and in many sequences appears to brush close to real danger. The narrative is by Courtney Ryley Cooper.—M. Q.

Produced by Frank Buck and the Van Beuren Company. Distributed by RKO Radio. Directed by Armand Denis. Based on the book "Wild Cargo" by Frank Buck and Edward S. Anthony. Photographed by Nicholas Cavaliere and Leroy G. Phelps. Editorial supervisor, Sam B. Jacobson. Dialogue and narrative by Courtney Ryley Cooper. Release date, April 6, 1934. Running time, 96 minutes.

You're Telling Me

(Paramount)

Comedy

Hokum comedy is the outstanding entertainment and showmanship feature of this picture. W. C. Fields comes up with a lot of old tried and true gags and quite a batch of new laugh-getters. Elemental in aspect, the smile and belly-laugh comedy is abetted by a ludicrous drama twist and an equally farcical cinderella Princess angle, both of which serve as background for the Fields tomfoolery. Woven into this hodgepodge is a juvenile poor girl-rich boy romance as the motivating medium. Wholesome and ridiculous in its amusement creation, it's a whole family type picture in caliber; and in it is a wealth of naturally suggested and easily adaptable showmanship that yells for one of those old-fashioned "funnier-the-better" introductions.

Bisbee, a reverse small town Babbitt, is given to Rube Goldberg inventing as well as liberal libations in the juice of spirits frumenti. Unmindful of continual domestic henpecking, he finally is driven to do something when the snooty Mrs. Murchinson thumbs down the proposed marriage between her Bob and Sam's little Pauline. Comedy values already well established, Sam takes his puncture-proof tire to town for a demonstration, but makes the mistake of shooting the wrong tires and makes his departure just a couple of hops ahead of an irate mob.

Aboard a homebound train, scared out of committing suicide, he unknowingly strikes up acquaintance with the Princess. Unloading his tale of woe to Marie, he wins her sympathy, only to have a couple of nosy spinsters carry the tale back home that he's cutting up with a foreign vamp. Riding past his station, he's both proscribed and kidded as he limps home. Then, so we'll have a story, the Princess decides she'll visit the Bisbee manor. The coming, highly publicized, has Mrs. Murchinson and all her ilk out to do the honors, only to have the Princess demand that she be taken to her friend Sam's home. The cavalcade catches up with Sam, who is driving an ostrich home as a peace offering. Sam, wondering what it's all about, presides over a dinner reception with all the Fields technique, that results in Mrs. Murchinson announcing the engagement of Bob and Pauline.

The finale is the screen version of Fields' famous golf green act which he made familiar on the vaudeville stage. Though slow at times, due to repetition, it swept the preview audience into laughter.

In every way "You're Telling Me" is an all-laugh show, and it should be sold on that premise. Many things lend themselves readily to accentuating the comedy atmosphere. Gagging the title is one; exploitation built around the nutty inventions can be made an attention exciter. Similarly they can be built into legitimate tieups with auto tire dealers along the puncture-proof idea.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Erle Kenton. Screen play by Walter DeLeon and Paul Jones. From a story by Julian Street. Dialogue, J. P. McEvoy. Art directors, Hans Dreier and Robert Odell. Sound, Earl Hayman. Music by Arthur Johnston. Lyrics by Sam Coslow. Photographed by Al Gilks. Running time, 70 minutes. Release date, April 6, 1934.

CAST

Sam Bisbee	W. C. Fields
Pauline Bisbee	Joan Marsh
Bob Murchinson	Larry "Buster" Crabbe
Princess Lescaboura	Adrienne Ames
Mrs. Bessie Bisbee	Louise Carter
Mrs. Murchinson	Kathleen Howard
Doc Beebe	James B. "Pop" Kenton
Charlie Boble	Robert McKenzie
President of Tire Co.	George Irving
Frobisher	Jerry Stewart
Mayor	Del Henderson
Mrs. Price	Nora Cecil
Crabbe	George MacQuarrie
Gray	John M. Sullivan
Fat man	Vernon Dent
Phil Cummings	Alfred Delcambre
Caddy	Tammany Young

Riptide

(MGM-Thalberg)

Dramatic Romance

Class for the intelligentsia, smartness for sophisticates, a sparkling, tastefully conceived, acted and presented picture for the modernes; all-around interesting entertainment for the regular rank and file—that is "Riptide."

It's dramatic romance, intimate, real and understandably human; never overstepping the line of discerning propriety. Fine dialogue carrying the story trend, absence of vivid action is hardly noticed as gripping illusion, precipitating a series of situations momentarily threatening to explode, endows the show with a verve that never misses its punch.

The picture always focuses audience sympathy equally on the three personalities swept into its triangle. It is a picture that should plumb the depths of the feminine heart, and by the same token appeal strongly to men. Naturally, in dealing with a familiar worldly topic, it is far too mature for children.

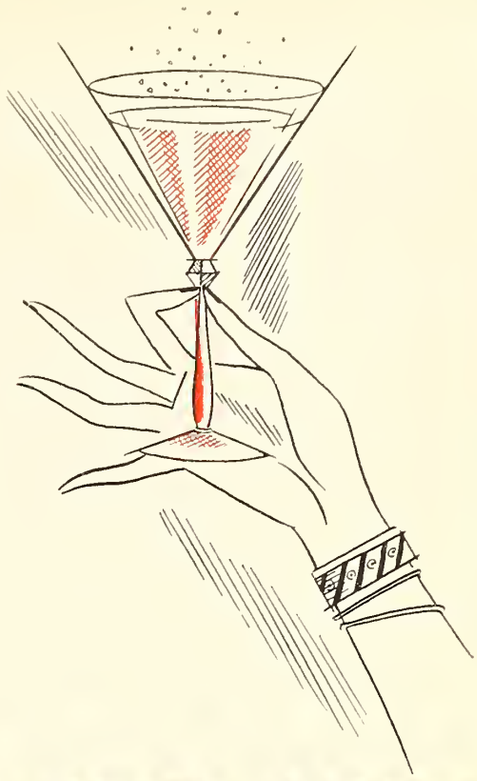
Starting as a lark, gay Mary, a Park Avenueite, and the staid English nobleman, Lord Rexford, marry. For several years she is deliriously happy with her husband and child. Then, on the Riviera she meets Tommie, flame of the gay days. Under the spell of the Mediterranean moon and breezes, Mary is the innocent victim of a romantic escapade that makes the headlines and scandal sheets. None of Mary's explanations will soothe Rexford, nor can Tommie heal the breach. Cold indifference drives Mary, who fights against it, closer to Tommie. Simultaneously, as the lovers surrender to their ardor, Rexford learns from his secretary that Mary had been telling the truth. Calling for her to come to him in Cannes, Rexford wants to wipe the slate clean. But it's now Mary's inning. Insisting that divorce be consummated, husband and wife, surrounded by solicitors, meet in Rexford's drawing room. Mary surrenders all rights to her child, who then rushes in to effect a reconciliation.

Those who really sell shows have lots to sell in "Riptide." It's the first Shearer picture since "Smiling Thru." It's presented in the atmosphere associated with Thalberg productions and Norma Shearer appearances—glamorous locales, beautiful gowns, elaborate production settings. Give it the status of an event, not just another motion picture, with an introductory campaign that accentuates all the picture's allure and reflects its dignity.—McCarthy, Hollywood.

MGM release. Produced by Irving G. Thalberg. Written and directed by Edmund Goulding. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art directors, Alexander Toluboff and Fredric Hope. Interior decoration by Edwin B. Willis. Gowns by Adrian. Photographed by Ray June, A. S. C. Film editor, Margaret Booth. Running time, 90 minutes. Release date, March 30, 1934.

CAST

Mary	Norma Shearer
Tommie	Robert Montgomery
Lord Rexford	Herbert Marshall
Aunt Hetty	Mrs. Patrick Campbell
Erskine	Skeets Gallagher
Fenwick	Ralph Forbes
Sylvia	Lilyan Tashman
Percy	Arthur Jarrett
Freddie	Earl Oxford
Celeste	Helen Jerome Eddy
Bertie	George K. Arthur
Pamela	Baby Marilyn Spinner
Nurse	Phillis Coghlan
Ransome	Howard Chaldecott
Bollard	Halliwell Hobbes



"Bottoms Up"! to

BOTTOMS UP

For It's *Box Office*

SPENCER TRACY
"PAT" PATERSON
JOHN BOLES
HERBERT MUNDIN · SID SILVERS
HARRY GREEN · THELMA TODD

Story and screen play: B. G. DeSylva, David Butler and Sid Silvers. Songs by Harold Adamson and Burton Lane, also Richard A. Whiting and Gus Kahn.

Directed by David Butler

PRODUCED BY B. G. DESYLVA

A FOX PICTURE

Packing them in and keeping them happy at RADIO CITY MUSIC HALL

—and the critics—

"Much better entertainment than nine-tenths of the screen musicals in the past year." —*Thornton Delehanty, N.Y. Post*

"Packed with laughs. Gay spirited comedy played by a great comedy cast." —*Bland Johaneson, N. Y. Mirror*

"Decidely heart-warming to local audiences." —*Richard Watts, Jr., N. Y. Herald-Tribune*

"Has its full share of honest humor, tuneful songs . . . thoroughly entertaining." —*Mordaunt Hall, N. Y. Times*

"One of the special cinema delights of recent weeks . . . thoroughly tuneful and amusing." —*William Boehnel, N. Y. World-Telegram*

"Thoroughly entertaining . . . presented in a most amusing manner." —*Kate Cameron, N. Y. Daily News*

Manhattan Love Song

(Monogram)

Comedy Drama

Mixing topical comedy with light drama and weaving in three romantic love stories, this picture holds the Monogram entertainment pace. Title significance to the contrary, "Manhattan Love Song" is not a musical, excepting the two or three occasions where Dixie Lee (Mrs. Bing Crosby) sings the theme song. Ticket selling showmanship is equally divided between cast and story values, both suggesting salesmanship ideas that readily can be adapted. Wholesome comedy developed both by dialogue and situations is the outstanding feature. Seconding this element are the three love interest twists that see a debutante married to a chauffeur; the elopement of a pair of blue bloods, and a mother's boy, son of the wide open spaces, spliced to a parlor maid masquerading as one of the 400.

Following a standard formula, the show succeeds in incorporating many different brands of entertainment.

Opening with a sequence that cleverly conceals its real character, the show is a humorous picturization of the effects of the depression. Fortune swept away, the pampered socialites Jerry and Carol find it necessary to permit their unpaid chauffeur, Williams, and maid, Annette, to live in their apartment in lieu of wages due. Then to eat they must work. Williams, now the man of the house, uses the family Rolls Royce as a sightseeing car, having for his passengers Pancake Annie and her son Phineas, from whom comes the eating money. Anxious to meet some real blue-bloods, Williams fixes it so that the visiting westerners may meet Carol and Jerry. But the maid Annette goes ritzy and Phineas falls in a big way. Naturally there's conflict between Williams and Jerry. She, resentful of being an object of his charity, uses her junior league stage training to get a job in a hot-cha burlesque theatre, as Carol, sick of it all, elopes with Wetherby into security. Jerry pinched in a raid, is bailed out by Williams, and as Pancake Annie with her newly acquired daughter-in-law comes around to say goodby, Jerry discovers that Williams is a regular fellow and that she's in love with him, and inasmuch as Annie has made him a swell offer they might as well get married and go west.

The advance campaign should reflect the light atmosphere of the show and bid for the support of the regular run of the mill fan to the exclusion of the super-critical.—McCarthy, Hollywood.

Produced and distributed by Monogram. Trem Carr, vice-president in charge of production. Directed by Leonard Fields. Screen play by Leonard Fields and David Silverstein. From the novel by Cornell Woolrich. Songs by Bernie Grossman, Edward Ward and David Silverstein. Photographed by Robert Planck. Edited by Carl Pierson. Recorded by John A. Stransky, Jr. Running time, 65 minutes. Release date, April 30, 1934.

CAST

Williams	Robert Armstrong
Jerry Stewart	Dixie Lee
Wetherby	Franklin Pangborn
Annette	Nydia Westman
Carol Stewart	Helen Flint
Pancake Annie	Cecile Cunningham
Phineas	Harold Walridge
Gustave	Herman Bing
Kenbrook	George Irving
Joe Thomas	Harrison Green
Kingston	Nick Copeland

Hold That Girl!

(Fox)

Comedy-Drama

The lively and romantic young team of James Dunn and Claire Trevor, Miss Trevor having some time ago taken the place of Sally Eilers, is here again in the expected type of picture and the expected type of performances, which fact is an asset.

It is lively, entertaining comedy drama, though not outstanding. There is plenty of comedy, considerable romance, handled in the typical Dunn style, a touch of the racketeer and gangster, all scrambled in the yarn of the quick thinking girl reporter and the young police detective, who declares rather too constantly that he will give the matter "my poisonal attention."

Our tough city editor is on the job, in the person of Robert McWade, as Miss Trevor's boss, to stimulate the newspaper atmosphere in the accepted motion picture style. The Dunn-Trevor combination is the best bet for the marquee, the other names being no more than slightly familiar to the regular run of patronage. Where previous Dunn pictures, in teaming, have been played, the exhibitor, with the information of the story's content, should quite thoroughly understand how this picture may be sold by him to best advantage.

Dunn's first encounter with the girl reporter comes when she seeks assistance on the street for a woman who is ill, and the comedy immediately is launched. The next meeting is active, when Dunn saves her from the apartment of a maniac with whom she is locked when she is assigned to investigate an unusual postcard sent to her paper. They begin the squabbling which is apparently part of every Dunn romance, she resenting his tone and attitude and he not understanding her adverse reaction.

Miss Trevor becomes involved with Alan Edwards, gang leader, but not learning until later his gang connections. Dunn is assigned to a major jewel robbery, for which the police are on the spot. Miss Trevor trails Dunn, much to his annoyance, in order to get a story on the robbery. She is accidentally witness to a gang killing, is held by the kidnapers at their suburban road house hangout, and there learns of Edwards' position as gang leader. It is decided to put her on the spot by permitting her to drive away in a small car, the gang following to drive her off the road, via a machine gun. Edwards follows in his own car, and the three cars are in a tearing, roaring race down the road, wherein Edwards saves the girl by deliberately crashing his car into that of the gangsters. Dunn, who had been in hot pursuit, comes up in time to view the wreckage. Miss Trevor gets the story for her paper, and Dunn, who cleared up the robbery case, gets a promotion. Incidentally, and finally, he also manages to acquire a wife in the person of Miss Trevor.

Straight entertainment is the selling line to take, with concentration on the Dunn-Trevor combination, the romance of the two, and making much of the comedy, as well.—Aaronson, New York.

Produced and distributed by Fox. Directed by Hamilton MacFadden. Original screen play by Dudley Nichols and Lamar Trotti. Photographed by George Schneiderman. Sound engineer, Al Protzman. Settings by Duncan Cramer. Musical director, Samuel Kaylin. Release date, February 16, 1934. Running time, 65 minutes.

CAST

Barney Sullivan	James Dunn
Tony Bellamy	Claire Trevor
Tom Mallory	Alan Edwards
Dorothy Lamont	Gertrude Michael
Ackroyd	John Davidson
McCloy	Robert McWade
Grandmother	Effie Ellsler
Warren	Jay Ward

Jimmy the Gent

(Warner)

Comedy-Drama

The bombastic, top-speed kind of comedy which is expected of a film in which James Cagney has the leading role is all here, in "Jimmy the Gent," which has the additional new element of turning the camera on a new kind of "racket," the uncovering of missing "heirs" to the estates of wealthy persons who have been so careless as to pass from this planet without the formality of making out wills. The "heirs" are dug up, by hook or crook, and sometimes they are really relatives.

Jimmy is that kind of agent, and he puts all the pep, speed and lively comedy into the role that the audience is going to expect, if the picture is sold to them properly. The exhibitor may pile it on as thickly as he cares to, putting all his emphasis on Cagney and Comedy.

Cagney could probably stand on the marquee pretty well by himself, but in effective support there are Bette Davis, Allen Jenkins, Alice White and Arthur Hohl, all reasonably good names. The title is one of those that occasionally give the exhibitor a real opportunity for a good tieup between leading player and title. "Jimmy the Gent" is a title made for Cagney, with its comedy, romance and bit of drama, and should bring results with proper lobby pictures of Cagney, as a "gent."

Cagney operates his racket in his own peculiar style, which is chiefly knock-down-and-drag out, and highly illiterate, as only Cagney can be properly and amusingly illiterate. His assistant, the lad on whom Cagney takes it out whenever he is disturbed in any particular, is Jenkins, who is a willing and wholly entertaining foil for Cagney's liveliness. Miss Davis, it is understood, has left Cagney's employ because she did not approve wholly of his methods. She is employed by Cagney's most vigorous competitor, Allan Dinehart, whose office, in contrast to Cagney's, is the essence of good taste, with tea served each afternoon, male secretaries in frock coats, and the like.

Cagney, incidentally, is still in love with Miss Davis, and she, strangely enough, with him. When a particularly strategic piece of shady work is developing Cagney goes to visit Miss Davis, after she has come personally to tell him what she thinks of him and his methods. Cagney is terrifically impressed with the swank of Dinehart's office, and decides to follow the example. The result is highly entertaining, and to show his gratitude, Cagney gives Dinehart a hot tip on a good lead with plenty of money in the offing. But ready money is ready money, and Cagney, with the aid of Hohl, heir and escaped convict, and two girls, one of them a witness to the crime, the other Jenkins' girl friend, he carefully and elaborately frames Dinehart, takes the money himself, after effecting Hohl's acquittal, and then shows up Dinehart, who had proposed marriage to Miss Davis, for the crook and the bounder he is. Miss Davis is convinced, and Cagney gets her as well.

Comedy and Cagney, and a new racket, with Jimmy trying to be a gentleman, is the selling angle.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Michael Curtiz. Story by Laird Doyle and Ray Nazarro. Screen play by Bertram Milhauser. Dialogue director, Daniel Reed. Photographed by Ira Morgan. Art director, Esdras Hartley. Film editor, Tommy Richards. Release date, March 17, 1934. Running time, 67 minutes.

CAST

Jimmy	James Cagney
Joan	Bette Davis
Mabel	Alice White
Louie	Allen Jenkins
Joe	Arthur Hohl
Wallingham	Alan Dinehart
Ronnie	Phillip Reed
The impostor	Hobart Cavanaugh
Gladys	Mayo Methot
Hendrickson	Ralfe Harolde
Interne	Philip Faversham
Posy	Nora Lane

Once To Every Woman

(Columbia)

Drama

A drama of the hospital, with its petty hates and jealousies, its romances, and the suspense and drama in its daily routine, are dramatically and effectively told in this film, the title of which is hardly indicative of the kind of picture it is. The romantic angle actually predominates, which would indicate this as a woman's picture, yet the active drama of the place, and the tense scenes in the operating room, make it a film which has punch for men as well. Both should be sold actively.

Heading the cast is Ralph Bellamy, a good box office name, while in support and also known are Fay Wray, Walter Connolly, Mary Carlisle and Walter Byron. J. Farrell MacDonald, in a minor bit, contributes a touch of amusing comedy, as does Mary Foy as a typical spinster ward patient. For the rest it is almost straight drama.

Despite the fact that the story is set in its entirety within the hospital, there is no drag in the pace of the film, no lack of active motion. It moves rapidly and forcefully to its conclusion, carrying audience interest and attention with it as it moves. The complications

Going like a house afire

IN KEY SPOTS! reports Motion Picture Daily

GEORGE WHITE'S SCANDALS

RUDY VALLEE · with JIMMY DURANTE
ALICE FAYE · ADRIENNE AMES
GREGORY RATOFF · CLIFF EDWARDS
DIXIE DUNBAR · GERTRUDE MICHAEL
RICHARD CARLE · WARREN HYMER
and GEORGE WHITE

Entire Production Conceived, Created and Directed by GEORGE WHITE • Musical Numbers direction of Harry Lachman • Story direction by Thornton Freeland • Music and Lyrics: Ray Henderson, Jack Yellen and Irving Caesar • Executive Producer, ROBERT T. KANE

A FOX PICTURE



Here's the LATEST
from the box office front!

Cincinnati—Transferred to the Lyric for continued first-run and running up sweet gross.

Detroit—Putting the Fox out in front by a tremendous margin.

Chicago—Windy City stand-out at McVickers with boom time business defying general slump.

Baltimore—Now in second week at the New . . . with grosses maintaining first-week pace.

Des Moines—FOX picture of the season for the Des Moines . . . topping "David Harum", "Carolina", "Paddy".

Miami—Leading the Florida upswing to give the Mayfair its biggest 1933-34 business.

Atlantic City—First four days definitely greatest of season at the Apollo.

Cleveland—Over with a smash. More than doubling the Hippodrome's normal business.

New Haven—Hold-out crowds top Poli Palace tremendous figures for "Carolina" and "Mr. Skitch".

Oklahoma City—Top for town by a mile. Beats Midwest Theatre's par by thousands and thousands.



are worked out in logical fashion, the film as a whole emerging as good entertainment, which is, however, a little too strong for juvenile consumption. The copy is about the efficient and calm supervisor of nurses, an expert in hospital routine but a mere child in romantic matters. She learns her lesson in the new field from a probationary nurse, who knows as much about romance as she knows little about nursing. She learns by bitter experience, but at the same times discovers where she can find the happy solution.

Connolly is chief surgeon, Bellamy is his brilliant young assistant and pupil. Miss Wray is the supervisor, Miss Carlisle the probationer, while Byron is the woman-chasing doctor, with whom Miss Wray believes herself in love. The story pushes its way into one ward of the hospital, in which the dramatic and comic story elements are found. Then comes the developing drama. A girl patient, No. 5, is in need of a delicate brain operation. Connolly plans a superficial operation, which will not be dangerous but, in Bellamy's opinion, will not afford any sort of cure. He urges that he be allowed to operate, Connolly refuses, and Bellamy determines to resign.

Meanwhile Byron is flirting with the young blonde probationer, two-timing Miss Wray, who in turn ignores Bellamy's honest advances. There is an enormous amount of suspense and tense drama in the operating scene, during which Connolly, old and tired, falters, and Bellamy, taking over, performs his own operation successfully. An emergency arises later when a patient swallows iodine through the carelessness of Miss Carlisle. Byron on duty, is nowhere to be found, and Bellamy saves the patient. Bellamy finds Byron and Miss Carlisle on the roof together, and though Bellamy tries to shield Byron, Miss Carlisle tells Miss Wray the story, and warns her against Byron, giving her a lesson in men and romance. Connolly resigns in favor of Bellamy, Byron is on the way out, of his job and his romance, and Miss Wray and Bellamy are all set for the happy ending.

It is good entertainment, and will stand selling.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story by A. J. Cronin. Screen play by Jo Swerling. Assistant director, Wilbur McGaugh. Photographed by John Stumar. Sound engineer, Vernon Ashdown. Film editor, Richard Cahoon. Release date, January 15, 1934. Running time, 70 minutes.

CAST

Dr. Jim Barclay.....Ralph Bellamy
Mary Fanshawe .....Fay Wray
Dr. Selby .....Walter Connolly
Doris Andros .....Mary Carlisle
Dr. Preston .....Walter Byron
Flannigan .....J. Farrell MacDonald
No. 5 .....Billie Seward
Jeff .....Georgia Caine
Mrs. Flannigan .....Kathrin Clare Ward
Miss Baxter .....Mary Foy
Joe .....Ben Alexander
Gail Drake .....Rebecca Wassam
Sally .....Leila Bennett
Mrs. Wood .....Jane Darwell
Baxter's Sister.....Nora Cecil
Priest .....Ed Le Saint

Gun Justice

(Universal)

Western

Maynard rides and Tarzan rears, and their vigorous activity, pounding along a story trail that has some grass left on it, helps produce a picture with western values.

Maynard, after his father has been shot in the back, comes back to town at the call of Cecilia Parker, part owner of the ranch, to find himself being impersonated by Fred McKaye, at the instigation of Hooper Atchley. The pass on the Maynard ranch, as a cattle outlet, is the big objective of Atchley, and he's not averse to playing Walter Miller and Bill Dyer, brothers, against the real Ken Maynard with the hope they'll kill off one another. In fact, when the big showdown comes, Atchley sends his sharpshooter, Francis Ford, up among the rocks to pick off the three of them. He misses Maynard but does kill Miller, whereupon Maynard pursues Ford. The sheriff, Jack Richardson, has been sent to arrest Maynard, but when Ken is lassoed, a badge drops to the ground. It identifies him with the Rangers. So the sheriff joins the pursuit. Ford confesses and names Atchley as the slayer of Maynard's father. Miss Parker's love has been blowing hot and cold, according to misgivings, then explanations of the conduct of Maynard, who at the start has given Atchley to understand he favors selling the ranch—but only until he has learned just what the plot is. But now it's all cleared.

It's real rocky country that's the setting for this western, and while the big battle of rifles at the pass threatens but doesn't eventuate, there's something of punch value for the exhibitor, nevertheless.—ROVELSTAD, New York.

Produced and distributed by Universal. Directed by Alan James. Story, continuity and screen play by Robert Quigley. Photographed by Ted McCord. Art director, Nate Gatzert. Release date, December 11, 1933. Running time, 65 minutes.

CAST

Ken Lance ..... Ken Maynard
Ray Harsh ..... Cecelia Parker
Sam Burkett ..... Hooper Atchley
Chris Hogan ..... Walter Miller
Hank Rivers ..... Jack Rockwell
Denver ..... Francis Ford
Impostor ..... Fred McKaye
Red Hogan ..... Bill Dyer
Sheriff ..... Jack Richardson
Jim Lance ..... Ed Coxen
Jones ..... Bill Gould
Lawyer .....Sheldon Lewis
Postmaster ..... Lafe McKey
Tarzan ..... Himself

Mystery Liner

(Monogram)

Mystery

An ocean liner, guided on its course only by radio directions from a laboratory on shore, and the complications which result from the efforts of unscrupulous interests to obtain possession of the photo-electric cell which makes all this possible, is the pivot on which this entertaining mystery film is spun. That the film is an adaptation of one of the mystery stories of the late prolific Edgar Wallace, "The Ghost of John Holling," is worth noting by the exhibitor.

Interest is well maintained, the suspense is good, and the action moves rapidly, with conflicting elements of what appears at first to be a shady romance and triangular jealousy complicating the situation effectively. The comedy designed to relieve the drama is not worthy of particular emphasis. There is a modern day interest in radio-controlled ships at sea, which may be played on in selling the picture.

The cast offers but little opportunity from the standpoint of selling, the most familiar name being that of Noah Beery. Astrid Allyn, Gustav von Seyffertitz and Edwin Maxwell are the only other names which may mean something to the patrons. Obviously, then, selling will have to be based on story and origin rather than names.

Beery, the Captain Holling of the liner, is carried off his ship to a sanitarium, strongly objecting to the test of the radio control of his ship planned by the owners. The new captain is informed that the all-important tube will be affixed the morning the ship is to sail, and that at a certain moment at sea the television writing apparatus will inform him when he is to relinquish control of the ship to the laboratory ashore.

During the night prior to sailing, the inventor is attacked, and lies near death in the laboratory as the tube, which had been hidden from the attackers, is inserted in the locked vault-room where the ship's corresponding receiving apparatus is housed. No one on board has the combination to the lock of the room. Aboard are Zeffie Tilbury, as the elderly woman, who with her grandson offers the comedy relief; von Seyffertitz, immediately assumed to be in league with the foreign power attempting to get possession of the tube; Maxwell, detective representative of the scientist. The captain and mate both are in love with the ship's nurse, Miss Allyn, also circumstantially involved. The captain dies by the same means employed in striking down the scientist. In a fast and furious sequence or two, some one gets into the control room, substituting a different tube, and leaves the ship unmanned either by its own power or the laboratory ashore. Then come the revelations, which are certain to be unexpected.

The romance between the nurse and mate is completed to end the film as the control experiment is proved successful.—AARONSON, New York.

Produced and distributed by Monogram. Supervised by Paul Malvern. Directed by William Nigh. Adapted by Wellyn Totman from the Edgar Wallace novel, "The Ghost of John Holling." Photographed by Archie Stout. Recorded by John A. Stransky, Jr. Release date, March 15, 1934. Running time, 62 minutes.

CAST

Captain Holling ..... Noah Beery
Lila ..... Astrid Allyn
Cliff ..... Cornelius Keefe
Von Kessling.....Gustav von Seyffertitz
Major Pope ..... Edwin Maxwell
Grimson ..... Ralph Lewis
Downey ..... Booth Howard
Watson ..... John Maurice Sullivan
Bryson ..... Gordon DeMaine
Granny ..... Zeffie Tilbury
Dr. Howard..... Howard Hickman
Edgar ..... Jerry Stewart
Watchman ..... George Hayes
Simms ..... George Cleveland
Grimson's assistant..... Olaf Hytten
His Excellency ..... Ray Brown
Waiter ..... George Nash

The Vanishing Shadow

(Universal)

Action Serial

There is fast paced action, and real entertainment, in this latest serial from Universal. Designed chiefly for the consumption of juveniles, it should hit its mark with no difficulty, especially where boys are concerned. It is a little difficult of adult appreciation, being a bit farfetched, but the elders may well experience an exciting few minutes of entertainment. Featured are Onslow Stevens, Ada Ince, Walter Miller and James Durkin. Stevens, young electrical engineer, brings to Durkin, famous electrical wizard, his new invention, a vest-like apparatus which permits the wearer to vanish, leaving only a shadow. With the aid of the machine, Stevens and Durkin determine to bring about the undoing of the racketeer leader, Miller, whose unscrupulous activity had brought about the death of Stevens' father. The situation is complicated by the fact that Stevens has met and fallen in love with Miss Ince, who is Miller's daughter, but who cares little for his methods and goes under an assumed name. The first three chapters, titled respectively, "Accused of Murder," "The Destroying Ray" and "The Avalanche," give promise of rapid-fire serial type action, every chapter ending on the expected note of high suspense, calculated to bring the youngsters back a-running for the next chapter. It is worth exhibitor attention for the juvenile trade. Each chapter runs approximately 20 minutes.

Broadway Knights

(Paramount)

Entertaining

The Four Yacht Club Boys, a group of entertaining vocalists, render several novelty numbers in highly effective style, while the subject is enhanced by the competent work of an orchestra and a striking ballet dance done on a polished black floor which reflects the movements of the dance. The quartet becomes really amusing when they sing of the "great American tourist," with appropriate scenes "on the road." It is entertaining.—Running time, 10 minutes.

The Super Snooper

(Educational)

Good Comedy

Andy Clyde contrives to supply a number of laughs in this fairly good comedy of the wealthy man who personally investigates his daughter's suitor. Learning that he is a clerk in the local hotel, Andy disguises himself as a porter, gets into trouble with the clerk, and comes close to permitting the escape of the jewel robbers on whose trail the clerk, a detective, has been. The boy gets a rude shock when he asks his girl's father for her hand. As comedies go, an amusing number.—Running time, 20 minutes.



VIVA VILLA!
Starring
WALLACE BEERY
A Metro-Goldwyn-Mayer Picture
Produced by
David O. Selznick
Directed by
Jack Conway

"I'M NOT SORE!"

—phoned Red Kann, editor of Motion Picture Daily . . .

"but here's what disturbed my Sunday afternoon calm . . . a telegram from our Coast correspondent, Vic Shapiro . . . he wired:

'VIVA VILLA TERRIFIC!'

. . . I thought you'd like to know!"

Thanks for the tip Mr. Kann. You'll agree when you see "VIVA VILLA!" at its World Premiere, $2 Twice-Daily presentation starting soon at the Criterion Theatre, N. Y.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 24, 1934, from 111 houses in 19 major cities of the country reached $1,170,795, an increase of $26,475 over the total for the previous calendar week, ended March 17, when 111 theatres in 19 cities reported an aggregate gross of $1,144,320.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Sing and Like It" (Radio)	21,000	"Coming Out Party" (Fox)	20,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Journal of a Crime" (F. N.) and "The Last Round-Up" (Para.)	8,000	"Dark Hazard" (F. N.) and "She Made Her Bed" (Para.)	8,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"David Harum" (Fox)	22,000	"It Happened One Night" (Col.) (3rd week)	21,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Queen Christina" (MGM)	21,000	"Looking for Trouble" (U. A.)	18,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"George White's Scandals" (Fox)	34,000	"Death Takes a Holiday" (Para.)	34,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Journal of a Crime" (F. N.) and "The Last Round-Up" (Para.)	9,000	"Dark Hazard" (F. N.) and "She Made Her Bed" (Para.)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,600
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Nana" (U. A.)	15,200	"Death Takes a Holiday" (Para.)	16,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Mystery of Mr. X" (MGM) and "Frontier Marshal" (Fox)	6,000	"Aces of Aces" (Radio) and "Orient Express" (Fox)	5,000	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Palooka" (U. A.) and "If I Were Free" (Radio)	8,000	"Miss Fane's Baby Is Stolen" (Para.) and "Easy to Love" (W. B.)	5,200	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-35c	"No More Women" (Para.) and "I Was a Spy" (Fox)	6,500	"This Side of Heaven" (MGM) and "His Double Life" (Para.)	5,800	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"It Happened One Night" (Col.) (3rd week) and "The Line-Up" (Col.)	8,400	"It Happened One Night" (Col.) and "Before Midnight" (Col.) (2nd week)	12,800	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"It Happened One Night" (Col.)	38,000	"The Cat and the Fiddle" (MGM)	41,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"David Harum" (Fox) (2nd week)	8,000	"David Harum" (Fox) (1st week)	14,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"I Was a Spy" (Fox)	15,000	"Blood Money" (U. A.)	18,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Search for Beauty" (Para.)	18,000	"Success at Any Price" (Radio)	17,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Jimmy the Gent" (W.B.)	7,000	"Massacre" (F. N.)	7,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Long Lost Father" (Radio)	12,500	"Song You Gave Me" (Col.)	14,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Palooka" (U. A.) (2nd week)	8,500	"Palooka" (U. A.) (1st week)	18,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Man of Two Worlds" (Radio)	6,260	"The Avenger" (Monogram)	6,600	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"George White's Scandals" (Fox) (9 days)	11,000	"Journal of a Crime" (F. N.) (6 days)	2,900	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Coming Out Party" (Fox)	19,000	"Success at Any Price" (Radio)	15,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Queen Christina" (MGM)	8,500	"Bolero" (Para.)	7,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Six of a Kind" (Para.) and "The Gay Deceiver" (Majestic)	4,200	"She Made Her Bed" (Para.) and "Cross Country Cruise" (U.)	4,100	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"Devil Tiger" (Fox) and "Dancing Man" (Monogram)	2,000	"Frontier Marshal" (Fox) and "Woman's Man" (Monogram)	2,500	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"Mandalay" (F. N.)	3,000	"Long Lost Father" (Radio) (6 days)	2,750	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Death Takes a Holiday" (Para.)	8,000	"No More Women" (Para.)	3,500	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"George White's Scandals" (Fox).	7,000	"David Harum" (Fox)	8,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Jimmy the Gent" (W. B.)	10,000	"The Cat and the Fiddle" (MGM)	10,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Devil Tiger" (Fox) (4 days)	1,600	"Massacre" (F. N.) (3 days)	1,350	High 4-1 "The Kid From Spain"	7,000
			"I Like It That Way" (U.) (3 days)	900	"You Can't Buy Everything" (MGM) (3 days)	650	Low 7-8 "The Barbarian"	2,000
Detroit								
Downtown	2,750	15c-40c	"Man of Two Worlds" (Radio)	7,200	"Devil Tiger" (Fox)	6,100	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Hi, Nellie!" (W. B.)	6,100	"Mandalay" (F. N.)	5,600	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Spitfire" (Radio)	27,500	"I Believed in You" (Fox)	18,300	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Death Takes a Holiday" (Para.)	21,200	"Bolero" (Para.)	14,500	High 1-21 "Tonight Is Ours"	23,700
							Low 7-1 "College Humor"	7,300
State	3,000	15c-40c	"The Show-Off" (MGM) and "She Made Her Bed" (Para.)	5,300	"Love Birds" (U.) and "Advice to the Lovelorn" (U.A.)	6,200	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 2-24-34 "The Last Roundup"	3,200
United Artists	2,000	25c-50c	"Palooka" (U. A.)	12,300	"Queen Christina" (MGM) (2nd week)	9,400	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)
Hollywood							
Chinese	2,500	50c-$1.10	"Queen Christina" (MGM) (6th week-3 days)	7,806	"Queen Christina" (MGM) (5th week)	14,800	High 9-9 "Dinner at Eight" 36,656 Low 4-1 "King Kong" 14,600 High 3-25 "42nd Street" 26,000 Low 1-27-34 "The Big Shakedown" 7,000
W. B. Hollywood	3,000	25c-40c	"Wonder Bar" (F. N.) (25c-55c)	22,000	"Dark Hazard" (F. N.)	9,000	
Indianapolis							
Apollo	1,100	20c-40c	"David Harum" (Fox) (3rd week)	4,000	"David Harum" (Fox) (2nd week)	5,000	High 2-18 "State Fair" 7,000 Low 1-20-34 "Frontier Marshal" 2,000 High 8-19 "She Had to Say Yes" 12,000 Low 3-4 "The Sign of the Cross" (2nd run) 2,500
Circle	2,800	20c-40c	"Death Takes a Holiday" (Para.)	4,500	"Mandalay" (F. N.)	3,500	
Indiana	3,100	20c-40c	"She Made Her Bed" (Para.) and "Once to Every Woman" (Col.)	3,500	"Meanest Gal in Town" (Radio) and "The Ninth Guest" (Col.)	4,000	High 3-25 "Parachute Jumper" 15,000 Low 3-24-34 "She Made Her Bed" and "Once to Every Woman" 3,500
Lyric	2,000	20c-40c	"Love Birds" (U.)	6,000	"Ever Since Eve" (Fox)	5,500	High 7-22 "College Humor" 9,500 Low 11-11 "Saturday's Millions" 3,000
Palace	3,000	25c-40c	"The Show-Off" (MGM) (25c-55c)	9,000	"Nana" (U. A.)	4,500	High 2-3-34 "Sons of the Desert" 12,500 Low 12-16 "Women in His Life" 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Meanest Gal in Town" (Radio) and "Mandalay" (F. N.) (7 days and Sat. late show)	5,000	"Dark Hazard" (F. N.) (7 days and Sat. midnite show) (25c-60c)	9,000	High 10-28 "Ace of Aces" 21,000 Low 5-20 "Sweepings" 4,000
Midland	4,000	25c	"Palooka" (U. A.) (7 days and Sat. midnite show)	5,000	"Nana" (U. A.) (7 days and Sat. midnite show)	11,000	High 1-7 "Strange Interlude" 30,000 Low 4-15 "Perfect Understanding" 4,900
Newman	1,800	25c	"Jimmy the Gent" (W.B.) and.. "She Made Her Bed" (Para.) (7 days and Sat. midnite show)	6,500	"Six of a Kind" (Para.) and..... "Madame Spy" (U.) (7 days and Sat. midnite show)	7,500	High 10-21 "I'm No Angel" 20,000 Low 5-27 "Picture Snatcher" 2,800
Royal	900	25c	"Elysia, Valley of the Nude"..... (Master Arts) (2nd week)	2,300	"Elysia, Valley of the Nude"..... (Master Arts) (1st week-7 days and Sat. late show)	6,500	High 3-17-34 "Elysia, Valley of the Nude" 6,500 Low 3-3-34 "The Ghoul" 2,000
Uptown	2,000	25c-40c	"David Harum" (Fox) (2nd week)	6,000	"David Harum" (Fox) (1st week)	6,800	High 1-6-34 "Mr. Skitch" 8,500 Low 7-1 "Lilly Turner" 1,600
Los Angeles							
Filmarte	800	40c-50c	"Dawn" (Col.)	1,800	"Love in Morocco" (Gaumont-British) (2nd week)	1,500	High 11-25 "Emperor Jones" 3,950 Low 3-24-34 "Dawn" 1,800
Loew's State	2,416	25c-40c	"George White's Scandals" (Fox) (30c-55c)	10,050	"Mystery of Mr. X" (MGM)	8,200	High 8-19 "Tugboat Annie" 28,300 Low 2-24-34 "Coming Out Party" 4,870
Paramount	3,596	25c-40c	"Come On, Marines" (Para.) (30c-55c)	21,325	"Death Takes a Holiday" (Para.)	21,875	High 1-7 "No Man of Her Own" 30,000 Low 3-18 "King of the Jungle" 10,000
RKO	2,700	25c-40c	"It Happened One Night" (Col.) (3rd week)	6,100	"It Happened One Night" (Col.) (2nd week)	8,700	High 2-24-34 "The Lost Patrol" 13,500 Low 9-30 "Brief Moment" 1,700
United Artists	2,100	25c-40c	"Palooka" (U. A.)	7,500	"Nana" (U. A.) (2nd week)	7,500	High 10-21 "The Bowery" 21,000 Low 1-28 "Hello, Everybody" 3,900
W. B. Downtown	3,400	25c-40c	"Wonder Bar" (F. N.) (25c-55c)	18,000	"Dark Hazard" (F. N.)	9,000	High 3-25 "42nd Street" 19,000 Low 2-10-34 "Easy to Love" 7,000
Minneapolis							
Lyric	1,238	20c-25c	"Devil Tiger" (Fox)	1,500	"Search for Beauty" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing" 3,000 Low 11-11 "I Loved a Woman" 1,000
Minnesota	4,000	25c-40c	"As the Earth Turns" (W. B.)	8,000	"David Harum" (Fox)	7,500	High 11-11 "I'm No Angel" 10,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	20c-40c	"Mandalay" (F. N.)	6,000	"Dark Hazard" (F. N.)	6,500	High 1-7 "Animal Kingdom" 14,000 Low 3-11 "Cynara" 3,000
State	2,300	25c-40c	"Good Dame" (Para.)	6,000	"Palooka" (U. A.)	6,000	High 4-29 "Cavalcade" 8,000 Low 3-11 "King of the Jungle" 3,500
World	400	25c-75c	"Comrades of 1918" (German)	2,000	"Emperor Jones" (U. A.) (2nd week)	2,500	High 1-27-34 "Waltz Time" (2nd week) 3,500 Low 11-25 "Vi Som Gar Koksvagen" 1,000
Montreal							
Capitol	2,547	25c-75c	"Catherine the Great" (British)	11,000	"Eskimo" (MGM)	8,500	High 2-24-34 "Queen Christina" 13,500 Low 12-23 "Havana Widows" and "Ever in My Heart" 7,500
Imperial	1,914	25c-50c	"Le Petit Roi" (French)	1,800			High 1-7 "Enlevez-Moi" and "Cain" 4,000 Low 7-8 "Les Bleus d'Amour" 1,500
Loew's	3,115	25c-75c	"As Husbands Go" (Fox)	10,500	"The Ghoul" (Gaumont-British)	10,000	High 1-21 "The Mask of Fu Manchu" 14,500 Low 9-30 "Turn Back the Clock" and "Emergency Call" 7,500
Palace	2,600	25c-75c	"The World Changes" (F. N.) and "I've Got Your Number" (W. B.)	10,000	"This Side of Heaven" (MGM) and "The Girl from Maxim's" (British)	10,000	High 2-18 "The Sign of the Cross" 15,500 Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi" 8,500
Princess	2,272	25c-65c	"It Happened One Night" (Col.) and "Shadows of Sing Sing" (Col.) (2nd week)	5,500	"It Happened One Night" (Col.) and "Shadows of Sing Sing" (Col.) (1st week)	7,500	High 1-7 "The Kid From Spain" and "Speed Demon" 12,000 Low 12-23 "Sing, Sinner, Sing" and "The Chief" 5,000
New York							
Astor	1,012	55c-$2.20	"The House of Rothschild" (U. A.)	21,167			High 3-24-34 "The House of Rothschild" 21,167 Low 3-25 "The White Sister" 14,559
Capitol	4,700	35c-$1.65	"The Show-Off" (MGM)	55,400	"Queen Christina" (MGM) (2nd week)	28,500	High 2-24-34 "The Cat and the Fiddle" 60,100 Low 2-10-34 "You Can't Buy Everything" 15,500
Mayfair	2,300	35c-85c	"Wine, Women and Song" (Chadwick)	7,200	"The Quitter" (Chesterfield)	6,500	High 1-7 "The Half Naked Truth" 24,750 Low 6-3 "When Strangers Marry" 4,900
Palace	2,500	25c-75c	"Spitfire" (Radio)	14,589	"It Happened One Night" (Col.) (2nd week)	14,500	High 2-4 "Animal Kingdom" 16,150 Low 4-15 "Parole Girl" 4,500
Paramount	3,700	35c-99c	"Good Dame" (Para.)	34,000	"Six of a Kind" (Para.)	48,100	High 10-21 "I'm No Angel" 83,450 Low 2-4 "Hello, Everybody" 15,600
Rialto	2,200	25c-65c	"No More Women" (Para.) (10 days)	16,300	"Heat Lightning" (F. N.)	9,500	High 2-17-34 "Devil Tiger" 23,000 Low 4-15 "Destination Unknown" and "The Fighting President" 5,800
Rivoli	2,200	35c-99c	"Palooka" (U. A.) (3rd week)	18,500	"Palooka" (U. A.) (2nd week)	27,000	High 12-30 "Roman Scandals" 48,000 Low 8-5 "The Rebel" 7,200
RKO Center	3,700	25c-55c	"Death Takes a Holiday" (Para.) (4 days) "Long Lost Father" (Radio) (3 days)	8,160	"Fashion Frolics of 1934" (F. N.) (4 days) "Let's Fall in Love" (Col.) (3 days)	4,800	High 1-7 "Animal Kingdom" 71,267 Low 3-17-34 "Fashion Frolics of 1934" and "Let's Fall in Love" 4,800
RKO Music Hall	5,945	35c-$1.65	"George White's Scandals" (Fox)	69,388	"Spitfire" (Radio)	73,000	High 11-25 "Little Women" 109,000 Low 6-17 "Ann Carver's Profession" 44,938
Roxy	6,200	25c-65c	"Coming Out Party" (Fox)	15,000	"Midnight" (U.)	15,570	High 11-25 "The Invisible Man" 42,000 Low 1-28 "Air Hostess" 9,100
Strand	3,000	25c-$1.10	"Wonder Bar" (F. N.) (3rd week-8 days)	17,000	"Wonder Bar" (F. N.) (2nd week)	31,004	High 10-14 "Footlight Parade" 55,190 Low 12-23 "Sin of Nora Moran" 6,850

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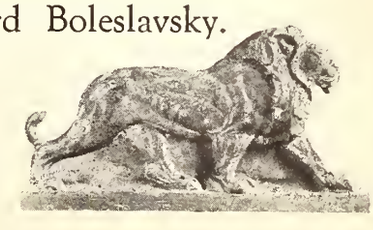
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gros
			Picture	Gross	Picture	Gross	(Tabulation covers period from January,
Oklahoma City							
Capitol	1,200	10c-41c	"Hips, Hips, Hooray" (Radio)....	2,200	"Nana" (U. A.).....	2,000	High 1-6-34 "Going Hollywood"..... 4,100 Low 3-11 "From Hell to Heaven"..... 1,350
Criterion	1,700	10c-56c	"Death Takes a Holiday" (Para.)	4,700	"Fashions of 1934" (F. N.).....	3,600	High 11-18 "College Coach"..... 11,000 Low 3-11 "Clear All Wires"..... 1,800
Liberty	1,500	10c-36c	"Dark Hazard" (F. N.)..... (4 days)	1,200	"Love Birds" (U.) ..... (3 days)	900	High 9-2 "Gold Diggers of 1933"..... 3,900 Low 3-18 "The Death Kiss" and "The Fourth Horseman" 1,100
			"Heat Lightning" (W. B.)..... (3 days)	900	"The Crosby Case" (U.) ..... (4 days)	900	
Midwest	1,500	10c-56c	"George White's Scandals" (Fox)	4,400	"David Harum" (Fox)	7,000	High 2-25 "State Fair"..... 8,500 Low 3-11 "Employees' Entrance"..... 1,400
Omaha							
Brandeis	1,200	25c-35c	"Mandalay" (F. N.) and..... "Bedside" (F. N.)	4,100	"It Happened One Night" (Col.).. (9 days)	6,750	High 11-18 "One Man's Journey"..... 10,750 Low 12-30 "The World Changes" and "Havana Widows" 3,500
Orpheum	3,000	25c-50c	"Hi, Nellie!" (W. B.) and..... "This Side of Heaven" (MGM) (25c-35c)	7,250	"Beloved" (U.)	8,250	High 3-10-34 "Easy to Love"..... 17,250 Low 4-29 "Sweepings"..... 5,000
Paramount	2,900	25c-40c	"By Candlelight" (U.).....	7,000	"David Harum" (Fox) and..... "Search for Beauty" (Para.)	7,500	High 7-22 "Gold Diggers of 1933"..... 13,250 Low 2-24-34 "Six of a Kind" and "Good Dame" 5,250
World	2,500	25c-35c	"You Can't Buy Everything".... (MGM) and "Sleepers East" (Fox)	5,750	"Cross Country Cruise" (U.) and.. "Once to Every Woman" (Col.)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding" 7,500 Low 3-17-34 "Cross Country Cruise" and "Once to Every Woman" 4,000
Philadelphia							
Aldine	1,200	40c-65c	"Nana" (U. A.) ..... (3rd week-6 days)	5,000	"Nana" (U. A.)..... (2nd week-6 days)	6,000	High 12-30 "Roman Scandals"..... 18, Low 9-30 "Bitter Sweet"..... 4,
Arcadia	600	25c-50c	"All of Me" (Para.)..... (6 days)	2,200	"Queen Christina" (MGM) ..... (7 days) (2nd run)	4,200	High 1-6-34 "Duck Soup" (7 days)..... 6, Low 5-27 "From Hell to Heaven"..... 1,
Boyd	2,400	40c-65c	"As the Earth Turns" (W. B.).. (6 days)	12,000	"Bolero" (Para.) ..... (7 days)	12,000	High 1-6-34 "Little Women"..... 30, Low 12-23 "Right to Romance"..... 8,00
Earle	2,000	40c-65c	"No More Women" (Para.)..... (6 days)	14,000	"Six of a Kind" (Para.) ..... (6 days)	14,000	High 1-20-34 "Bombay Mail"..... 33,00 Low 10-21 "Saturday's Millions"..... 10,00
Fox	3,000	30c-60c	"David Harum" (Fox) ..... (2nd week-6 days)	15,000	"David Harum" (Fox)..... (1st week-6 days)	23,000	High 4-22 "Cavalcade"..... 29,00 Low 8-5 "F. P. 1"..... 13,00
Karlton	1,000	30c-50c	"Four Frightened People" (Para.) (6 days)	3,300	"Once to Every Woman" (Col.).. (6 days)	3,000	High 4-8 "42nd Street"..... 7,70 Low 8-12 "Ar[illegible] Carver's Profession"... 2,50
Keith's	2,000	25c-40c	"I Believed in You" (Fox) ..... (6 days)	7,600	"Ever Since Eve" (Fox) ..... (6 days) (25c-45c)	6,000	High 1-7 "Self Defense ..... 11,50 Low 11-18 "Worst Woman in Paris?".. 4,50
Stanley	3,700	40c-65c	"Wonder Bar" (F. N.) ..... (2nd week-6 days)	11,600	"Wonder Bar" (F. N.)..... (1st week-6 days)	22,000	High 11-25 "I'm No Angel"..... 32,50 Low 6-10 "The Silver Cord"..... 9,000
Stanton	1,700	30c-50c	"Jimmy the Gent" (W. B.)..... (6 days)	8,000	"Good Dame" (Para.) ..... (6 days)	7,000	High 6-3 "The Little Giant"..... 10,000 Low 7-14 "I Love That Man"..... 4,000
Walnut	1,500	25c-50c	"Murder on the Campus"..... (Chesterfield) (6 days)	4,800	"Son of Kong" (Radio)..... (6 days)	5,000	High 3-17-34 "Son of Kong"..... 5,000 Low 3-10-34 "Sin of Nora Moran"..... 4,500
Portland, Ore.							
Broadway	1,912	25c-40c	"Mystery of Mr. X" (MGM) and "Journal of a Crime" (F. N.)	6,300	"You Can't Buy Everything"..... (MGM) and "Love Birds" (U.)	6,400	High 1-21 "Frisco Jenny"..... 11,000 Low 3-11 "What! No Beer?"..... 3,500
Music Box	3,000	25c-40c	"Jimmy the Gent" (W. B.).....	2,800	"Man of Two Worlds" (Radio)	2,000	High 12-9 "Little Women"..... 14,000 Low 5-13 "No More Orchids"..... 1,600
Oriental	2,040	25c-35c	"Meanest Gal in Town" (Radio).. and "King for a Night" (U.)	2,000	"I Like It That Way" (U.) and.. "Two Alone" (Radio)	2,000	High 10-14 "Rafter Romance"..... 14,00 Low 11-18 "College Coach" 1,60
Pantages	1,700	15c-25c	"Song You Gave Me" (Col.).....	2,100	"Oliver Twist" (Monogram) and.. "Woman's Man" (Monogram)	1,700	High 11-4 "Lady for a Day"..... 10,200 Low 3-17-34 "Oliver Twist" and "Woman's Man" 1,70
Paramount	3,008	25c-40c	"David Harum" (Fox) and..... "Once to Every Woman" (Col.) (9 days)	12,000	"It Happened One Night" (Col.) and "Ever Since Eve" (Fox) (8 days)	9,000	High 11-18 "The Way to Love"..... 12,00 Low 12-2 "Walls of Gold"..... 3,500
United Artists	945	25c-40c	"Catherine the Great" (U. A.)....	5,000	"Palooka" (U. A.).....	4,800	High 8-19 "Tugboat Annie"..... 8,50 Low 3-11 "Madame Butterfly"..... 1,600
San Francisco							
Fox	4,600	10c-35c	"Hula" (S. R.).....	10,000	"The Line-Up" (Col.) and..... "Speed Wings" (Col.)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon" 15,50 Low 9-9 "Important Witness" and "Sensation Hunters" 7,000
Golden Gate	2,800	25c-40c	"Spitfire" (Radio)	16,600	"It Happened One Night" (Col.).. (3rd week)	11,000	High 2-11 "The Mummy"..... 25,50 Low 10-21 "My Woman"..... 8,00
Orpheum	3,000	15c-40c	"Love Birds" (U.)	13,000	"Cradle Song" (Para.) and..... "I Like It That Way" (U.)	8,000	High 10-14 "Ladies Must Love"..... 15,00 Low 2-10-34 "Search for Beauty" and "From Headquarters" 5,00
Paramount	2,670	15c-65c	"This Side of Heaven" (MGM)....	9,000	"Mandalay" (F. N.) and..... "Coming Out Party" (Fox)	10,000	High 10-28 "I'm No Angel"..... 40,00 Low 12-23 "Sitting Pretty"..... 7,00
St. Francis	1,400	15c-40c	"I Believed in You" (Fox).....	4,000	"She Made Her Bed" (Para.) and.. "The Big Shakedown" (F. N.)	4,500	High 3-25 "What! No Beer?" and "Broadway Bad" 13,50 Low 3-24-34 "I Believed in You"..... 4,00
United Artists	1,200	25c-50c	"Palooka" (U. A.)	9,500	"Moulin Rouge" (U. A.)..... (2nd week)	6,000	High 12-30 "Roman Scandals"..... 17,00 Low 8-26 "The Wrecker"..... 4,000
Warfield	2,700	25c-90c	"Death Takes a Holiday" (Para.)	20,000	"David Harum" (Fox).....	18,000	High 1-6-34 "Dancing Lady"..... 26,000 Low 5-27 "Story of Temple Drake".... 10,000
Seattle							
Blue Mouse	950	25c-50c	"Jimmy the Gent" (W. B.)	3,750	"I've Got Your Number" (W. B.)	3,500	High 12-9 "Little Women"..... 8,500 Low 8-19 "The Rebel"..... 2,500
Fifth Avenue	2,750	25c-55c	"Fashions of 1934" (F. N.)..... (5 days)	3,500	"David Harum" (Fox).....	7,500	High 8-5 "Tugboat Annie"..... 19,250 Low 3-18 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-35c	"It Happened One Night" (Col.).. (4th week)	5,000	"It Happened One Night" (Col.).. (3rd week)	4,500	High 3-3-34 "It Happened One Night" 7,000 Low 6-24 "Uptown New York"..... 3,000
Music Box	950	25c-50c	"Nana" (U. A.).....	4,750	"Moulin Rouge" (U. A.)..... (2nd week)	3,250	High 11-11 "Footlight Parade"..... 8,000 Low 12-23 "If I Were Free"..... 3,250
Orpheum	2,500	25c-50c	"Search for Beauty" (Para.) and "Devil Tiger" (Fox)	4,500	"Meanest Gal in Town" (Radio)..	4,500	High 10-21 "Bureau of Missing Persons" (6 days) 9,000 Low 3-24-34 "Search for Beauty" and "Devil Tiger" 4,500
Paramount	3,050	20c-30c	"This Side of Heaven" (MGM)..	5,250	"Mystery of Mr. X" (MGM)....	5,500	High 1-7 "A Farewell to Arms"..... 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000

WHAT THE PICTURE DID FOR ME

Columbia

ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond—Very interesting and entertaining throughout. Fay Wray shows up well as a lady lawyer. This received more favorable comments than any picture we have shown of late. Wet weather spoiled the business but the second night receipts were much better than the first. The pleased customers had advertised it. Running time, 68 minutes. Played March 5-6.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BEFORE MIDNIGHT: June Collyer, Ralph Bellamy—Very mediocre picture. Photography dark and hazy. Couldn't focus the film. A pretty fair story; however, didn't figure it so hot.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

FURY OF THE JUNGLE: Donald Cook, Peggy Shannon—Played this one double feature with "Master of Men." It is good. Dudley Digges takes the honors. Running time, 68 minutes. Played Mar. 2-3.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Columbia certainly has registered in this one. I think perhaps the real credit should go to the director, Frank Capra, for turning out such a clean-cut picture. He had all the material to make suggestive and smutty production, but instead turned out one of the cleanest and most entertaining pictures that I have ever had the pleasure to look at. We had an unusual business for three days, Sunday, Monday, Tuesday, March 11, 12, 13. Our patrons went out with a smile, and I assure you we were not afraid to look them in the face. Have been in the theatre business twenty years, and we can see no reason why we should not have more of this type entertainment. Wake up, producers and directors, for cleaner pictures. Step on this one, boys, if you have bought, and buy it if you haven't.—W. A. Middleton, Rex Theatre, Iowa Falls, Iowa. General patronage.

KING OF THE WILD HORSES: William Janney—Swell action picture. Ran it on bargain night and did a good business. The people in the small towns will go for this one. Played Feb. 28-Mar. 1.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

LADY FOR A DAY: May Robson—The guy who shows this and doesn't praise it, has something wrong with its praiser, or maybe it's his eyes, his liver or his pen may be tongue-tied. He might be all right but he just isn't, and that's that. Of course, I didn't "mop up," but I'm no scrub lady, no how. Running time, ten reels. Played Feb. 25-26.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

LADY FOR A DAY: May Robson, Warren William—Personally, did not see the picture but from what I heard it was a swell show. Some told us it was the best picture we had ever shown. Running it so late hurt us at the box-office. Played Feb. 26-27.—Ike Hables, Reel Joy Theatre, Kine City, Cal. Small town patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—Very poor. Just the same old six and seven, a girl crashing the movies. Lowe is a very poor lead as he proved in this. If this is a musical, as the company advertises, they surely cut that part out before it got to me. Miss Sothern tried to sing but for some reason she didn't get the job done in this one. Pleased 25 per cent. Running time, 70 minutes. Played Feb. 18-19-20.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—A very good program picture. Good for one day only. Running time, 65 minutes. Played Feb. 21.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Superb as to acting and direction. Spots a little raw for small town. Business off. Running time, 75 minutes. Played Mar. 4-5-6.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Depressing but excellently done picture in the best Borzage manner. Finest thing Loretta Young has turned in. Ditto for Tracy but the story is hard to get over in the small town where the artistic angle makes less of an impression than in the bigger spots.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MASTER OF MEN: Jack Holt, Fay Wray—A good Jack Holt picture. Jack does not look so hot in a dress suit, though. Running time, 68 minutes. Played Mar. 2-3.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MASTER OF MEN: Jack Holt—Typical Holt picture. Replete with plenty of action and thrills. Average business.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

McKENNA OF THE MOUNTED: Buck Jones—Good Saturday feature with plenty of the stuff that pleases that type of audience. Running time, 60 minutes. Played Mar. 3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SHADOWS OF SING SING: Bruce Cabot, Mary Brian—Just a fair picture. It will please joints like this of mine. We used it on our program serial days.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

WHIRLWIND, THE: Tim McCoy—Exceptionally fine western. The wrestling match was the talk of the Saturday night crowd. Running time, 61 minutes. Played Mar. 10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

First Division

ROAD TO RUIN: Helen Foster, Paul Page—Broke house record on Thursday and Friday. Good print, good photography, good recording. Don't pass up the independents. They have box-office pictures. Advertised no one under 16 years of age admitted. Price of admission 25 cents. Played Mar. 1-2.—A. G. Miller, Lyric Theatre, Atkinson, Neb., Rural patronage.

First National

BEDSIDE: Warren William—Fair program picture but drew some unfavorable comment. Played on bargain nights to below average business. Personally, I think Warren William is better than John Barrymore, but the cash customers evidently don't agree with me. Running time, 65 minutes. Played Feb. 27-28.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

BEDSIDE: Warren William—From the reviews, I thought this would be poor. On the contrary, it is a pretty good program picture. Jean Muir will be okay with a little camera experience. Of course, the trailer helped business.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

BIG SHAKEDOWN, THE: Bette Davis, Charles Farrell—Good program picture. Used on bargain nights and drew better than average business. Running time, 64 minutes. Played Feb. 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

BUREAU OF MISSING PERSONS: Lewis Stone, Bette Davis—Lots of good comments on this picture, but it fell below the average in drawing power.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—Very good Friday-Saturday program. Good cast and a good story. Frank McHugh and Hugh Herbert will keep them laughing. Played Mar. 9.—T. E. Ross, Strand Theatre, St. Geore, S. C. Small town patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—One of the best pictures we have run recently. Created more talk than any picture we've run since "Footlight Parade." Properly sold, this picture will make you money. Business above average for Sunday and Monday. Running time, 69 minutes. Played Feb. 25-26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Adolphe Menjou, Mary Astor—Here is a wow of a comedy that will roll 'em in the aisles. An all comedy cast that will draw plenty. Boost this one up plenty. As usual, the First National trailer helps a lot. I can't understand why all the major companies do not make their own trailers. Warner trailers are the best on the market, bar none.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

DARK HAZARD: Edward G. Robinson—Too bad that the coldest weather we had in two years spoiled attendance on this picture. It is very entertaining and every one who came complimented it. The dog track angle makes a most interesting novelty.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

FASHIONS OF 1934: William Powell, Bette Davis—A swell picture with a good cast but was sadly disappointed at box-office results. The word "fashion" seems to hurt the draw; it gets the women but not the men. The picture is fine, but don't expect too much business. Bette Davis no favorite here, but Frank McHugh pulled the laughs.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—Not the picture that the producers would lead you to believe. A good program picture and that is all. Running time, 69 minutes. Played Feb. 22-23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

MASSACRE: Richard Barthelmess—Made to order for my town. Drew well and pleased. Played Mar. 11-12.—Ike Hables, Reel Joy Theatre, Kine City, Calif. Small town patronage.

SON OF A SAILOR: Joe E. Brown—I have a double reason for making a favorable report on this picture. It just about doubled my Friday night receipts and doubled up my patrons. Played Mar. 2.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SON OF A SAILOR: Joe E. Brown—An excellent Joe Brown and clean as a whistle. Pleased and drew average Sunday and Monday business. Running time, 69 minutes. Played Jan. 28-29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—The freak draw of this and past few seasons. Brought in the "great unwashed" that never go to a picture show. Can only say like many others: The trailer seemed to do the work and that title seemed to appeal to the class that eats up the "true dream" and similar story magazines. Running time, seven reels. Played Feb. 14-15.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—Very interesting. Did extra business. Pleased all, old and young. A picture all small towns should run. Running time, 68 minutes. Played Feb. 28.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

Fox

CHARLIE CHAN'S GREATEST CASE: Warner Oland—Well, you all know this Charlie Chan and I won't say any more. We had a two-reel Warner Brothers comedy, "Yeast Is Yeast," and boy don't ask me any more about Warner comedies. They make them to please. When people come to your theatre they come to see things full of life, music, dance and songs. For this I recommend Warners. Played Feb. 10.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

DOCTOR BULL: Will Rogers—Good crowd the first night. Very few the second. Haven't been able to figure out why it didn't hold up, as it is a very good picture. Running time, 77 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

HOOPLA: Clara Bow—Too bad, too bad. It's a shame to waste this girl as Fox is doing right now after she has shown that she can really deliver. This one is just plain bad. Hootch dance atmosphere throughout. Ends right where it starts and leaves that dark brown taste. But Miss Bow is good. Why not take advantage of that. Running time, nine reels. Played Feb. 25-27.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HOOPLA: Clara Bow—Clara Bow in a big carnival show and it is not so hot as some have classed it to be. Not near what I have expected.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

I AM SUZANNE: Lilian Harvey—You will like this picture and it is different. First of its kind I

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

have shown. Pleased well second night. Running time, 85 minutes. Played Feb. 16.—Walter Odom and Sons, Dixie Theatre, Durant, Miss General patronage.

I AM SUZANNE: Lilian Harvey, Gene Raymond —Few stories of such universal appeal have been made this season. Elaborately mounted. Splendid story.—B. Smith, Joy Theatre, Rockmart, Ga. General patronage.

LAST TRAIL, THE: George O'Brien—It is a swell western with lots of good love scenes and big fighting in action parts. Running time, seven reels. —Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

LAST TRAIL, THE: George O'Brien—This is a western with a truly modern touch, using a portable broadcasting outfit and a troop of motorcycle cops. The kids just ate it up. Makes a great weekend picture. Running time, 59 minutes. Played Mar. 2-3. —Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MR. SKITCH: Will Rogers—Along the same lines of Mr. Rogers' pictures. He seems to always draw at my theatre. I see some theatre owners say no screen stars should broadcast on the air. Well, I will say I missed old Will Rogers Sunday night. I do not think it hurts us theatre folks and I think it makes the general public want to see them on the screen. Running time, eight reels.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

MR. SKITCH: Will Rogers—One of the Rogers' most entertaining pictures. I've seen in the reports that it was considered pretty light stuff for this star, and that is exactly right. But it is real entertainment and that's what we are all after in this business, patron as well as exhibitor. Running time, eight reels. Played Mar. 4-6.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MR. SKITCH: Will Rogers—What a picture, what a cast, what business. Will Rogers can't miss and don't believe 'em when they say Rogers is slipping. He can't. Picture liked by everyone. Zasu Pitts and Florence Desmond do nice work.—G. C. Knight. American Theatre, Caldwell, Idaho. General patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—Good picture. People would like to hear John Boles sing again. Lilian Harvey very nice but can't get them in to see her. Average business on midweek change.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

OLSEN'S BIG MOMENT: El Brendel, Skeets Gallagher—This is a scream from the first fade-in until the final fade-out. If they like a lot of foolishness, they should go for this one.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Delightful in every way and pleased everyone. Business was good on Sunday but when the weather turned very cold on Monday even Janet couldn't draw folks away from their own fireside.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

SLEEPERS EAST: Wynne Gibson, Preston Foster—Good mystery story. Starts off slow but it picks up along about the third reel and ends up good. Our patrons liked it.—J. E. Ross, Jr., Strand Theatre. St. George, S. C. Small town patronage.

WORST WOMAN IN PARIS: Adolphe Menjou. Benita Hume—Poor. Don't insult your patrons with this film. Adolphe will never get on our screen again. —G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MGM

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—A feature with an all-star cast in which each gave a splendid performance. As a story of vaudeville life in the gay 90's, it has everything to please—pathos, comedy, thrills and music. The story is built around the life of the grandson of the vaudeville family who goes to Hollywood and makes good in pictures. This part is played by Eddie Quillan, who gives an outstanding performance. Many of my patrons spoke of Eddie's splendid work in this and asked why I did not have him more often. He was very popular here in the series of features he made for Pathe and we need that type of picture badly now.—B. Smith, Joy Theatre, Rockmart, Ga. General patronage.

BROADWAY TO HOLLYWOOD: Frank Morgan, Alice Brady—Very poor, Patrons like dancing and music but are sick of all this hack stage stuff, and that is about all there is to this one. Morgan did fine with what he had to work on. Can't say much for Brady. Big number of stars but nothing for them to work on. Running time, 88 minutes. Played Feb. 22-23-24.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

CLEAR ALL WIRES: Lee Tracy—A very good picture. Plenty of action, good comedy situations and the fast talking, wisecracking Lee Tracy gets out of more tight situations than ever in this one. We did better than average business and they liked it immensely. Running time, 77 minutes. Played Feb. 28-Mar. 1.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DANCING LADY: Joan Crawford, Clark Gable—Can not class as a special. I think the poorest Crawford ever made. Running time, 85 minutes. Played Feb. 23.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

DINNER AT EIGHT: Marie Dressler, Jean Harlow, Lionel and John Barrymore, Wallace Beery—Big draw for first night showing, but close your theatre for the second night. Nuf said. But another thing, I saw no dinner, no supper and no breakfast. Boys, it is a crime to fool 'em like this. Running time, 10 reels.—Walter Odom and Sons, Dixie Theatre. Durant, Miss. General patronage.

DINNER AT EIGHT: Marie Dressler, Wallace Beery, Lionel Barrymore, Jean Harlow—This picture is just a sketch of characters built around a dinner. The public had become "Dinner at Eight" conscious. There was too much John Barrymore as the down-and-out actor, with Billie Burke, society climber, being all hot and bothered about some lord and lady that run out on her for dinner. She twisted and squirmed all through the picture, affected as to dialogue that did not go over with the audience very well. It was the opinion of most of them that she was miscast and was a relic of the old ten-and-twenty days. Burke the weak spot of the picture. Beery and Harlow were the high spots of the picture. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DINNER AT EIGHT: Marie Dressler, Wallace Beery—First of all I want to say it's a better picture than "Grand Hotel," if that means anything to you. There are those who enjoy every minute of this picture. This class constitutes ten per cent of the small town audience. Forty per cent will say it's a fair picture, 40 per cent will not like it at all and ten per cent will say it's just no good. If one lives in a large city there are enough people in the first two classes to make this a very satisfactory piece of entertainment. The many big stars alone are sufficient to satisfy hundreds of thousansd in the large cities, regardless of anything else. So, naturally, it is a money-getter with the big fellows. The stars all do excellent work, and it's quite a thrill to see one after another come on and do their parts. Wallace Beery and Jean Harlow steal the picture. John Barrymore commits suicide before he has time to tire the audience. John is no favorite here. Marie Dressler does well, but her part will not help her popularity. Phillips Holmes is seen in the picture for one full minute only, and has his back turned most of that time. Miss Burke and Lionel Barrymore both get on your nerves. The picture did a big business the first night, and dropped to almost nothing the third night. Everyone should play the picture because it has been advertised so heavily, and your best people will expect you to show it regardless of its cost, and the loss you may have. Yes, Metro will check it, but I am sorry to say with their own checker on the door, and with the heaviest advertising campaign in a year, it did not go over the split. Running time, 113 minutes. Played Mar. 4-5-6.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

ESKIMO: Native cast—I would not play it over as a free gift. I am no kicker, but I do not care for shows like this one. Running time, 12 reels—Walter Odom, Dixie Theatre, Durant, Miss. General patronage.

FAST WORKERS: John Gilbert—We can't give this any stars. Just another fill-in. Just one less on your contract. They make them and we have to play them. You can tell your brother exhibitors what you please, rave how bad they are. Has it done any good? Running time, eight reels.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

FUGITIVE LOVERS: Robert Montgomery—Big bust picture running wild through a blizzard. Robert Montgomery seemed out of his place in a picture like this one. If you can make one-half rental first night, I would say let it go back, and call it another poor one of your contract. Running time, 78 minutes. Played Feb. 7-8.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

FUGITIVE LOVERS: Robert Montgomery—Here is a fine picture. Good story, well acted, good photography, excellent sound, etc. Most of its action takes place on or near a transcontinental bus. It's something different, and keeps you in suspense all the time. It has plenty of action and thrills. It's just an all around good picture. Played Feb. 28-Mar. 1.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural.

GOING HOLLYWOOD: Bing Crosby—Bing gets them in. He is great in this one, but is worthy to be put in the biggest productions the producers can make. For his name draws them in. Running time, 79 minutes.—Walter Odom and Sons, Dixie Theatre. Durant, Miss. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—This pleased them all. Some liked it better than "Dancing Lady" and they ate it up. Marion Davies did some of the best acting in this one she has ever done, not to speak of Bing Crosby. Put out some extra advertising on this one and you won't regret it. Played Mar. 5-6.—J. E. Ross, Jr., Strand Theatre, St. George, S. C.

HELL BELOW: Robert Montgomery—Fair. Can't make money on these MGM supposedly big specials. And after all, that's what we're in business for.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—Rather disappointing. The patrons expect more after the build-up by radio. Very few real comedy situations, borders on the slapstick. Didn't go over here. Not as good as average business resulted. Running time, 65 minutes. Played Feb. 26-27.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PRIZEFIGHTER AND THE LADY, THE: Myrna Loy, Max Baer, Jack Dempsey—Here is an extra good picture that has no drawing power. The ladies do not want to see prizefights and the men will not come without the ladies. However, this has a good love story and the last two reels are full of action. The fight between Baer and Carnera alone is worth the price of the show and should draw extra business. We played this only one day to a poor business. Running time, 102 minutes. Played Mar. 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Myrna Loy, Max Baer, Primo Carnera—I played this on a midweek bill, when we usually show to a lady audience, and I thought this would fall down, being a fight picture, but to my astonishment the ladies liked it and turned out to see it in good numbers to do better than average with it. Don't pass this up. Go after athletic and baseball clubs, etc. Running time, 101 minutes. Played Mar. 7-8.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore—The acting of Alice Brady and Lionel Barrymore in this picture is fine. One of the best comedies we have shown in some time. Played Mar. 7-8.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SHOULD LADIES BEHAVE?: Lionel Barrymore, Alice Brady—Ran this one on a double program and it is entirely too weak for a double. If you want to see them walk out, and you have to go up to the operators' room to hide, play this one. Pleased five per cent. Lionel did all right, but he won't much longer if MGM keeps playing him in such pictures as this. Running time, 78 minutes. Played Feb. 25-26-27.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—Poor. Not much to this one. The story was poor and so was the acting, with exception of Miss O'Sullivan, who did very nicely with her acting and singing. Too much sex in this one to be good, and a throwback at the old stage angle. Failed to draw. Running time, 80 minutes. Played Mar. 1-2-3.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

STORM AT DAYBREAK: Nils Asther, Kay Francis—The most miserable calamity of nothing ever shown on my screen. It made me mad enough to fight even those who did come to see it. We sent it back to MGM with a cuss in our hearts. Running time, 85 minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—Pleased about 50 per cent. For some reason Marie is losing her punch here. Everyone raved about Wally's performance. Personally I thought it a fine show, but as to the box-office it was a complete flop. Running time, 105 minutes. Played Dec. 7-8-9.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

TURN BACK THE CLOCK: Lee Tracy—This is

FIVE MORE JOINING REPORTERS THIS WEEK

From western and southern states this week come five theatremen to join the ranks of the contributors to "What the Picture Did for Me." Read the reports of the following in this issue:

C. W. Shattuck, Pastime Theatre, Protection, Kansas; W. A. Middleton, Rex Theatre, Iowa Falls, Iowa; B. Smith, Joy Theatre, Rockmart, Georgia; H. M. Johnson, Avon Theatre, Avon Park, Florida; and G. C. Knight, American Theatre, Caldwell, Idaho.

Mr. Johnson points out that he is not the H. M. Johnson of the Unique Theatre at Bricelyn, Minn. Inasmuch as one is in Florida and the other in Minnesota, the observation is well taken. Suggestions from readers as to how the Department is to distinguish between the Johnsons will be relayed to the reporting staff at large.

the hundred per cent talking kind of a picture and Lee Tracy can say more words in one minute than most actors can say in one hour. We always play two-reel comedies with our features and this time a Warner Brothers comedy saved the show. Running time, seven reels.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

Monogram

RAINBOW RANCH: Rex Bell—Here is another good western picture from the studios of Monogram. Plenty of action, thrills and fighting in this one and has everything the western fan could want. Bell does not have as much drawing power as Wayne, but his pictures are all good. We played this picture to only a fair business due to unusually bad weather conditions, but it should do a good business. Running time, 55 minutes. Played March 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WOMAN'S MAN: Wallace Ford, Kitty Kelly—This is only fair entertainment. It is supposed to be a comedy drama, but is entirely too slow. Wallace Ford is cast in a role that is not suitable for him, and the whole show is only fair entertainment. We had many unfavorable comments on this one. I hope Monogram will do better next time. I'm with you, Monogram, come on and show the industry you can make good pictures. Business fair. Running time, 64 minutes. Played Mar. 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—A fantasy suitable for children only, although the parents had to come along, of course. The matinee was almost a record while the evenings were below average, proving we lost the male element altogether. A good matinee picture. Running time, 75 minutes. Played Feb. 23-24—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ALICE IN WONDERLAND: Charlotte Henry, Gary Cooper, Edna May Oliver, Jack Oakie—For kids one of the greatest pictures ever made. For adults a lot of hooey. However, bought it right and about broke even. Don't give us any more like this.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

ALICE IN WONDERLAND: Charlotte Henry—This would not be classed as adult entertainment, but it did bring in the children and also some of the parents. The adults did not care much for it. Curiosity as to how it would be produced brought some, but it was the general opinion of most of the adults that they had wasted an evening on it. One will be enough and had I to do it over again I would have eliminated it, or just run it for the children's matinee. If they still believe in fairies after these three years of depression it is okay, but not many do. I will say that Paramount was trying on this one. A lot of care and time was apparent on the making of the characters in the technical end, but it just wasn't a picture for the adults.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ALL OF ME: Miriam Hopkins, Fredric March—Sordid picture that did not please. Business below average. Stars wasted in this type of story. Played Feb. 4-5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—Another picture where everyone has a baby except the cameraman. A fair picture with a good cast that failed to draw average business.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

CRADLE SONG: Dorothy Wieck—This was a very good flop. Why do they make 'em this way.—W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn. General patronage.

CRADLE SONG: Dorothea Wieck—An excellent picture that surprised us with its drawing power as this is not a particularly strong Catholic community. Very beautifully done, though Miss Wieck did not register to any extent. Can't quite see the reason for all the rave and effort in her behalf when there are so many American girls of greater ability and appeal right in the Paramount roster. Running time, six reels. Played Feb. 28.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

DESIGN FOR LIVING: Gary Cooper, Miriam Hopkins, Fredric March—This is a very good picture that failed to please our patrons. The story is different from the usual run of pictures with spicy dialogue, wonderful acting and good direction. With another title, this one would draw a good business. Come on, Paramount, let us have some good pictures again. Played one day to only a fair business. Running time, 88 minutes. Played March 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DESIGN FOR LIVING: Fredric March, Miriam Hopkins, Gary Cooper—Excellent picture and pleased those who appreciated the excellent acting. However, the working class couldn't understand it. Business average on Sunday and Monday. Running time, 88 minutes. Played Feb. 18.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

DUCK SOUP: Four Marx Brothers—This was the best thing so far the Marx Brothers have appeared in, we thought. A lot of real laughs. It will satisfy your curiosity, please your vanity and tickle your fancy. It's really good.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

DUCK SOUP: Four Marx Brothers—Tough luck on this. First, I paid too much for seven reels of this. Second, on the third night, when I hoped to break even, our power plant burned out, and the town out of lights. Running time, 80 minutes. Mar. 11-12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DUCK SOUP: Four Marx Brothers—Rather disappointing. The patrons expected more music for one thing. Harpo does not play the harp nor his brother the piano and the comedy was almost silly in spots. They just didn't click here. We did not make any money on this and their next will have to be good or we might as well pass them up. Running time, 67 minutes. Played Mar. 2-3.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—Because of lack of stars, played this on bargain nights and did better than average business. Pleased and created very favorable comment. Running time, 78 minutes. Played Jan. 23-24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson, Douglas Montgomery—Was surprised on this one. Double billed it with "Sons of the Desert" and proved okay. People liked it fine, although poor Dorothy Wilson had to have a baby. I never did think that having a baby was entertainment, so why put it in pictures?—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert—This picture drew the best Thursday and Friday in weeks. Colbert popular here. Pleased about 90%. Would say it should have been played Sunday and Monday. If Colbert is popular with you it will make money. Running time, 95 minutes. Played Mar. 8-9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert—Not another "Torch Song" by any manner of means. Made the poorest Sunday show we've had this winter. Very few liked it and it drew poorly. It takes place almost entirely in the jungle and is tiresome to the ninth degree. Personally, I'm surprised at Mr. DeMille for not making a more entertaining picture. If you do play it, surround it with some good singing and dancing shorts. Playcd Mar. 4-5.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

FOUR FRIGHTENED PEOPLE: Claudette Col--

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK

bert, Herbert Marshall—This picture misses for some reason despite the cast and DeMille directing it. It wanders around in the jungle with Colbert doing her best to put it over. She had hysterics a couple of times that did not ring true and all in all it is just another picture that makes it just a run-of-the-mill jungle picture. DeMille seems lost if he does not have a spectacle picture to produce, as in this day and age he did not have much.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—A good tale of the waterfront with lots of comedy situations. Good light entertainment. Could be used to advantage on a double bill to effect some heavy sophisticated feature. We did good business with it and the customers liked it. Running time, 70 minutes. Played Mar. 1.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HELL AND HIGH WATER: Richard Arlen—A bit different but pleased our weekend crowd. Arlen always good if given a chance and he seems to have a knack for making any picture a better one. Running time, eight reels. Played Feb. 23-24.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HIS DOUBLE LIFE: Roland Young—Lay off this. It is pictures like this that kill your business. It might take a year to get a regular customer but it just takes one picture like this to lose him. Why does Paramount have to step out and get a poor picture from an independent producer? It can make plenty of poor ones without hunting for them.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

KING OF THE JUNGLE: Buster Crabbe—Played it in preference to some of the new ones. Did plenty of biz on bad night. Use it.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

LAST ROUND-UP, THE: Randolph Scott—Here is the picture. Not an outstanding picture but how it draws. Played it on bargain nights and stood them out for the first time in months, and the second night they came back for more. Should have played on Sunday and Monday but it made money for us this way. Brought people in the theatre I haven't seen in months. Running time, 65 minutes. Played March 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Fritchie—A knockout at the box-office wherever they like horse opera. It cleaned up.—Herman J. Brown, Magestic Theatre, Nampa, Idaho. General patronage.

LONE COWBOY: Jackie Cooper—Good picture but the kid star apparently kept the regulars away. Plenty of action and all that, but the name on the posters kept them off. That's my only explanation for the poorest Friday and Saturday run in weeks. Running time, eight reels. Played Mar. 9-10.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

LONE COWBOY: Jackie Cooper—Great kid business. Adult trade not so good. Kid pictures just won't go over. Jackie Cooper nice little actor but you have to have a well known adult star to get them in.—G. C. Knight, American Theatre, Caldwell, Idaho.

MAN OF THE FOREST: Randolph Scott—Another good western, perhaps not so exciting as most but good entertainment for both young and old. Has some new shots showing a young mountain lion as a pet watch dog with a litter of pups, too. A trick mule provides the comedy. Running time, 60 minutes. Played Feb. 23-24.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MAN OF THE FOREST: Randolph Scott—Right up to the usual Paramount Zane Grey standard, which means top notch for outdoor entertainment. Running time, seven reels. Played Mar. 2-3.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Baby Le Roy—A splendid timely audience picture that will please 100 per cent. Alice Brady simply steals the picture and Spanky McFarland came near stopping the show. How could they, why would they, put this foreign star Dorothea Wieck at the head of a cast in this great picture. We have dozens of American stars who can act. I for one am about fed up on these lisping foreigners. Give us American stars. Played March 9-10.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—Paramount gave Miss Wieck something to work with this time. I was afraid of this picture after the terrible licking I took with "Cradle Song." This picture brought them out and they liked it and said so. Good Sunday-Monday feature. Business above average. Running time, 68 minutes. Played March 11-12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Baby Le Roy—This picture gets away to a slow start, it drags for about three reels, and then picks up. Alice Brady steals the picture from Dorothea Wieck, and Spanky McFarland supplies what comedy there is in the picture. It will take some selling to get them in. The action of the capture of the kidnapers at the end is all that saves the picture from being just another program picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SEARCH FOR BEAUTY: Buster Crabbe—A very weak program picture. Made a mistake in playing on Sunday and Monday. Entertaining but lacks that certain something that goes to make a picture draw. Running time, 75 minutes. Played March 4-5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SEARCH FOR BEAUTY: Larry ("Buster") Crabbe, Ida Lupino—Plenty of peaches in this one. A very nice program picture that will please generally. Should draw above average.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

SIX OF A KIND: Charles Ruggles, W. C. Fields, Alison Skipworth—An extra good comedy. Fields steals the picture. Business average. Good midweek program picture. Running time, 65 minutes. Played Feb. 15-16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

TAKE A CHANCE: James Dunn, Buddy Rogers, June Knight—Although the first of this picture was considered a little raw most of the patrons enjoyed the screening. Business was good in spite of the very severe weather. Played Feb. 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THUNDERING HERD, THE: Randolph Scott. Judith Allen—Here is another typical Zane Grey picture, full of action, thrills, fighting and killing. A real Saturday picture and will appeal to all western fans. Advertise it as a Zane Grey story and you will profit by it. Scott and Allen play their parts well as do the entire cast. Come on, Paramount, give us some more of these. Played one day to very good business. Running time, 58 minutes. Played Mar. 17. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THUNDERING HERD, THE: Randolph Scott—Excellent western action picture. Paramount gives us those Zane Grey westerns that are surefire. No better western are on the market. Running time, 58 minutes. Played Feb. 24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Westerns have surely staged a sharp comeback in the past few months. This pulled the best Saturday business in months. These Zane Grey westerns are about the best box-office draw that Paramount has in the small towns. Keep them coming.—Warren L. Weber, DeLuxe Theatre, St. John, Kan. General patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez—Colbert's portrayal excellent. Some patrons disapproved theme of movie, but most pleased. Business good. Played March 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y.

TORCH SINGER: Claudette Colbert—This is truly a picture that gives satisfaction. Miss Colbert wins your love and interest in this one. I like a picture like this, but many other exhibitors see it different. But why should I worry so long as I do my part? Running time, 75 minutes. Played Feb. 27.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

TORCH SINGER: Claudette Colbert—Best Wednesday-Thursday business for months. Claudette Colbert a sensation. This baby can sing, and how. Pleased 100 per cent.—G. C. Knight, American Theatre, Caldwell, Idaho.

WAY TO LOVE, THE: Maurice Chevalier—I couldn't get anybody out on this. Running time, 84 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

RKO

ANN VICKERS: Irene Dunne—Did not draw. Too heavy for country town. Running time, 72 minutes. Played Mar. 14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ANN VICKERS: Irene Dunne, Walter Huston—Not so big as a draw or as a production.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

CHANCE AT HEAVEN: Ginger Rogers, Joel McCrea, Marian Nixon—I am sorry I did not know how good this picture was. I would have stepped on it. However, it is hard to "step on" all of them when one is making four changes a week. One of the ministers in our town who saw this picture made a point in his sermon the following Sunday on how easily marriage could be made a "heaven" or a "hell." He did not mention the picture in his sermon, but told me afterwards he had been much impressed by the picture. Marian Nixon gives a good performance of the spoiled rich girl who would see her marriage go on the rocks and lose the man she loves rather than face the inconvenience and pain of motherhood. Everybody in the audience is so glad she feels that way, for everybody wants handsome Joel McCrea to marry Ginger, who has been such a pal to him, who can make such good chicken pie and who, we are left to infer, will also round out a happy normal married life by having a family. The baby sequence is presented with niceness and dignity. We all thought this was a wholesome picture that will make any young person think a little. Played Feb. 1-2.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

FLYING DEVILS: Bruce Cabot, Arline Judge—Contrary to expectations on the part of our patrons who are fed up on aviation pictures, this picture met 100 per cent approval here. A good story, well acted. What more do you want? Me? Oh, I could have stood a little better gross than $11.95 but who's kicking? Not me. Played Feb. 21.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire—In my opninon the finest musical yet. Congratulate RKO in getting away from the worn-out back stage plot. Held up big for three days. Astaire a comer. Go after business on this picture, it's there 100 per cent. Everybody raved about tbis picture. Dolores Del Rio fine. Catchy music. Sell the new Carioca dance, it will bring 'em in.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

IF I WERE FREE!: Irene Dunne—A class production. Fair in middle of the week change. Irene Dunne and Clive Brook do nice work. Can't make any dough in small towns on this sort of stuff.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

LITTLE WOMEN: Katharine Hepburn—The world, at least the American part of it, owes RKO a vote of thanks for giving us this picturization of Louisa M. Alcott's famous book. It's perfect. Play it, boost it and enjoy it as well as the compliments you will receive for showing it. Played Feb. 11-12.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

LITTLE WOMEN: Katharine Hepburn — Hit a blizzard on this one. Would of done big business if weather had of been good. It will draw people who never go to theatres. You can make money with this one. Several did not attend because they said, "We don't like midget pictures."—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

MEANEST GAL IN TOWN, THE: Pert Kelton, Zasu Pitts—A poor picture that didn't click. You can put all the stars in the world in a picture, but you can't fool the public. Not much comedy. A little dirty in spots. Pleased about forty per cent.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—A dandy, clean, wholesome picture that did well on Saturday and Sunday.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

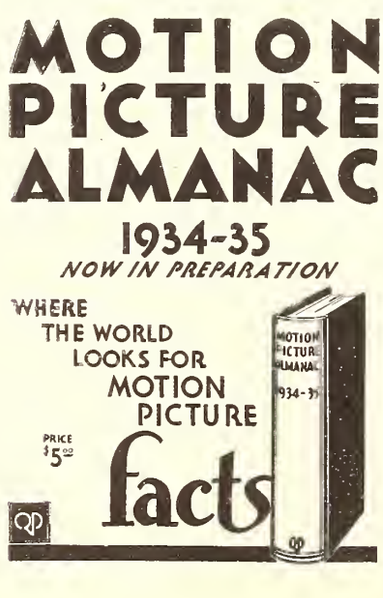
MORNING GLORY: Katharine Hepburn—Tried to put this picture over on strength of "Little Women" but failed to do average business. A few liked it, a few thought they liked it and the majority panned it terribly. Personally, can't see Hepburn.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

NO MARRIAGE TIES: Richard Dix—It is the talking kind from beginning to end. It seems the producers love to make pictures along this line. It matters little how much we exhibitors make kicks about such pictures. They keep it up. Running time, eight reels.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—An exceptionally fine picture. Drew extra business. Lionel Barrymore does great work in this. Fine cast helps put over piceure.—G. C. Knight, American Theatre, Caldwell, Idaho.

ONE MAN'S JOURNEY: Lionel Barrymore—This is a true story of a small town doctor. I remember one in my home town about forty years ago. Barrymore at his best. A fine small town picture. Running time, 72 minutes. Played Mar. 4-5.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

RIGHT TO ROMANCE: Ann Harding—Nice picture to average business. Ann Harding is one of the





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finest actresses on the screen. Give her something big she'll wow 'em. Pleased 90 per cent.—G. C. Knight, American Theatre, Caldwell, Idaho.

SAILOR BE GOOD: Jack Oakie—Jack, with an excellent supporting cast, contrived to make of this little comedy drama a nice entertaining picture. Just one of those that does not interfere with your relaxation yet contributes considerable to your amusement. Played March 14th.—Peter Bylsma, Victory Theatre, Napoleonville. La. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—If we had not had "King Kong" to compare this with, it would have been a splendid picture. As it is, people are just a little disappointed in this. It is tame by comparison with the former picture. Where "King Kong" was intense melodrama, "Son of Kong" is almost comedy drama. Running time, 70 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

SON OF KONG: Robert Armstrong, Helen Mack—A little "King Kong" is right. Where RKO got the idea to sell this as a special is beyond me. Opened up fair, and then—well, why talk about it. Watch your step on this one. Maybe all right on a Friday or Saturday change, but don't play it on a Sunday. Played Mar. 4-5-6.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

United Artists

MOULIN ROUGE: Constance Bennett—I do not care to rave about this picture Constance Bennett's playing in. I love true American talking and I think the general public are in line with me on the subject. Too much make-believe won't do. Running time, eighty minutes.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

ADVICE TO THE LOVELORN: Lee Tracy—Lee Tracy will give you all the talk you can stand in this one. He shoots his lines like flashes of lightning. He can say more words in one minute than any other man can say in a day.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Paul Kelly—This is the third United Artists picture in a row to lose money for me. Good picture. Hard to sell. No business.—Herman J. Brown, Majestic Theatre, Nampa, Idaho.—General patronage.

SECRETS: Mary Pickford, Leslie Howard—Went back and picked this one up and believe me it is sure real box-office in a small town. It pleased young and old 100 per cent. This one has a wonderful variety of English life, western life and every day modern life. Play it. You won't be sorry. Running time, 115 minutes. Played Feb. 11-12-13.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

Universal

BELOVED: John Boles, Gloria Stuart—This is a very good picture and will please the average patron. It is a drama, with music and comedy. Entirely different from the current musicals. It is a story of the life of a man who had two loves—his wife and his music. In the supporting cast are many popular players to help sell the picture. "Beloved" offers good entertainment for the whole family. Business good on one day. Running time, 82 minutes. Played Mar. 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BELOVED: John Boles—A mighty fine motion picture to only average business. It appears that people like pictures with more life, laughs and pep, although this picture should please all you can get in. Another picture where the leading lady must suffer by having a baby. Why don't the studios practice birth control, at least in the pictures?—Warren L. Weber, DeLuxe Theatre, St. John, Kan. General patronage.

BOMBAY MAIL: Edmund Lowe—Edmund Lowe, as usual gives a finished performance. Business not quite so good as usual. Played March 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BOMBAY MAIL: Edmund Lowe—The comments were divided on this picture, some liked it, others thought it only fair. Played Mar. 2-3.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

BOMBAY MAIL: Edmund Lowe—Not good, not bad. A one day picture. Good acting but a poor story. Pleased about 50 per cent. Running time, 70 minutes. Played Mar. 9-10.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

BOMBAY MAIL: Edmund Lowe—Will be okay on double bill, otherwise will not draw. Not much to this mystery story. Edmund Lowe is all washed up as a draw. I am afraid that Uncle Carl is a little misinformed as to what constitutes an all-star cast.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—Here is a fast moving romantic comedy with lots of fun, in dialogue and action. Just the type of picture for a family day, as it will appeal to all classes. Miss Landi, Lukas and Asther all play their roles superbly and add much to the entertainment of this one. Universal has given us some good pictures this season and this is one of them. Played one day to a good business. Running time, 70 minutes. Played Mar. 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BY CANDLELIGHT: Paul Lukas, Elissa Landi—Fine picture but not enough action for small town. Running time, 70 minutes. Played Mar. 7.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

CONSELLOR-AT-LAW: John Barrymore—A fine picture but did not draw extra business. Running time, 84 minutes. Played Feb. 25-26.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

COUNSELLOR-AT-LAW: John Barrymore—A very good picture of its type, but few pictures of this type are very box-office. Well produced, well acted and well directed but not so hot at box-office.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

GUN JUSTICE: Ken Maynard—Western fans satisfied. Better than business of previous weeks due to sudden change in weather and issuance of bank dividend. Played March 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Another miss. Not so good. Plot jumbled up. However, the horse looked mighty good.—G. C. Knigbt, American Theatre, Caldwell, Idaho. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—A very good program picture witb a couple of songs that go over okay. Was glad to see Marian Marsh back again. Plenty good to look at and pretty fair actress. This picture should go over in the small towns all right.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—A splendid picture. Great trick photography. Did not draw on account of sleet storm. Did not exploit it as beavily as we should. We will hand Universal a bouquet on tbis one. Running time, 70 minutes. Played Feb. 25-26-27.—A. B. Jefferis, New Pidemont Theatre, Piedmont, Mo. Rural and small town patronage.

INVISIBLE MAN, THE: Claude Raines—Played old, the only way Universal will let us have them, but it's a good shock picture.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

KING OF THE ARENA: Ken Maynard—An average western to average Saturday business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

MADAME SPY: Fay Wray—Don't get confused. There are only two main spies, one for each side except February which has 28. Drew fair. Played March 8-9.—Ike Hables, Reel Joy Theatre, Kine City, Cal. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—Take my advnce. Pay for it and leave it in the can. A bunch of high school students in your home town can do much better acting. I had the first showing in the state of Kansas on this one and if I had any say, it would be the last. Running time, 70 minutes. Played Dec. 7-8-9.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—Average Sunday-Monday business and pleased most people. Of course, there are some people who do not like a sad ending no matter how good the rest of the picture is. But this is certainly a picture any exhibitor can be proud to show on his screen. Running time, 105 minutes. Played Feb. 18-19.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

S. O. S. ICEBERG: Rod La Rocque—I am an exhibitor. I see a show seven nights a week and two matinees. I sat through this darned thing seven times. Need I say more? Running time, 70 minutes. Played Mar. 9-10.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

for Owners and Managers

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NEW YORK, N. Y.

STRAWBERRY ROAN: Ken Maynard: As good a western as was ever made by anyone, anywhere, at any time. Ken is always good, but horses performing in this picture stole the show. Played Feb. 17.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

STRAWBERRY ROAN: Ken Maynard—A natural. Impossible to miss on this one. Best Friday and Saturday business in years. Not a great picture, but who cares as long as the shekels come rolling in.—G. C. Knight, American Theatre, Caldwell, Idaho. General patronage.

STRAWBERRY ROAN: Ken Maynard—The best western I have run in three years time. You can say all you want to about Metro's big productions (and I play them too), but the box-office on "Strawberry Roan" was a third better than the above mentioned. Old times would soon come back with a few more westerns like this one. Running time, 61 minutes. Played Jan. 11-12-13.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

Warner

BABY FACE: George Brent—This one will please. Warner Brothers hardly ever disappoint us. We get what we are looking for in their pictures. Recording the best, songs the best, dancing excellent, music grand, costumes wondcrful, stars beautiful, stories interesting and love making grand. Running time, eight reels. Played Feb. 5-6.—Walter Odom and Sons, Dixie Theatre, Durant, Miss. General patronage.

BIG SHAKEDOWN, THE: Bette Davis—Fair programmer with little appeal. Played March 1-2.—Ike Hables, Reel Joy Theatre, Kine City, Calif. Small town patronage.

EASY TO LOVE: Adolphe Menjou, Mary Astor—The comments on this picture were easy for the showman to take. Business above average and reaction very favorable. Used on bargain nights and pleased about 100 per cent. Running time, 61 minutes. Played March 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

EASY TO LOVE: Adolphe Menjou—Clever show. Plenty of comedy but no draw. Played March 6-7.—Ike Hables, Reel Joy Theatre, Kine City, Cal. Small town patronage.

EVER IN MY HEART: Barbara Stanwyck, Ralph Bellamy—Here is a sweet little picture, that will please every one. It is strictly a woman's picture, but they will bring the men. It is a drama, very sensimental, and is one of the best Stanwyck pictures to date. Miss Stanwyck, Bellamy and Kruger all handle their parts wonderfully. The Warner trailer sold the picture for us and we played one day to a very good business. Running time, 68 minutes. Played Mar. 15.—J. J. Medford, Orpheum Theatre. Oxford, N. C. General patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee—Well we are a little late playing this one and most all have seen the boost every one has given it. So I am passing it on, giving it a big boost and wishing Warner Brothers a long life in making good pictures as they have done. They seem to know what the people want. Running time, 100 minutes. Played Mar. 7.—Walter Odom, Dixie Theatre, Durant, Miss. General patronage.

FOOTLIGHT PARADE: Dick Powell, Ruby Keeler—Heard complaint about first part being tiresome, but last three reels surely made up for it. The Water fall number is without any doubt the most beautiful spectacle ever presented on the screen. It did not draw near as well as "Gold Diggers of 1933," however. Running time, 101 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

FROM HEADQUARTERS: George Brent, Margaret Lindsay—Good program picture. Used on bargain nights and drew average business. Running time, 63 minutes. Played Feb. 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

HI, NELLIE! Paul Muni—Excellent newspaper picture. Business below average but almost impossible to sell Muni in this town. No fault of the picture as those that saw it liked it. Running time, 75 minutes. Played Feb. 11-12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

HOUSE ON 56TH STREET, THE:—Kay Francis—An excellent program picture which should please. Business average. Running time, 68 minutes. Played March 1-2.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

KING'S VACATION, THE: George Arliss—Good acting, but this type of picture is all Arliss. He is the whole show.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

LADY KILLER: James Cagney, Mae Clarke—James Cagney is a big drawing card for us. Picture good. Running time, 76 minutes. Played Mar. 7-8.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LADY KILLER: James Cagney—Full of action, comedy, romance, suspense and everything it takes to make a good evening's entertainment. Everybody likes it. It drew fairly well.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

MARY STEVENS, M.D.: Kay Francis—This is old

but we had heard so many good comments on it we picked it up. It is all right. Running time, 72 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

WORLD CHANGES, THE: Paul Muni—This was an exceptionally good picture but, unfortunately, there are so many of the younger generation who demand pep and nothing but, that it did not meet with percentage of approval it and that sterling actor deserved. Mary Astor and Guy Kibbee were also good but they could have spared Mary and us that one horrible scene. Played Feb. 18.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

Short Features

Columbia

HOLLYWOOD BABES: Scrappy Cartoons—Good one-reel subject. Very amusing. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town.

MICKEY'S TENT SHOW: Mickey McGuire—This is one of the best two-reel comedies that was ever shown here, and received as much praise as "Tugboat Annie," which played here the same day.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—A good comedy ruined by poor print. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Educational

CANYON OF ROMANCE: Romantic Journeys—Very beautiful and entertaining travelogue. Made a particularly fine accompaniment with "Mr. Skitch."—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

FANNY'S WEDDING DAY: Terry-Toons—About the same as the usual Terry-Toon. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FARMER'S FATAL FOLLY: Moran and Mack—A good comedy for Saturday night. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

HOOKS AND JABS: Harry Langdon—Not so good. Very few laughs from my audience. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

MR. ADAM: Ernest Truex—Sold to us for a comedy, but is poor. Refuse it.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MR. ADAM: Ernest Truex—Here is an excellent two-reeler. Just a little brisque but that makes the people like it. All about joining a nudist camp and the troubles Ernest has. He can dish it out but he can't take it. Running time, 20 minutes.—Red Harkins, State Theatre, Tempe, Ariz. Small college town.

Fox

GEM OF THE SEA: Magic Carpet—A trip through Ireland that fit nicely on my program for Janet Gaynor's "Paddy, the Next Best Thing." Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

WHAT DOES 1934 HOLD: Treasure Chest—Very entertaining and very interesting to most people as Wynn, the astrologer, predicts what the stars hold for us of peace or war or love or business for this year. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

MGM

ALLEZ-OOP: Sport Champions—This is a very good one-reeler, both interesting and entertaining. Featuring the world famous Martinello brothers, acrobats. Plenty of good stunts in this and will please practically all who see it. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CRACKED ICEMAN: Charley Chase—Very good. Clever ending.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HELLO POP: Ted Healy—A fair example of how to butcher a musical comedy with no material for the comedians.—Charles Bern, Elks Theatre, Prescott, Ariz. General patronage.

HELLO POP: Musical Revue—This is only fair entertainment with Ted Healy and his Stooges in the lead. In spite of the fact it is in color, it does not add to the entertainment. Come on Metro, give us good shorts or don't give us any. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MIXED NUTS: All Star Series—Very good. Some music in last reel, and another smashing finish.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

NORWAY, LAND OF THE MIDNIGHT SUN: FitzPatrick Travel Talks—A very interesting and educational one-reeler of the travelogue type, showing many interesting and beautiful scenes in Norway and other countries. The one scene of the midnight sun is worth the price of this short. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PALE FACE: Flip the Frog—A very good cartoon comedy with plenty of laughs and is sure to please all. Too bad Metro should discontinue this series, if they all could be as good as this one. Here's hoping the new cartoon will be as good as the others. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RHAPSODY IN BEER: Musical Revues—Poor. So far I can't say much for Metro's shorts.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

WILD POSES: Our Gang—Not much to it.—A. L. Lighter, Orpheum Theatre, Mellen. Wis. Small town patronage.

Paramount

DUCKY DEAR: Sidney Toler—Just so-so. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

PARADE OF THE WOODEN SOLDIER: Betty Boop—Very good cartoon comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RADIO ROUNDUP, A: Headliners—Song and patter single with Molasses and January, Vaughn De Leath, Mary Small and Three X Sisters. This type of single will fit anywhere and please. Three X Sisters finish with "Big Bad Wolf" and "Three Little Pigs." Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

RED HOT MAMA: Betty Boop—I can remember several years ago after sound had been established that a great cry arose within the industry that the youngsters of that day (and the show patron of tomorrow) were unable to find any entertainment in the movie palaces because the biz had gone high-hat and no entertainment remained for them. I screened "Red Hot Mama," a cartoon, yesterday on my Sunday matinee, hence this letter. I have always felt that in booking these cartoons the youngsters were getting a treat. I enjoy their hearty laughs and suppressed excitement when their favorite cartoon is on the screen. However, the cartoon "Red Hot Mama" must have been drawn while the guy was drunk. Betty Boop starts out sweetly, is suddenly transported to Hell and pursued and tortured by all sorts of fire devils, imps and what have you. One variety, the ability to bound in the air and come down on a spear studded tail stabbed in the floor. A grand subject for your juvenile trade? Naturally my Sunday program was without a cartoon. The only recommendation I have for this is that the one responsible for it be compelled to sit through a screening of this every time he has a pink elephant fantasy. Some exhibs have said they hesitate to report on products through the Herald for fear of getting in bad with local exchange. My opinion is that the people who are sincere in this business welcome constructive criticism. Report fairly on pictures of merit and likewise that class of product which is detrimental to our investments. I'm not a crank but it is cartoons such as Symphonies and "Jack and the Beanstalk," "Little Red Hen" that are in demand and not such a thing as "Red Hot Mama."—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RKO

GALLOPING FANNY: Cubby the Bear—The best Cubby Bear we have run. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ON APPROVAL: Headliners—This comedy will go well on your more sophisticated program. Running time, 17 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PREFERRED LIST: Headliners—A very interesting two-reeler. Different from the rest and right up to the times. Get it and see if I ain't right.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STATION T. O. T.: Headliners—Clever novelty with kids running radio station and performing before the "mike." Numbers very good. Running time, one reel.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WHAT FUR?: Edgar Kennedy—Personally, I had a lot of laughs out of this. Deserves a spot on open program. Running time, 21 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

United Artists

OLD KING COLE: Silly Symphonies—Good. These Walt Disneys are business getters. Running time, eight minutes.—A. B. Jefferis, New Pielmont Theatre, Piedmont, Mo.—Rural and small town patronage.

Universal

BEAUTY ON BROADWAY: Walter Winchell, Sally O'Neil—Not up to the standard of Universal comedies. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

IN THE ZOO: Oswald Cartoon—All Oswalds have been good. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MOUNTAIN MUSIC: Louis Fazenda—Fair comedy of the hillbilly type. Best for Saturdays. Running time, 18 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PIE FOR TWO: James Gleason—Fair comedy to run on weak night. Just another one from Universal that hasn't many laughs. Running time, 19 minutes. —Red Harkins, State Theatre, Tempe, Ariz. Small college town.

QUIET NIGHT: Bert Roach—Good two-reel comedy. Funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WORLD'S GREATEST THRILLS: Graham McNamee—Justly titled. All the big thrills you will ever want to see on the screen. Advertise this one plenty and those that see it first will talk about it and bring more back the next night. All about news reel thrills, etc. Running time, 21 minutes.—Red Harkins, State Theatre, Tempe, Ariz. Small college town.

Warner Vitaphone

ALONG CAME RUTH: Ruth Etting—Pretty good, nothing to rave about. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

AROUND THE CLOCK: Broadway Brevities—This is only fair entertainment. A light musical romance featuring Norma Terris. A few songs and several girl numbers. Not up to the standard Broadway Brevity, but still it will please the average patron. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUDDY'S BEER GARDEN, HEART OF PARIS, EDDIE DUCHEN AND BAND, ADMISSION FIVE CENTS: All good short subjects. Can't go wrong on Vitaphone short subjects. They are in a class by themselves. All good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DOUBLE CROSSING OF COLUMBUS, THE: Broadway Brevities—A very clever short with a lot of laughs and some excellent dance numbers. Running time, two reels.—Gladys McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

ITALY, THE OLD AND THE NEW: Musical World Journeys—Another travelogue showing scenes in Italy. Very interesting and educational. However, these are not liked in our town and after all I am striving to please the public. They will go over great in the large towns, but not here. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I'VE GOT TO SING A TORCH SONG: Merry Melodies—Fair. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

KISSING TIME: Jane Froman, Georges Metaxa—Okay for high-class audiences, but the ordinary patron will not enjoy this.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

KISSING TIME: Jane Froman—This comedy is fair. Not up to the standard Vitaphone comedy. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MELODY MASTERS: These one-reel musicals are in great favor with my patrons, and deservedly so.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

MILLS BLUE RHYTHM BAND: Melody Masters —An excellent one-reel band number for your best days.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

TIN HAT HARMONY: Melody Masters—Very good band act. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

'TIS SPRING: Broadway Brevities—This is a marvelous comedy, all in gorgeous color. A good story and plenty of singing and beautiful girls. One of the best of the season. If you want a good comedy, book this one and your worries will all be over. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

RKO

LAST FRONTIER, THE: Creighton Chaney, Dorothy Gulliver—Started with a bang, but banged out after six episodes. The adults thought it acted by amateurs. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Universal

PIRATE TREASURE: Richard Talmadge—The best action serial that we have ever had the pleasure of running. It starts off fast and in each chapter it gets faster. Talmadge has not lost any of his speed or pep. He is plenty good. Running time, 20 minutes. —J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

We are wondering how many readers of this magazine could tell us where New Mexico is. Some think it is a part of South Africa and some think it is the name of a new breakfast food.

It reminds us of the fellow who was from Idaho and he was driving down east and he came to New York city and the police got in ahead of his car and piloted him through the town. One New Yorker who saw his license plate yelled at him, "Say, Mister, where in hell is Idaho?"

For your information we will say that New Mexico is bounded on the east by the Panhandle country, on the south by the Rio Grande and Old Mexico, on the west by Arizona and on the north by Pikes Peak, Denver and Harry Huffman. It is part of the United States and isn't ashamed of it. Among other points of interest she has a town called Las Vegas. There has always been a question as to just how the town got its name, but it came about in this way. A Mexican used to live there and one day he left his wife and ran away with the hired girl. The boys caught him and brought him back and they asked him why he did this and he said "Las Vegas." They didn't know just what he meant but it sounded like a good name for a town so they named the place Las Vegas.

And There's M. E. Berkheimer

Las Vegas has a population of 9,000 people, the most of whom stand up on their legs and walk just like they do in Chicago and Baltimore and other inland villages. Some of her population go to Sunday School and some go out to the streams in the mountains just back of town and catch trout. And when the basket ball game isn't on, and when there is too much static on the radio, the folks go down to the Coronado theatre, which is the rallying place of the town where M. E. Berkheimer, the manager, tries to make everybody comfortable and glad that they are living in New Mexico.

M. E. says if we will come out to New Mexico and spend a day in their wonderful sunshine and climate it will cure us of our difficulty. If we felt sure of this we'd do it, but we've been buncoed by these theatremen so often that we are getting to be a little sun-shy. M. E. tells us that we should not pass up New Mexico—just as though we had—why, bless your sunparched skin brother, we have seen every cactus, horned toad and sand lizard in the state, that is, in the southern part of the state, but we will admit we have never been up in the mountains. We always took the southern route because we missed the mountains. Then again, there aren't many theatres up in "them thar hills" outside of Las Vegas and a few more belonging to the Fox organization.

M. E. says that out there even the old men ask theatre managers for a picture of Mae West. Why, gee whiz, why should we want a picture of Mae West when we already have a picture of Winnie Lightner and Elissa Landi?

We give it as our unbiased opinion that the Fox organization is still running true to form in the selection of their managers, as is evidenced by the very delightful letter Mr. Berkheimer has written us. He says we should have come on and seen him when we turned east from Trinidad, Colorado, a few months ago. Well, listen boy. We never were in Trinidad. We turned east from Pueblo and went down the Arkansas river valley into Kansas, and that's why Kansas has been so dry ever since. We hope to come to see you, M. E. We don't know when, but tell the girls to keep a date open. Thanks for your interesting letter.

▽

We have just received a very fine letter from Mr. A-Mike Vogel, editor of the "Round Table" department of the Herald. A-Mike is about the busiest man in New York. Outside of his editorial duties he is training a pet bullfrog to croak in three keys. After he gets him well trained he is going to get his frog an assignment to croon on the radio. Thanks, A-Mike, for your letter. We hope we do, too.

▽

On "Cappy Ricks"

Peter B. Kyne must be pretty well posted on how they write scenarios and make motion pictures as is set forth in his "Cappy Ricks Comes Back." Cappy deserts the sea and turns motion picture producer, in which he proceeds to hand the producers and scenario writers a wallop that ought to loosen their back teeth. Cappy voices a conviction that has been grounded in the public mind for some time. If you have never read the book you better get it and read it.

▽

This is the anniversary of the day when St. Patrick drove the snakes out of Ireland. How the dickens they ever lived to swim across the Atlantic to Florida is more than we can understand. And just why Pat had it in for Florida is something else for you to figure out.

▽

We don't care what they do with the air mail. It's a lot of expensive hooey, anyhow. They used to carry the mail across the continent on a pony, and people lived. Then they carried it on a bus, and they didn't live any better. Then they carried it on the trains and the trouble started. Now they carry it by airplane and when the letter gets there it finds that the addressee has gone up north fishing and won't be back until next week, so whatinhell is the use anyhow.

▽

Sooner Walk

They tell us that it is safer to travel by airplane than it is by automobiles. Well, maybe it is, we don't know. But you put as many airplanes running up in the air as there are automobiles running on the ground and then see what you think about it. In spite of our corns and bunyons we'd sooner walk.

▽

Farmer Jones raised some hogs and fattened them. Then he sold them to Butcher Smith for three and one-half cents per pound. Butcher Smith butchered them and sold them over the block for fifteen cents per pound. Looks like Farmer Jones was hitched to the short end of the whiffletree. NOTE. For the information of those living in New York City. A whiffletree is a crossbar to which horses are fastened when they draw the wagon. A wagon is a vehicle having a tongue, four wheels and a box in which they transport things. A horse is an animal a little larger than a cow. It has a head, a tail and four legs, one on each corner, and it eats hay and raw oats and corn. The dangerous end of a horse is the end with the tail on it.

▽

From "Uncle Herman" Brown

Herman J. Brown is not the fellow who drove down through New York but he operates the theatres in Nampa, Idaho. Nampa is where they raise the big apples and Hubbard squashes. All the kids in Nampa call him "Uncle Herman." That shows that he is very popular. We called on him once and had a very delightful visit with him. Thanks for your good wishes, Mr. Brown. We hope to see you again.

Don Bloxhom of Sheldon, Iowa, writes us that they nearly lost their theatre recently by fire. Glad to know that they saved it, for it was a beautiful playhouse. Thanks for your letter, Mr. Bloxhom.

From Portland, Oregon, comes a very nice letter from Chic Sale. Chic says he expects to be in Omaha soon and hopes to meet us there. Chic is not only an actor but he is the president of "The Specialist Publishing Co.," of Hollywood, California. If we don't meet Chic in Omaha it will be because the chinch bugs, army worms and grasshoppers have taken this country.

Hopefully Yours,

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Plan Roxy Reorganization

Two of the four reorganization plans originally submitted are being considered by the first mortgage bondholders of the Roxy theatre in New York. One will be submitted to Federal Judge Francis G. Caffey shortly. The two plans are those of Herbert Lubin and Harry C. Arthur, the latter now operating the house under an arrangement with Howard S. Cullman, receiver.

Dowling to Be Honored at Dinner

Democrats will honor Eddie Dowling at a dinner at Philadelphia on Wednesday evening, April 4. Postmaster General James Farley, Frank C. Walker and M. E. Comerford will undoubtedly attend.

To Act on Dissolution

Stockholders of Color Pictures, Inc., New York, will meet in that city on April 3 to act on a resolution to dissolve, which was adopted at a board of directors' meeting in Dover, Del., recently.

Lloyd Film Individually Sold

Harold Lloyd's first release for Fox, "The Catspaw," will be sold individually and not as part of the 1934-35 program. The film will be completed next month.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MURDER AT THE VANITIES

Paramount

This is a dramatic murder mystery story. Practically all action takes place backstage while one of the famous Earl Carroll shows is being presented. There the crimes, actual and attempted, are committed, investigated and solved, but story telling technique so cleverly conceals the guilty party and suspense is so built that tabbing the killer remains baffling until the climax.

The picture is based on a play by Carroll and Rufus King. It enjoyed a six months run in New York. The screen play is by Carey Wilson, who collaborated on the original of "Bolero" and adapted "Gabriel Over the White House," and by Joseph Gollomb. Added dialogue is contributed by Sam Hellman, who recently worked on "Search for Beauty" and "Good Dame." Song numbers, of which there are several, are by Johnston and Coslow. Direction is by Mitchell Leisen, who handled "Death Takes a Holiday."

Besides the already highly publicized Earl Carroll girls, the picture introduces two good showmanship personalities in Carl Brisson, famous continental stage star and England's outstanding motion picture leading man, and Kitty Carlisle, wellknown New York musical stage star. Several of Paramount's younger players—Dorothy Stickney, Barbara Fritchie, Toby Wing, Clara Lou Sheridan and Gwenllian Gill—are presented. Outstanding familiar screen names are not lacking as Victor McLaglen and Jack Oakie are featured and Gertrude Michael, Jessie Ralph, Charles Middleton and Donald Meek are included in the supporting cast. The music, backgrounding half a dozen girl glamor song dance numbers, features Duke Ellington and his orchestra.

The story is a unique combination of a number of standby theatre values. Name values are good. There's plenty of spectacle contrast which endows the basic mystery premise with elements that can be made the foundation for a real appeal to both men and women patrons.

TOO MANY WOMEN

Fox

Modern dramatic romance, supplemented by melodramatic mystery, is the entertainment essence of this story. Adapted from the novel, "Odd Thursday," the screen play is credited to Jane Storm and Oscar Sheridan with added dialogue by Leonore Coffee. Direction is by James Flood, maker of "Life Begins" and "The Mouthpiece."

The story, dealing with the affairs of a muchly feminine admired author and three women, has Warner Baxter in the leading role. Principal supports are the two comparative newcomers, Rosemary Ames, who made her Hollywood debut with Victor Jory in "I Believed in You," and Mona Barrie, New York stage actress, who had a leading role in "Carolina" and also appeared in "All Men Are Enemies," also Rochelle Hudson, whose last Fox picture was "Mr. Skitch." Topping the long list of supporting players in minor parts are Henrietta Crosman, Herbert Mundin and Irving Pichel.

Placing a unique aspect on the multi-angle love interest situation, Baxter, who likes to love 'em and leave 'em, is jammed up when one of his admirers is found dead. As contrasting comedy serves to lighten the melodrama, circumstantial evidence points to Baxter as the killer. Unable to present an alibi, story assumes a semi-mystery air as an undelivered note is tossed around. Torn up when placed in Baxter's hands, his secretary, Rosemary Ames, pieces it together and the information contained therein proves Baxter's innocence.

Title and cast names appear to be the outstanding showmanship asset. The provocative tone suggests numerous intriguing exploitation ideas to arouse womanly curiosity. This thought being particularly applicable to the story value, advance cast publicity should take advantage of the possibilities for exciting interest accruing to the new personalities as well as the proved draw of the veterans Baxter, Mundin, Pichel and Henrietta Crosman.

THE FIREBRAND

UA-20th Century

Under a modern sounding title, "The Firebrand," a costumed historical romance drama, is the love saga of Cellini, 16th Century lothario. Adapted from the stage play by Edwin Justus Mayer, by Bess Meredyth and directed by Gregory LaCava, the production has Constance Bennett and Fredric March in the leading roles. Fay Wray and Frank Morgan have important feature parts. Principal supporting roles are in the hands of Vince Barnett, Jessie Ralph, Louis Calhern, Jay Eaton, Paul Harvey and John Rutherford.

The script indicating that comedy will be equally important with the romance, drama and intimate love interest, production coincident with the present drift and is done in the sock and buskin atmosphere. The locale is Florence, Italy. Painstaking research has been devoted to assuring authenticity in costumes, settings and contrasts.

The story, following the theatre premises out of which modern triangle affairs evolved, retains the laughing-at-love savor of the up to date sophisticate's forebears. Romance becomes complicated as the philandering Cellini (March) is philandered out of his model, Fay Wray, by the Duke (Frank Morgan), only to have the robbery make him the object of affections of the Duchess (Constance Bennett). Proceeding with medieval color, intrigue, threats of torture chambers, duels, clandestine meetings and poisoned wine cups, everything gets pretty exciting. But in the end, true love loses out as the Duchess grabs Cellini and the Duke is more than satisfied with the model.

In strength of cast names, novelty of story, and deference to the historical romance trend that means so much in the rise and fall of nations, "Firebrand" apparently has a brand of showmanship possibilities to provoke some new ideas in picture selling.

WE'RE NOT DRESSING

Paramount

Music and comedy appear to be the big showmanship assets in this story which co-stars Bing Crosby and Carole Lombard, features Burns and Allen, brings Leon Errol back to the screen and introduces a new stage and radio luminary, Ethel Merman. The original story is by Benjamin Glazer, who wrote "The Way to Love." Of the trio collaborating on the screen play, Horace Jackson functioned in a similar capacity on "Animal Kingdom" and "Bolero," Francis Martin on "International House" and "Tillie and Gus," and the third is George Marion, Jr. Lyrics and music, which feature a dozen big numbers, are by Gordon and Revel, composers of many tuneful hit numbers. Direction is by Norman Taurog, who in the past year made "Bedtime Story" and "The Way to Love."

"We're Not Dressing" establishes two action locales: first is a ritzy cruise to nowhere yacht; second is a desert island. The early part of the story has Carole Lombard on the make for Crosby, a deckhand, but really a man of affairs himself, in which songs by the crooner and Miss Merman feature and the comedy contrast teams Errol and Miss Merman. Wrecked and tossed upon an island, the melange bumps into Burns and Allen, whose new line of comedy turns the yarn into a fun-laden, music tinged, romantic farce.

A reading of the script indicates that show should be a fast-moving and novelly interesting bit of tuneful entertainment which will offer numerous new showmanship selling angles with which the strong name power cast can be effectively sold. Several of the song numbers possess melody and rhythm that indicate popularity. This value, supplemented by the hectic romance angle and the different brand of comedy from Errol and Burns and Allen, earmark the show as both an audience and showmanship picture.

Mary Pickford Calls Talking Pictures "Tiring, Provincial"

The advent of talking pictures was blamed for making motion pictures "tiring and provincial" and causing the industry to lose "the world's market" by Mary Pickford, speaking last week before the Association of Foreign Press Correspondents in New York.

She declared that the screen of the silent era was "the greatest ambassador of them all," and said she would be "bitterly disappointed" if Charlie Chaplin speaks in his next film. There will be a minimum of dialogue in her next picture, she said.

New York M. P. Club in Full Swing on April 14

Hollywood stars will join with home office executives in celebrating the 1934 reunion of the Motion Picture Club of New York at the clubrooms Saturday, April 14.

At 4 p. m. the club's new bar will be inaugurated with a cocktail hour and dansant. Among those who are to purvey cocktails are Gloria Swanson, Hope Hampton, George Raft, Fannie Brice, Polly Walters, Norma Terriss, Nikita Balieff, Gladys Glad and others. At 7:30 will come the "1934 Reunion Dinner Dance."

The arrangements committee includes Jack Cohn, chairman; Boris Morros, William Ferguson, Louis K. Sidney, Major Edward Bowes, Si Seadler, William Brandt, Ed Alperson and Arnold Van Leer.

EDUCATION FILM NOT INDUSTRY'S JOB

GEORGE Z. ZEHRUNG, DIRECTOR OF YMCA MOTION PICTURE BUREAU

HARASSED BY SOCIAL GROUPS AND LAWS

TO THE EDITOR OF THE HERALD:

Commenting upon your editorial, "More Educational Piffle," the pity of it is that this pert statement of yours will not reach the people **who should read it and heed it.**

For twenty-two years we have endeavored to gather motion picture films of informational nature and to provide them to churches, clubs, and schools. Teachers and preachers have made considerable progress in **adapting the motion picture as a working tool,** and it has been because of American industry's vision to tell its story in motion pictures.

While few of these pictures have ever been built along entertainment lines, they always did carry interesting, usable and practical information. Because this material could be had without rental expense, it provided material with which teachers and peachers have constantly experimented. Progress has been made.

However, few people in the educational field and in the motion picture field realize the truth of your statement, "The educational machine is not yet able to adjust itself to the screen, as an instrument. It is also proved that motion picture people are not educators." Too many of our reformer groups have the idea that they can pass the buck to the motion picture industry, and thereby shake their own responsibility.

When the people of this country exercise the same discrimination in their entertainment for children as the majority of them exercise their discrimination in the matter of foods, comforts, and reading material, the motion picture industry, which you say is in "the amusement business and that its sole social and moral obligation is to be adequately and properly amusing," will not be harassed by representatives of social groups and antagonistic legislation, but be permitted to **develop itself in the nth power of amusement.**

Out of this vast quantity of excellent material will be ample supply of material suitable for the amusement of children. The time may come when the efforts of our social groups will support theatres catering especially to children. Under no condition whatever can I see the responsibility of the amusement industry to assume the obligation of the production of purely educational material, and with the progress that has been made during the past ten years in this field, there is no doubt but that specialists will be developed who can produce the needed educational material, but this material **will not be forthcoming until the market is established.**

It has been rumored that the motive behind the educational efforts of Eastman and Erpi is the primary interest in increasing the market for raw stock and a market for projection equipment. Even if this be true, their failure (and success) are bound to contribute to the future of the motion picture as a teaching aid.—GEORGE Z. ZEHRUNG, Director, Motion Picture Bureau, The National Council of the Young Men's Christian Associations, of the United States of America, 347 Madison Avenue, New York City.

"GETTING ONE MORE HOT FILM BY"

TO THE EDITOR OF THE HERALD:

Some weeks ago, while driving to the Coast, I tuned in on a radio broadcast from Salt Lake City, which was one of a series of lectures on "The Menace of the Movies." I learned that two more lectures were to follow on Sundays following. I notified some of the trade papers and producers to tune in at the announced time and hear for themselves what was said.

There are a lot of fine pictures being delivered this season. They are deserving of the highest praise—and getting it, too, and yet, it seems that from some quarters, somebody is not playing the game square. I have read many articles in the daily press and in our own trade papers that clearly indicate that the court of public opinion does not agree with, and is not satisfied with, a lot of things that are being put in picture entertainment.

As I see it, public opinion is rapidly crystalizing, this storm of protest is gathering momentum every day, and once it gathers speed as a national movement it will come mighty close to paralyzing this industry.

Time To End "Buck-Passing"

The time has passed for producers to hesitate or permit some one of the bunch to pass the buck, to permit side-slipping and sharp-shooting. Present facts call for united action, and if it is not possible for independent and associated producers to see that they will both lose heavily unless they get together and work together and do their own house-cleaning, then there is no hope of evading the penalty that is sure to come in the form of stern legal measures, in addition to the bitter attacks from church and civic bodies that will be pulled into the fracas. Patronage would suffer and many life-long enemies for the industry may be made. Strife is never profitable. There should be brains enough in this industry to avoid this threatened trouble.

In a news item I see that from Fall River, Mass., comes one of the most bitter attacks ever made on the movie industry; a high authority sent a letter to most of the churches in the city and the charges made were strong enough to make one shudder, and to those people who heard the charge, and if they had not attended the movies enough to be acquainted with some of the good things that are being made and shown every day, they could easily hate it the rest of their lives and wish that all theatres were closed.

Producers must search for and clean out that which is eating on the industry like a cancer—and threatening to destroy the very foundation on which it stands. It calls for action that will kill off parasites and inject better blood in every department where needed to do a satisfying job. Promises will no longer do—they must do something and do it quick!

Must Keep Public Goodwill

Producers, with millions invested, must undoubtedly want this business to grow and pay dividends in the future as well as the present. The same should be true of theatre men who expect to stay in this business. And if we are to realize that hope, we *must* keep the goodwill of the people, we must hold public opinion in our favor and that can't be accomplished by making or showing that which honest and intelligent people believe will help to break down the moral and social structure of the nation.

There probably is a market and quick profits for pictures that throw reason and discretion to the winds, that treat virtue, self-respect and wedlock as lightly as would the inhabitants of some south sea islands.

But there are leaders in human affairs, very much like the pilots on the great ocean liners, who are seen very little, because they are on the job, guiding the mighty liner through storms, fog and the dark hours of night, holding the ship to its course while the passengers dance, dine and drink, without a care or a thought of any danger that might be just ahead.

In a news item from Kansas, I see that the state censor board is on a rampage; liquor and drinking scenes are getting the shears. I must agree that there is much room for complaint on this liquor and beer business in pictures. I hear much complaint from my patrons. You see more or less of it in 75 per cent of the pictures released; some scenes are literally dragged in by the heels. The national vote shows that more than 25 per cent of the nation is dry—and always will be. Why slap those people in the face, when they have good money to spend for entertainment!

Free Advertising in Films

After looking at some pictures, I could easily believe that the bird that made them had an uncle running a brewery or a distillery and that he had sneaked in this free advertising for the family. This same opinion goes for cigarettes also. If producers have no interest in those industries, they will do the smart thing and cut out this million dollars' worth of choice publicity in the form of a silent or suggested endorsement.

Some producers have tried harder than others to correct the things that have been objected to by various groups. Some of the associated groups of producers have kicked over the traces and made that which they knew or should have known would react unfavorably, and then there are independents on the outside, with no strings tied to them and no pledges to any one, the fly-by-night kind, with little invested and with no regard for what damage his product may cause, although he realizes full well that the whole industry is blamed when any picture proves objectionable.

Unfavorable public opinion for our industry could have and should have been avoided. It is growing worse day by day and box office receipts will certainly fall, and fall hard, if it is not checked. In a recent radio address our President made a statement that was in effect something like this, that no single group could long stand up or hold out against the demands and force of public opinion. It is a vital force that any man or group of men will do well to pause and think before they decide to oppose it. The present situation calls for wise thinking, united and quick action. It calls for teamwork or suffer a censor yoke.—B. P. MCCORMICK, McCormick Theatres, Canon City, Col.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CIVIC APPROVAL

The conspicuous honors heaped upon the winners of the Quigley Awards are definite proof that this project has already established itself as a certain means of uncovering the talents of the industry's able theatremen. Inaugurated but a few months ago, the Awards have not only earned the praises of leaders in every branch of showbusiness but have also been recognized officially in important government circles.

We allude, first, to the Washington ceremonies in which January winner Kenneth Grimes received his reward from Presidential Secretary Stephen Early and, second, to the recent Detroit Variety Club luncheon where Governor Comstock of Michigan presented the February plaque to Howard G. Sweet.

These instances of civic approval further affirm the worth of the Quigley competitions in advancing the cause of theatre exploitation and of theatre managers.

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GLAMOUR

It appears to us that showmen in their eagerness to exploit screen attractions from every possible box-office angle are sometimes inclined to reach for—in baseball parlance—a "bad ball." There are tieups and tieups, but great care should be exercised so as not to hook into promotions that tend to lessen instead of adding to the glamour with which we seek to surround our stars. We are not mentioning any particular instances, but there have been a few examples in the recent mails which might have been better left undone.

By all means vigorous exploitation must be encouraged, but so long as this is a business that prospers on make-believe, tieins incorporating endorsements or other star slants should be entered into with this in mind.

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UNDER-COVER MEN

Espionage by any other less distasteful name has no place in the theatre. We refer to the practice of certain operators who employ so-called under-cover men to check up on managers. And despite the fact that reports of supposed delinquencies are forwarded to the erring ones, we claim that the idea is hardly sporting and reveals a lack of confidence in the theatreman's ability.

By all means, we encourage inspections of theatres and, for that matter, of the individual showman. But that checking up should be made by capable executives in the company of the manager, who will be only too willing to explain satisfactorily those items that must count as bad marks on the home office report.

Under-cover methods are unnecessary. Managers who are proven incapable or unreliable should be replaced with men able to do a good job without the necessity of onerous surveillance.

Any system that battens on the self-respect of the manager is morale shattering and must in the end defeat the very purpose for which it is intended.

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WIDER HORIZONS

If the code has done nothing else, it has already proven that showmen seemingly restricted in their activities will find profitable ways and means of keeping up box office interest without violating code regulations. Instances of this are already being reported to Club headquarters from time to time, and we point to two excellent examples of quick thinking showmanship recently received.

Julius Lamm's Chevrolet lobby display promotion and Irving Feinman's costless program idea, both detailed in this issue, are just a few of the box office sources that are ready to be tapped by theatremen seeking new fields of exploitation.

Sometimes it takes an obstacle of this sort to widen the horizons of showmen limited by daily routine to a somewhat narrowed perspective.

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FRANKENSTEIN?

We see no reason for any lengthy discussion in the Round Table pages on the merits or demerits of the Chatkin blast against circuit operation. Opinions on the advantages of chain management over individual operation, or vice versa, are in the same category as capital versus labor.

It all depends upon what side of the fence you happen to be on.

Box office failure cannot always be traced to the weaknesses of operation methods. Too many other angles are involved. And frankly, for every circuit executive who doesn't belong, there is an independent who is just as bad, which of course proves nothing.

Mr. Chatkin now regards chain operation as a Frankenstein. Mebbe so. But as one of the most gifted and indefatigable of its creators, he is hardly in any position to condemn others for the sins of the monster.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



City Helps Sig On "Clark Gable Day"

Receiving confirmation of booking on "It Happened One Night" only a week in advance, undeterred Sig Solomon, city manager Wheeling, W. Va., Warner Theatres, built up showmanly campaign around Clark Gable Day, this because of star's birthplace a few miles from Wheeling. "Local Boy Makes Good" idea enthusiastically endorsed by civic heads and leading citizens who cooperated. Special meeting was called in which civic officials, heads of service clubs and other important prominents helped lay out program.

Newspaper tied in with Sig, allowing him to write all subscribers regarding big Day. Telegram and invitation to Gable and regrets from star blown up and shown in lobby. Paper sponsored "itinerary contest," prizes given to those sending in best lists of day's program of entertainment if they were hosts to the star on his visit to city.

This was hooked in to a "proxy" which consisted of papier-mache head likeness of Gable built on body that matched star's proportions. Solomon visited Gable's birthplace and arranged to have his first sweetheart in town for the day. Imprinted gum stickers were placed on street windows and autos with cooperation of Chamber of Commerce, six squads subdividing city into zones working on this.

All local organizations endorsed idea with messengers, sales people, etc., greeting all contacts with "This Is Clark Gable Day." Automobile parade in downtown district was opening event, after which Gable's sweetheart posed for photos with "proxy." Radio interviews, civic luncheon, personal appearances of sweetheart at theatre and wire from star thanking Sig for putting on Day, were other of the ace ideas on the unusual record breaking campaign, put on by Sig for a cost of only a few dollars above his usual budget, bespeaking plenty of effort on Sig's part.

Though birthplaces of films stars are not readily available for like occasions, the idea of "days" to bring in folks from outside areas is always profitable and insures invaluable citywide cooperaiton.

Work for a Quigley Award!



UNIQUE. A different sort of lobby set piece by Manager Charles Kirkconnell, Arcade, Fort Myers, Fla., in which the stills appear to be falling from the book. Out of the ordinary, and created interest.

Andorfer Answers Kopplin's Article

For the information of those who have not been following this discussion on poster art, in last week's issue, Hal Kopplin took exception to some of the opinions expressed in Don Andorfer's recent series of articles on the subject, and below is Don's rebuttal in the form of an open letter to Hal.

Dear Mr. Kopplin:

I appreciate your reaction to my articles on theatre art and advertising, although I am sorry you took such emphatic exception to them.

As in everything else, there are two kinds of theatre advertising. Both successful. I have no argument but that you are right. I agree that the kind of advertising you mentioned in your article has been, and always will be, used by second and third rate theatres.

However, I was writing on theatre art and advertising as practiced in modern up-to-date deluxe houses. A first class theatre must necessarily be discriminate and conservative in its advertising and use only the best ideas and methods; on the contrary, Mr. Kopplin, they do sell seats. The modern up-to-date house does not make use of blare, noise and ballyhoo except on rare occasions when showing a picture that can be appropriately advertised in this manner.

I do not expect you to agree with everything I say. We couldn't agree. There is a wide gap of preference between us, and if you should "go so far" as to let me do your lobbies I would do them just as you wished. It would be useless to attempt to do otherwise, as it is obvious that you are definitely set in your ways, whereas I prefer new ideas and modern methods. The motion picture has progressed beyond the stage of the crude movie to a living screen presenting the best in entertainment. Our art and advertising must progress beyond the stage of ballyhoo and keep in step with our product.

Wishing you every success, I remain,

Very sincerely,

DON ANDORFER.

Work for a Quigley Award!

Lamm Sells Tickets On New Car Display

To Julius Lamm, Uptown, Cleveland, Ohio, a bow for working out worthy tieup that does not violate code. Approached by Chevrolet dealer to give away car, Julius conceived idea of selling motor man regular admission tickets permitting display of car in lobby, giving dealer exhibit in choice spot he could not otherwise obtain.

Dealer went for it by buying 350 tickets at regular price including tax. One was sent to each prospect for purpose of insuring presence at theatre to see car. Lamm discovered in many cases ticket holders brought friends who paid their way in. Idea reported to have resulted in definite box office increase without cost, plus attractive lobby display.

Thus proving many ways of "skinning the cat" in brains of fast-thinking showmen, code or no code. Above recommended widely for tieups wherein display of new merchandise lends itself to this treatment.

GOVERNOR PRESENTS SWEET WITH AWARD AT VARIETY CLUB LUNCH

Michigan Executive Honors the February Quigley Winner in Presence of Detroit Showmen and Leading State Officials

By W. B. LANDIS
Detroit Correspondent

On Monday, March 26, before a representative group of producers, exhibitors, exchange men, theatre managers and others connected with the motion picture and allied industries in Michigan, Mr. Howard G. Sweet, manager of the State Theatre at East Lansing, was presented with the February Quigley Award by the Honorable William A. Comstock, Governor of Michigan.

The presentation took place in the English Grill Room of the Book-Cadillac Hotel, Detroit, at a combined meeting and luncheon of the Variety Club, and after the presentation many of those present crowded about Howard to offer congratulations upon the strikingly unique campaign on "Queen Christina" with which he copped first honors.

It is all the more to Howard's credit that Governor Comstock braved the icy roads and made a trip from Lansing to Detroit especially for the purpose of making this award. He came at the invitation of Mr. George W. Trendle, president of United Detroit Theatres, who appointed and headed the Arrangements Committee responsible for the successful carrying out of the presentation.

Howard was brought to Detroit by Ed. Beatty, of the Butterfield Circuit, operators of the theatre which Sweet manages. Mr. Beatty, along with Edgar Kirschner and William B. Landis, your correspondent, were the other members of the committee appointed by Mr. Trendle. Edgar Kirschner is treasurer of Allied Theatres, first vice-president of the Variety Club and manager of the Family Theatre, Detroit.

The luncheon had been planned by Harold Munz of the Detroit Tuxedo and Century Theatres, and Roger Kennedy, business agent for Universal. The actual presentation of the plaque was made just prior to the luncheon. Governor Comstock was introduced by Mr. Trendle, who told the purpose of the monthly Quigley Awards and expressed a desire that Mr. Sweet's victorious campaign might serve as an incentive to other Michigan Round Tablers.



SWEET (AT RIGHT) RECEIVES FEBRUARY AWARD FROM COMSTOCK

In making the award, Governor Comstock congratulated Howard upon his victory and spoke encouragingly upon the progress in motion picture exploitation which is made evident in Michigan by the fact that the Quigley Award for February went to a theatre manager in that State.

In accepting the award, Round Tabler Sweet responded to the Governor's remarks with a few well chosen words of his own, in which he expressed an appreciation of the honor which was his at receiving the Quigley Award from the hands of the Governor. Howard also stated that his good fortune in winning the February plaque had placed upon his shoulders a responsibility and reputation which he sincerely hoped to maintain in future campaigns.

Seated at the speaker's table were Harold Munz, Roger Kennedy, Edgar Kirschner, George W. Trendle and Dave Newman, Judge Ferguson and of course Howard Sweet.

It would require far too much space to list the names of all those present to see Howard receive his award from the Governor. Suffice it to say, then, that the meeting and luncheon was attended by practically every representative moving picture man in Detroit and its suburbs.

Among the guests present, perhaps the most outstanding of those not connected with the amusement world were Burnett Abbott, Secretary of the Michigan State Administration Board; James C. McCabe, secretary of the Michigan State Racing Commission; and J. J. Cronan, Superintendent of State Building Construction. These gentlemen came as guests of the Governor.

Work For A Quigley Award!

MARCH JUDGES

The following industry leaders comprise the March Award Committee: NED E. DEPINET, Vice President, RKO Distributing Corp.; BEN GRIMM, Advertising Director, Universal Pictures Corp.; IRVING LESSER, Managing Director, Roxy Theatre, New York.

Deadline for March entries is Friday, April 6, and the Committee will meet as soon after as possible. Winner will be announced in April 14 issue.

Moss Stops 'Em With Ice Gag in San Diego

Ice, no winter gag in many other states, stopped Californians in front of United Artists Theatre, Long Beach, where Manager Dick Moss planted one sheet card in frozen block as stopper on "Eskimo," with further bally of man in Arctic costume carrying seal spear to point out poster highlights of picture. Drug stores and soda fountains selling much ice cream in warmish San Diego labeled drinks with picture title further exploiting via windows and ads.

Post cards with excerpts from reviews were mailed to members of local clubs; Motion Picture Council tieup made possible P. T. A. endorsement in schools and Dick made further good hookin with local radio station offering tickets for best 50 word description of Eskimo life. Plus newspaper ads and extra billing, Moss reports cost of entire campaign under $35, denoting much effort and little expense for fine box office returns reported on this engagement.

Bamberger's Windows Sell Extra Tickets

Smart window tieups created by Manager Herman Bamberger, Poli, Springfield, Mass., have brought profitable attention from locals and excellent cooperation from stores. Instance of fine work is illustrated in center column wherein ingenious idea with film background sells both merchandise and picture. Same store, town class leader also made cinema shop tieup, reported first time any leading Springfield store has gone for more than one window on a single attraction.

Although Bamberger uses other mediums to publicize his pictures, his window tieups are featured, displays on "Dinner at Eight" being effective and strong sellers.

Work for a Quigley Award!

Puppet Ideas Helpful On Janecky's Advance

Tasty advance lobby displays featuring marionettes helped to arouse box office curiosity on "I Am Suzanne" for Manager Harold Janecky, Jamaica, Jamaica, L. I. (photo center column), skilful lighting aiding the flash. Family interest was aroused with showing for P. T. A., women's clubs, teachers, and local orphans were invited with borough president acting as host, good for many newspaper breaks, endorsement of this official used as lobby blowup and newspaper ad.

Puppet show in lobby also helped to sell and special publicity in Italian district aided due to appearance in picture of Podrecca's famed marionettes. All local schools were contacted, teachers announcing picture to pupils.

Work for a Quigley Award!

Golden Advertises Show In 100 Mile Radius

Chevrolet put on a free motor show at the Armory in Jacksonville, Fla. Manager Walter Golden of the Riverside Theatre wanted to advertise "Roman Scandals" to the thousands who attended. No outside advertising was allowed. The theatre needed a new truck so one of the show models was purchased. Result—"Scandals" display was placed in front of truck with theatre copy.

Two chariot ballys were put out, drivers staging impromptu races wherever space permitted, sound truck and fleet of new cars all bannered parading behind the ballys with police motorcycle escorts.

Tabloids were distributed by eight men in Roman costume store to store and house to house, and small bars of Hershey chocolates were promoted and distributed in imprinted envelopes in all restaurants. Whitmark music post cards were planted in all hotel key boxes, clerks addressing cards individually in return for passes.

Booking arrangement allowed advertising outside city, and a 100 mile area was covered with newspaper ads, extra billing and road signs, the latter also used within city limits by permission of Mayor. Leading taxi company carried stickers in every cab and tire covers in exchange for short trailer.

Other tieups: Complete music hookins with stores, windows and counter plugging and bally records used on all radio stations. Lobby phonograph playing records attended by usher in costume. Lipstick tieup secured sixty drug windows; Masury paints, Cello ribbons and Standard Brands press book hookups used extensively to promote and Walter earns cheers for embracing so wide an area in selling this attraction. Campaign was applied vigorously both in Jax and in outside asea.

A distinctive front covered the entire lobby with the title in silver metallics, this idea also being used on marquee in place of valance (photo center column).

Work for a Quigley Award!



Bamberger's "Film" Garbo Display



Janecky's Idea on Puppet Flash



Effective Front in Jacksonville



Indian Bally for Perth Amboy

Shaffer Recommends Pay Envelopes for Advertising

Recommended for towns with factory payrolls is a pay envelope idea used extensively by Manager F. K. Shaffer, Virginia, Harrisonburg, Va., in which he supplies the money containers free of charge in return for imprinting them with his programs. This is one of the slants Shaffer put to work on "Son of Kong" wherein he contacted his schools and distributed picture literature.

To be noted with interest is this member's statement that his short subjects get a strong newspaper and lobby play, as an instance mentioning "Pop Eye" as very popular in his situation bringing in extra admissions.

Work for a Quigley Award!

Phone Company Installs Lobby Switchboard

"I've Got Your Number" is pegged for tieups with local phone companies. Charlie Curran worked one for the date at the Fisher, Detroit, by promoting a six trunk line switchboard in lobby, with blonde beaut to handle calls. Then two line leaders were run on all newspaper front pages for one week, reading "Phone Cherry 1212 and see what happens."

Many read the ad, plenty phoned, much happened, operator opening spiel with "I've got your number" and then going into a pitch for the picture. Gag was good enough to break news stories which with other smart advertising helped to tilt take.

Work for a Quigley Award!

Irv and Julius Use Indians as Bally

Managers Irving Goldstein and Julius Daniels, Strand, Perth Amboy, N. J., dug up four real Indians on "Massacre." Paraded them around town, one on horseback (photo, center column). Sent them to all schools day before opening. Front was built to satisfy those who liked Indian pictures and those who did not. Posters on one side selling romance, other side plugging Indian angle. Heralds and extra billing rounded out excellent campaign.

Work for a Quigley Award!

Delis Reports Recent Activities in Canton

From George A. Delis, now elevated to publicity director and supervisor of the Constant Ohio Theatres, a few of the ideas he has used on recent attractions at the Palace, Canton, with Manager Keith Chambers. Starting with "Flying Down to Rio" in which the Carioca ballroom tieup was made, and plane front was used with ship promoted to fly over city throwing out heralds and passes.

For "Carolina" street bally with eight girls dressed in Carolina frocks, each carrying one letter of the title, the gown tieup also being made with department store.

Giant electric sign with five foot letters featured "Palooka" as was used at New York Rivoli. During run of trailer, laughing record was played over the sound equipment at the same time, this also being projected out front, via P. A. system.

George promoted large bannered bus for "It Happened One Night" and also had two boys ride in all local busses engaging in loud conversation regarding the picture, frequently mentioning theatre, title and starting day. Comment card distributed to patrons on this attraction added interest.

"Wonder Bar" Sells Well In Miami

Much excitement and healthy increase in box office on "Wonder Bar" date, at Olympia in Miami, engineered by Manager Al Weiss, and Allen Glenn of Warner's. To follow many advance special art set pieces and shadow boxes in lobby, elaborate front was erected with title in large box type letters with illuminated star carrying names of leads, balanced with 16 foot cutout of dancing girls. Flood lights at night added to brilliance.

To catch tourist eyes, boat carrying name and title on sail traversed waters at beaches, and two planes towing banners flew over city, said to be first twin flight locally. Music stores and radio stations cooperated fully along proven lines, and thousands of pieces of literature of various sorts were distributed through laundries and newspapers with imprinted blotters left in hotel writing rooms, post offices and other logical spots.

Eye-catching opening day idea was girl in athletic costume riding bike attached to speedometer in front of theatre, (photo center column) with passes given to those guessing mileage girl would make in two days. Commendable also were life sized cutouts of stars mounted on pedestals carrying theatre copy, planted on prominent corners.

Work for a Quigley Award!

College Drama Pupils Present Radio Playlet

College dramatic societies can be promoted to help advance campaigns. Recent instance reported by Manager E. E. Whitaker, Fox, Atlanta, who with Warner exploiteer Allen Glenn promoted students from local university to present radio playlet on "Wonder Bar." Transcriptions and spot announcements used by other stations made theatre radio score 100 per cent.

All stores of local drug chain cooperated on the "duplicating Kay Francis lips" stunt, girls whose imprint most closely matched the stars, gaining passes. Windows and ads further sold idea. Other drug stores used imprinted napkins, and music shops plugged song hits, this angle further sold with the music post cards mailed to stenogs and office workers.

Work for a Quigley Award!

Auto Gadget in Lobby Peps "Hoopla" Showing

Clara Bow in "Hoopla" is surefire entertainment. So says Manager Mark R. Chartrand, Biltmore, Miami, Fla. with a lobby gadget that attracted attention (photo center column). Idea was worked with small automobile ignition booster machine consisting of motor, four spark plugs, coil, oil pump, distributor. Hooked up, spark plugs flashed behind screen cut out to simulate flame, picture copy tying in with surefire ignition. Makes good attractor, as Mark says flash can be seen a block away.

Thousands of tourists in Miami this season. Many do not know locations of post offices. Mark puts sign in lobby inviting tourists to bring mail to theatre from where it will be mailed. Also selling stamps makes this good will idea stronger, and is recommended for showmen in other tourist towns. That's Mark in photo to right.

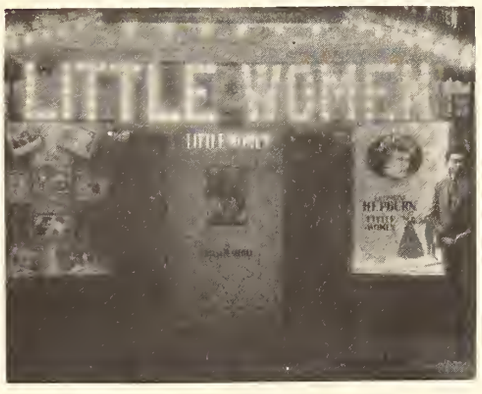
Penguins at Schools

For "Eskimo" at New York neighborhood Loew houses, Perry Spencer, district publicist, promoted appearances at schools with famed penguins, trainer giving lectures about the birds and speaking of the picture. Local managers cooperated by smoking up advance interest and arranging for appearances. Bally had midgets dressed as Eskimos riding in Arctic sleigh.

Work for a Quigley Award!



Front Stunt, Olympia, Miami



McCarty's Small-Cost Sign



Brinham's Market Puppet Show



Ignition-booster Boosts Clara

Feinman Promotes Printer For House Program

Further evidences of managerial ingenuity in replacing stunts that violate the code with ideas as effective are presented by Manager Irving D. Feinman, Marvin, Brooklyn, N. Y., who sends along some samples of programs he is securing at no cost to the theatre and which have helped to build up additional business.

Irving has promoted a competent neighborhood printer on the advantages of the theatre's mailing list as a medium of advertising, and the costless four side light cardboard stock program is paid for by allowing the printer to run his ad on the rear page.

Work for a Quigley Award!

McCarty's Fronts Prove Actual Box Office Aid

From small-town-wise Mack McCarty, Centennial, Warsaw, Ind., a meaty article on exploitation, to be published soon, and a flock of photos of fronts reported to have brought in gratifying business. Among these, a potent marquee display on "Little Women" (photo center column) with electric letters over box office made inexpensively by house staff from several old receptacles and cheap light bulbs. Front occasioned sufficient comment to encourage Mack to purchase library of letters for use. Note clever book cover idea enclosing box office. Mack spreads himself on basic appeal for front flash, getting selling points over strongly.

Receipts on show Friday nights were tilted with "barn dance" group originated by McCarty from local talent. Success of this troupe has brought broadcast engagement and other theatre dates. Friday nights now flourish.

Work for a Quigley Award!

Free Perfume Helps Youngstown Date

Sid Dannenberg, Warner exploiteer, gave Manager D. M. Robins, Warner, Youngstown, Ohio, box office help on "George White's Scandals." Featured slants included samples in imprinted containers of Radio Girl perfume and powder to women patrons, glassine bags in five and ten, napkins and menu mention in restaurants.

Song hits secured prominent music windows, McCrory store making up elaborate window and paying for extra poster work. Bumper strips on 100 baking trucks further publicized dates within 25 mile radius. Feature newspaper stores added to extra advertising and billing brought satisfactory response.

Work for a Quigley Award!

Puppet Contest Brings Returns for Brinham

Marionettes are especially interesting to children. Manager Alden Brinham, New Grand, Massillon, Ohio, found this interest very profitable on "I Am Suzanne" by tying in pupils, ages from 9 and 12 at all schools, to make their own puppets. Enthusiastic teachers helped build stage and platform for marionette performance. Best of all these creations was selected and displayed in local market (see photo, center column). Smart baker with space in market tied into display with special sale of doughnuts and cleaned up. So did Brinham.

Hollywood Premieres On "Wonder Bar"

Parade of beauties in trolley car used in production of "Wonder Bar" led a 12-block bally in Hollywood where picture premiered at Warner Brothers' Theatre. Interest was further heightened via newspapers and other channels which aided contest to decide queen of beauty, and her arrival was heralded by orchestras in grand stand built in front of theatre plus many powerful lights on street curbs.

Celebrities entered theatre on long lobby carpet bearing title of picture, each name stopping for usual microphone greeting. The regulation enormous throng of locals and visitors blocked all streets around theatre, and this added to other exploitation of West Coast Warner-ites got picture off to flying start.

Work for a Quigley Award!

Charles Ties In Local Floods to Attractions

The country around Spokane, Wash., was visited by bad floods recently which of course made front page copy. Manager R. E. Charles of the Liberty Theatre there turned all this publicity to the advantage of his house by running a three column ad with head reading, "Liberty Theatre Flooded," art and copy showing a cascade of coming hit pictures flowing over the marquee. Rest of institutional copy mentioned six major studios whose products were to be shown, winding up with the neat tiein line, "The high water mark of entertainment." Trailers with waterfall background sold the same idea.

Work for a Quigley Award!

RKO Radio Puts Out Neat Plug on "Lost Patrol"

RKO Radio put out a nice piece of promotion material on "The Lost Patrol" in the form of a miniature book, about four by five inches, stiff covers, containing the fictionized story of the picture. Copies of this were mailed to exhibitors and managers with a letter from Ned E. Depinet, requesting that the book be read and describing some of its thrills.

The letter also stated that arrangements had been made whereby the book would be sold by Woolworths and other chain stores, which might be a good point for those who have dated the picture to keep in mind.

Leon J. Bamberger, of RKO Radio's promotion department, handled all details.

Work for a Quigley Award!



STEAMBOAT. This out-of-the-ordinary street bally was used by Manager W. M. Griffin, Gem, Cairo, Ill., on "Her First Mate." The fleet was exhibited at the World's Fair in Chicago and at conventions.

Sour Faces Costly Says Round Tabler

by RICHARD L. MOSS
United Artists, Long Beach, Cal.

Every time I go into a restaurant I learn a lesson in theatre operation. I will not limit my source of theatre education to restaurants, but will also take in cigar stores, department stores, gas stations—in fact, any establishment having employees.

Every time I receive a smile or a scowl from an employee, I think of my own staff. The smile makes me feel good, makes the food taste better, whereas the scowl or the curt reply gives me a touch of dyspepsia even before I start eating. I don't usually go back to a place where I haven't been treated warmly. I feel that I am entitled to this pleasantry; I'm paying for it. But, many an employee feels that he or she is doing the patron a favor by waiting on them.

So, with this long-winded analogy I come to the gist of my argument, and that is the employee's attitude in a theatre either keeps patrons or chases them away. When a patron is scowled at or directed to an aisle curtly, his frame of mind is certainly not conducive to having an enjoyable time. The trouble with most of us is that we are very sensitive and it is just these little things that either spoil or enhance our enjoyment. Just as a waitress' cold stare can chase away a customer, so can a theatre cashier's condescending glance make a patron freeze up and mentally make a note that in the future he will pick a theatre that will treat him more cordially.

From the manager right through to the ushers, a theatre should have a staff that understands and practices courtesy. A smile and a pleasant good evening will help to make or break a patron's enjoyment.

Don't have sour faces around a theatre—they'll chase dollars away from the box office.

Work for a Quigley Award!

Very Well Done

From Joe Cahill, able manager Brockton, Brockton, Mass., come winning entries in newspaper coloring contest on "Carolina." Very well done were many, winners especially contributing entries in which silks and other materials were used. Coloring contest capably handled makes profitable exploitation.

Work for a Quigley Award!

Shaw and Slee Do Ably On Syracuse's "Nana"

Many targets shot at, many hits scored by Manager Harry Shaw of Loew's State, Syracuse, on "Nana," aided ably by Warren Slee, U. A. exploiteer. Florist photos netted hundreds of roses named after star given away to women at opening matinee. Insertion of imprinted autographed photos of Sten in fan magazine containing star story made good publicity, and leading department store window was promoted with original gown worn in picture.

Full page co-op was secured, as was other extra merchant advertising on Sten Coiffure. Newspaper feature stories included Rockwell Kent art work, and Postal Telegraph further publicized feature with many windows and theatre inserts.

Showmen Fashion Fancy Figures on "Fashions"

From Boston to San Diego, theatremen bestir themselves to exploitation heights on "Fashions of 1934," and here are variations of potent ideas put over in various situations that were responsible for lifted grosses:

In Boston—

Harry Browning's "Miss Fashions of 1934" local contests in M. & P. towns brought the winners to the stage of the Met, Boston, the ultimate winners touring the above towns, spotted with the picture's openings. Mayors were met, stores visited, stories planted, parades formed, excitement aroused. Myron Shellman and the rest of Browning's crew worked hard, accomplished much.

And in Erie, Pa.—

Manager Jimmy Totman, of the Warner, fired 40 "broadsides," many scoring. On "Stage Door of Hollywood," Warner radio hour, Jimmy built up interest, and did likewise with hose display with models at prominent store. Two co-op pages clicked, and paper ran three week advance want ad hookup. Radio sketch was broadcast from theatre and lettered congoleum mats on street corners brought eyes to the ground. Elaborate lobby made grand flash, cost little, due to a remake from that used on "Footlights." Smart!

Likewise at Washington—

Frank La Falce and Warner stalwarts intrigued well dressed Capital women with feature stories, style broadcasts, previews, to back up well planned ad campaign for the Metropolitan. Featured was a co-op page in busy paper, no small feat for town with Washington's high newspaper rate.

Then to Toledo—

Where Howard Feigley, Rivoli manager, fashioned unique stage revue and effected co-op page with one model dressing in a complete costume, each item supplied by different stores. Six bridesmaids assisted behind a silhouette screen, and M. C. presented each article, announcing merchant contributor.

And in Salt Lake City—

Warner-ite A. J. Kennedy aided Capitol Theatre showmen in selling designing contest to paper with fulsome publicity forthcoming a week ahead and many readers reported to have competed for promoted prizes. Western Union supplied costless messages from stars to residents, theatre supplying large badges to messengers with tieup copy. Two co-op pages, fashion broadcasts, etc., rounded out campaign that other spots are reported to have endorsed and duplicated. A bow to Kennedy.

Also in San Diego—

The New Spreckels Theatre ad crew aided by Kennedy here duplicated a number of the Salt Lake stunts, and topped those with a "perfect girl" contest with one of the papers, wherein the local girl whose measurements came closest to those published in the daily was chosen winner. Prizes included cash and an option on winner's services at Warner studio. Another smart idea was the distribution of miniature shots of the scene stills in small imprinted envelopes. All in all, a swell campaign.

Erle Brings Them In On Snow Shoes

Recent heavy snows in many sectors slowed up normal operation of business but not brains of quick thinking showmen who resorted to many devices to overcome weather obstacles in securing business. Instance, Manager Erle Wright, of Palace, New Haven, Conn.

Breaking trail through snow from home to theatre, Erle contacted radio station to broadcast announcement that theatre would be opened at the usual hour. And that special arrangements had been made for the care of snowshoes, skis, etc, which patrons were advised to don wherever possible. Special check room provided is reported to have been speedily filled with these rarely used means of locomotion.

So successful was Wright's suggestion that all sport equipment stores sold out on snowshoes and skis, resulting in satisfying business at theatre and helpful front page newspaper stories that included mention of theatre and attraction.

Erle is still making good use of his unused lobby box-office for displays on coming attractions. His latest flash is on "Queen Christina," which he states was seen by at least 4,000 patrons during the week it was shown. Photo on this in next issue.

Work for a Quigley Award!

Schools Get Behind Boucher's "Alice"

Working from various angles to stimulate grosses on "Alice in Wonderland," Frank Boucher stressed publicity among high and grade schools, arranging benefit shows whereby students sold over 3,000 children tickets and another thousand to adults.

Profitable tieup allowed posters in all city and county schools with further encouragement given pupils by awards of passes and "Alice" toys to those selling most tickets. "Alice" books given to all teachers in grammar grades who read from story to children.

Local Kiwanians plus transportation company made possible free show for orphans and other underprivileged children, and P. T. A. also aided with result that lines in front of theatre occasioned pictures and news stories in local dailies.

Work for a Quigley Award!



BRIDGE IDEA. Manager Louis Fishkin, one of the fast-stepping Randforce crew at the Alba, Brooklyn, N. Y., turned out this smart display on "The Bowery." Note the bridge work and the train running around it.

SELLING PICTURES VIA RADIO

Boston Member Details Procedure Of Radio Broadcast "Screenings" That Actually Boosted Grosses

by HY FINE
Production Manager
M. & P. Circuit, Boston, Mass.

That radio can be as effective a medium in ticket selling ideas as newspaper or merchant tieups was demonstrated as follows on "Sitting Pretty."

Scenes were selected from the print which best suited the purpose of demonstrating over the air the highlights of the picture. This was broadcast from our screening room and the sound was taken right from the horns and sent, by wire, to the main studio, from which point it was re-broadcast.

I represented myself as Mr. Charles R. Rogers, the producer. I had presumably received a visit from a member of the radio studio staff, and together we were witnessing some of the "rushes." The dialogue represented my explanations of the scenes and the comments of my visitor, Ed Herlihy, an announcer from the studio. My talk tied the scenes together and pointed out the highlights which were to follow, the whole creating a desire on the part of the listeners-in to see the pictures named.

The following is a sample of the dialogue used:

ROGERS: Glad you came in, Eddie. You're just in time for a treat. Let's go up to the projection room and have a look at some rushes on my latest picture, "Sitting Pretty."

HERLIHY: Fine. Say, isn't that the picture that's playing at the Metropolitan Theatre, Boston, right now?

ROGERS: No, it opens there tomorrow.

HERLIHY: Well, if hit tunes mean anything, you've got a great picture. Everybody's singing and playing "Did You Ever See a Dream Walking" and "Good Morning Glory."

ROGERS: You ain't seen nothing yet, Eddie. Besides some great songs, there's a down-to-earth story. Here we are. Are you ready for us, Joe?

VOICE: All set, Mr. Rogers.

ROGERS: Sorry I can't show you the whole picture, Eddie, but it concerns a couple of song writers, Jack Oakie and Jack Haley. Shortly after the picture opens, we find Haley in the boss' office singing their first collaboration. Okay Joe, shoot!

FILM—Part 1

(Scene showing Jack Haley singing "Meander with Miranda" to music publisher, and ending with publisher's advice that all activity is in Hollywood.)

Then following dialogue regarding one of the hits, scene is shown where Ginger Rogers sings "Good Morning Glory." Then back to dialogue as follows:

HERLIHY: That's a great number, Charlie. Weren't they the Pickens Sisters singing that last chorus?

ROGERS: Yes.

HERLIHY: You know, a number like that, Charlie, gives one an idea of the complications involved in producing a picture.

ROGERS: I'm glad you mentioned that. This next scene takes place in the office of a film producer, played by that grand old trouper, Lew Cody. It's a madhouse, if ever there was one.

After which the "Dream Walking" number is screened and followed by final dialogue, which again mentions title and theatre.

It is interesting to report that not only were the listeners' comments most favorable, but what is more important, the business done on these pictures was outstanding.

I should like to mention that the radio station contributed both the time and the line charges necessary to transfer the program from our screening room to the main studios, which was accomplished through the friendly relations which exist between the writer and the radio station. Assuming that such relations exist elsewhere, I have no doubt that the experiment herein described will prove as successful if executed with a picture containing excellent music and interesting dialogue.

Work for a Quigley Award!

★ STAGE EQUIPMENT WITH A REPUTATION ★

Yours—for Better Box Office Receipts

Make them Come and Come and COME!

Present day audiences expect and demand present day equipment. You are showing better pictures, but are you employing modern equipment on and about the stage?

Take advantage of our free consulting service offered managers and owners. Let us give you some ideas as to what you can do to induce larger, more profitable attendance. Our long experience is at your command.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

AN IDEA FROM HERE AND THERE



Baker's "Alice" Advance Lobby

(Left) JOHNNY BAKER, Missouri, St. Louis, thought this one up on "Alice in Wonderland," having models dressed as characters from the picture decorating his lobby display. The floor, 24 in the foreground, acted as an advance stopper to this unusual flash.

(Right) H. M. ADDISON'S ad crew tied in with the Cleveland Board of Education for this Junior Aviation Show, held in the grand lobby of the State. Prize posters and models were shown, the schools allowing distribution of theatre heralds to pupils in all classes.

▽ ▽ ▽



Aviation Show in Cleveland



A Busy Front on "Kong"

(Left) ANTON JANSSEN, Aster, Minneapolis, expended a lot of profitable effort on this front to spread the word on "King Kong." Note the effective treatment of the marquee with the overhead lights for use after dark. Fronts of this nature sell well on traffic laden streets.

(Right) FRANCIS DEERING, assistant to ELMER BRIENT, Loew's, Richmond, Va., went for the always reliable upside-down 24 on "Six of a Kind." The poster company contributed the location gratis, and as to be expected, there were many phone calls to the theatre calling attention to the "error."

▽ ▽ ▽



Some More Upside Down Stuff

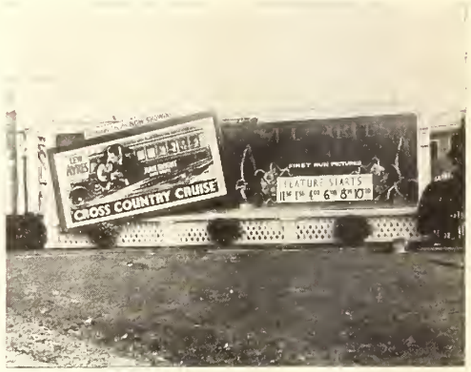


Plenty of "Palooka"

(Left) HARDIE MEAKIN, skipper at RKO Keith's, Washington, promoted this man-sized display on "Palooka" in one of the town's best windows. Those blowups of Schnozzola and Erwin stopped many a passing foot. Hardie managed to get most of the space, but we do see one or two shirts.

(Right) HARRY S. McLEOD, operating the St. Charles, New Orleans, is responsible for this flash, said to be the only one of its kind in town. Located at a prominent traffic intersection, it catches many an eye. The 24 is changed weekly. Commendable is the starting time of feature.

▽ ▽ ▽



Unique Board Display



A Real "Dinner at Eight"

(Left) BOLIVAR HYDE, Polk, Lakeland, Fla., is the first to put this one over, a real dinner for eight on "Dinner at 8" in the window of the leading furniture store. Store also paid for special ads calling attention to the gag, and Hyde says over 500 outsiders looked in. Aces Bolivar.

(Right) BYRON FARLEY and assistant, ARTHUR PALEY, take a bow for this window on "Easy to Love" for the Ritz, Albany, N. Y. Charley Smakwitz says it was a "first time," with the store, which managed to do a sweet job of selling the picture—and, of course, men's clothes.



Menjou Helps Sell Clothes

•personalities

EARLE M. HOLDEN
well-known Round Tabler, formerly of the Georgia, in Atlanta, Georgia, has been transferred to the Capitol, Atlanta first run house.

▽

EDWARD BLAKE
has opened the Pastime Theatre, N. Y. C., nabe house for Schwartz & Cohen.

▽

HARRY BOTWICK
has been transferred from the Paramount Theatre, Rutland, Vt., to the State, in Portland, Maine. Best of luck to you, Harry.

▽

THOR HAUSCHILD
former manager of the Paramount, Steubenville, Ohio, has joined the publicity staff of the Palace, Akron.

▽

STAN CHAMBERS
was appointed manager of the Fox Uptown, Kansas City, Mo., succeeding BARNEY JOFFE.

▽

CLAYTON LANG
is the new manager of the Imperial, Alliance, Neb., and MILTON OVERMAN has left Greeley, Colo., to become city manager of Pueblo.

▽

GORDON BALLEW
has been appointed skipper of the Avon Theatre, Lenoir, N. C. The house is owned by local business men and constructed at cost of $65,000.

▽

A. E. ACHENBACH
has opened the New Theatre at Hardtner, Mo.

▽

E. L. JACK JOHNSON
formerly located at Enid, Okla., is opening a new theatre at McPherson, Kan.

▽

D. E. EBY
has succeeded A. F. McKELLAR as manager of the Hancock Theatre, at Hancock, Minn.

▽

C. G. EDGERTON
has been appointed manager of the Palace Theatre, Raleigh, N. C.

▽

FRANK CULP
former Foxwesco city manager, has been made manager of the Isis, Denver, Colo., succeeding DAN McAULIFFE.

▽

J. K. DUNGAN
former assistant to ROY DAVIS, city manager for Fox in Boulder, is in Deadwood for the Black Hills Amusement Co.

▽

H. M. JOHNSON
formerly of Mt. Dora, Florida, is at the Avon Theatre, in Avon Park, Fla., for Bott Theatre Enterprises.

POSTER ART WORK FOR THE THEATRE!



AN ANIMATED DISPLAY BY CHIARAMONTI, art director of Loew's Boston Theatres. Pillars of cardboard covered with silver paper; circle in background 6′ in diameter with portrait measuring 4′, and decorated with scalloped flitter. Base of display measured 12′ long with each succeeding step one foot shorter than that below. Lettered shadow boxes were 16″ and 12″ from top to bottom.

ROUND TABLE BIRTHDAY GREETINGS

Wally Akin
Jack E. Alger
James Anderson
J. N. Arnold
J. E. Austin
Henry Bettendorf
Merle L. Blair
Ben Bloomfield
R. "Speed" Borst
A. M. Bowyer
William Briemann
L. J. Carkey
Walter C. Carroll
Loren S. Cooper
William E. Cooper
T. C. Clement
J. D. Denny
Fred G. Doney
L. K. Dunham
R. J. Freedman
Sam A. Gilman
Phil Godel
G. A. Gookin
Harry Greenman
Bery Henson
Archie B. Holt
Victor E. Hudson
J. T. Hughes
Joseph Isaacs
Jack Jonannson
R. A. Jones
J. J. Kalix
Gene Kearney
J. A. Klink
B. S. Lewis
Bert Levy
L. C. McEachern
J. E. McKinstry
John S. MacNeill
F. H. Macomber
William J. Mahon
James P. Martin
E. H. Maritsky
A. J. Matthews
Arthur Michaels
H. P. Midley
C. F. Millett
Alberto Monroy
P. C. O'Donnell
Ben J. Ostrow
Leon Pickle
Joseph G. Polak
O. B. Prickett
Herbert Ram
Frank Schellinger
Milton Schosberg
H. S. Schuessler
Howard Schuster
G. W. Seymour
E. E. Seibel
Frank Shaffer
Max S. Silverwatch
Ben Smart
M. G. Smith
J. R. Smith
W. D. Stevens
Arden R. Strang
R. W. Sullivan
J. V. Tamblingson
Walter Tooley
Hazel Van Allen
Jack Van Borssum
R. K. Vanderburgh
D. J. Visger
J. H. Voerster
A. J. Wagner
Ben Weshner
Laurie Webb

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 217.—(A) Just what would you use to recoat the interior of the projection lens barrel were some of the coating to come off? (B) Tell us just why the projection lens free diameter should be no larger than is necessary to admit the light beam. (C) Just why is it impossible to measure accurately the focal length of a plano-convex condenser lens? (D) Can you tell us two methods of measuring the approximate focal length of a plano-convex lens?

Answer to Question No. 211

Bluebook School Question No. 211 was: (A) What are the planes called from which a lens receives incident rays and at which rays are focused into an image? (B) If a lens be moved closer to, or further away from, one conjugate foci point, what is the effect upon the other conjugate foci point? (C) What law is brought into operation every time you move the projection lens forward or backward to sharpen the screen image focus? (D) If the lens be too close to, or too far from, the film, exactly why will the image be out of focus on the screen? (E) What constitutes the two conjugate foci points of a projection lens?

I find before me a goodly pile of acceptable answers submitted by S. Evans and C. Rau; Dale Danielson; R. J. Arntson; B. S. Englander; H. H. Menefee; W. Lemke; R. DeTotto; P. Gaeth, Jr., D. Ferguson; D. Caladine; A. F. Sprapke; G. E. Doe; J. Wentworth; H. Edwards; T. Van Vaulkenburg; W. Broadbent; G. Thompson; P. Felt; F. H. S. and P. Dalbey; L. G. Gregeson; L. Klar and F. G. Klar; B. R. Walker; B. H. Sanders, J. Jansen, D. L. Lode and K. Y. Spencer; G. Johnson and L. R. Spooner; S. T. Nic Granby; B. R. Hanson; L. R. Doty; J. H. Rathburn and D. Little; L. M. Richards; F. and J. L. Hanson; B. W. Williams; M. F. Fallon; C. B. and L. N. Traxler; L. Jones and B. L. Banning; D. D. Davis and L. Thomas; F. Sims and O. L. Davis; J. Hendershot; K. L. Hess; D. U. Granger; F. L. Benton and A. L. Dodson; G. Lathrope and N. L. Tomlinson; T. T. Golley; J. J. Richmond; D. Sanders; R. and K. Wells; D. L. Monehan and L. B. Bryant; C. Haugan and J. Torner; D. Goldberg and L. Hutche; J. J. Richmond; L. C. Northup; R. S. Fielder; D. L. Sinklow; M. F. Surmord; F. L. Sanderson; J. Lansing and R. D. Oberleigh; L. B. and D. H. Palmer; F. Ferguson and D. Lally; H. R. Baldwin; F. L. Granby; D. T. Arlen and M. Spencer; J. Turner and L. Condon; D. Breaston and D. Haber; F. Harlor and G. Harrison; M. Henderson; J. G. Paulson; T. H. Norton; T. M. Vinson; D. Jurts and D. Howard; T. Granger and T. Wythe; J. Williams and O. Allbright; A. F. Sprafke; R. Schuler and M. R. Davidson; F. J. Lyons and G. R. Squires; M. U. Sampson; P. H. Cupero; L. Grant and R. Geddings; U. L. Danielson; B. H. Thaler and S. Spanner; M. Henderson and K. L. Knight; G. Sargent.

(A) This is well and concisely answered by Evans and Rau, who say, "The planes from which a lens receives incident rays and at which the said rays are focused into an image, are known as the conjugate foci points of the lens.

(B) R. Arntson says, "If the lens be moved closer to one conjugate foci point, the other conjugate foci point will be automatically moved further away, or vice versa, if the movement be reversed."

B. S. Englander says, "Moving the lens closer to one of its conjugate foci points will lengthen the distance between the lens and its other conjugate foci point."

(C) D. Danielson answers: "The law of the definite relations existing between conjugate foci points of a lens, that altering the length of one alters the length of the other. To secure sharp definition we must so locate the lens that its two conjugate foci points are the film and screen."

(D) G. E. Doe says, "If the lens be too far from, or too close to, the film to establish the other conjugate foci point exactly at the screen, the light rays will either be in focus before they reach the screen surface, or would only focus after having passed the screen surface plane. In either event they would not at the screen surface represent the spot they should, but one larger, either because they had not yet concentrated enough, or had concentrated and started to spread out again. I say 'spot of light' advisedly, since the rays from a point in the film photograph must, of course, cover considerable area in order to secure the huge magnification existing."

(E) Some hundreds answered this correctly. The two conjugate foci points of a projection lens are the film and the screen.

I am afraid I will have to tighten up some on accepting answers as correct which really are not quite correct in all points. The list slowly grows as the number of "students' increases, and space is at a premium. I will not apply any more pressure than is necessary, though, for I believe it must encourage men to find their names among the successful ones.

I must, however, again compliment those many who have turned in answers every week for a long while without hardly ever finding themselves adjudged correct. I believe their fault is partially inability to express themselves well in writing. One man especially, down Texas way, and another in California, have answered every question for fully *two years,* without ever once being close enough to being correct in all points to enable me to squeeze them through, much as I would have liked to.

Recently I wrote the Texas man complimenting him highly for his courage and stick-to-it-iveness. In part his answer reads, "Yes, Dad, at times it has made me pretty blue and I've come near quitting the 'school.' But I have learned so very much by studying and trying to answer the questions, and then seeing where I was wrong when the right answer came, that I got over it and stuck. And now am I glad! Last Christmas the boss made a Christmas present of a wage increase of three dollars a week, and that is $156 a year, even if it doesn't sound like much for one week. It will get friend wife and our two kiddies a lot of things, and it was due directly to improvement in my work through knowledge gained in the Bluebook School.

"I am really not such a dummy as my answers make me seem, though maybe dumb enough after all. I just can't seem to get things on paper right, and I have no one to talk things over with, or any way to get help except through your life saving comments and the Bluebook, without which I would be sunk."

So you see, improved knowledge and its honest application to one's work is appreciated after all by at least some exhibitors and managers. Sometimes we are all a bit skeptical, but this letter provides proof.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Aalta Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marian Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	Mar. 24,'34
Rainbow Over Broadway	Jean Marsh-Frank Albertson	Dec. 1	70	
Reunion	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1,'34		
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	
Twin Husbands	John Miljan - Shirley Grey - Mearce Owsley	Feb. 25,'34	62	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	Jane Cellyer-Ralph Bellamy	Nov. 16	63	Jan. 20,'34
East of Fifth Avenue	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34		
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	Mar. 10,'34
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	
One is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34		
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evelyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34

Coming Feature Attractions

Black Moon	Jack Holt			
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey			
Hell Bent for Love	Tim McCoy-Lillian Bond			
Lady Is Willing, The	Leslie Howard-Blanche Barnes		76	Feb. 10,'34
Meet Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell			
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston		70	Mar. 10,'34
One Night of Love	Grace Moore-Tullio Carminati			
Party's Over, The	Stuart Erwin-Ann Sothern			
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15,'34		
(See "In the Cutting Room," Mar. 10,'34.)				
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21
Tweatieth Century	John Barrymore - C. Lombard - Walter Connolly			
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6,'34		
Whirlpool	Jack Holt-Lila Lee-Jean Arthur			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14,'34	70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Galland	Feb. 15,'34	59	
Girl in the Case	Jimmy Save - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
Forgotten Men	War Film	Apr. 1,'34	84	May 27,'33
He, King of Virtue	Fernandel-Colette Darfeuil	Dec. 28	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May 15,'34	58	Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	Mar. 17,'34
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Dec. 21
Havana Widows	Jean Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Maadalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Circus Clown, The	Joe E. Brown			
Dark Tower	Edward G. Robinson - Mary Astor-Ricardo Cortez			
Madame Du Barry	Dolores Del Rio-Victor Jory			
Merry Frinks, The	Aline MacMahon			
Old Doll's House, The	Richard Barthelmess - Ann Dvorak			
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26,'34	60	Mar. 24,'34
(Reviewed under the title "Rhythm in the Air")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5,'34	62	Mar. 24,'34
Woman in Her Thirties, A	Aline MacMahon - Paul Kelly - Ann Dvorak	May 19,'34		
(See "In the Cutting Room," Mar. 17,'34.)				
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Special Easter Week Engagements	64	Feb. 17,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	80	July 22
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Mar. 30,'34	85	Mar. 10,'34
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crossman	Feb. 2,'34	95	Feb. 3,'34
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	60	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84	
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	80	Mar. 3,'34
Devil Tiger	Kane Richmead-Marian Burns	Feb. 16,'34	60	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	68	Feb. 10,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	80	Mar. 17,'34
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct 26
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	Mar. 10,'34
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
(See "In the Cutting Room," Dec. 30.)				
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34	65	
(See "In the Cutting Room," Mar. 3,'34.)				
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	76	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20,'34		
(See "In the Cutting Room," Mar. 10,'34.)				
Cat's Paw, The	Harold Lloyd-Una Merkel			
Change of Heart	Janet Gaynor-Charles Farrell-Glaser Rogers-James Dunn	May 18,'34		
Charlie Chan's Courage	Walter Connolly	July 6,'34		
Merry Andrew	Will Rogers-Peggy Wood	July 27,'34		
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster	Apr. 6,'34		
(See "In the Cutting Room," Mar. 3,'34.)				
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	June 8,'34		
Only Girl, The	Lillian Harvey-Charles Boyer	Apr. 27,'34	95	Aug. 12
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25,'34		
Stand Up and Cheer	(All-Star Musical)			
Too Many Women	Warner Baxter-Rosemary Ames	May 4,'34		
Wild Gold	John Boles-Claire Trevor	May 11,'34		
World Moves On, The	Madeleine Carroll - Franchot Tone			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	78	Mar. 17,'34
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang		71	
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75	Oct. 26
It's a Boy	Edward Everett Horton - Leslie Hensen		60	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1	73	Oct. 15,'32
(Reviewed under the title "Baroud")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love on Wheels	Jack Hulbert-Gordon Harkor		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Ronate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec.	77	June 10
Night of the Party, The	Leslie Banks		62	Mar. 10,'34
Orders is Orders	Charlotte Greenwood - James Gleason	Anr. 15,'34	87	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec.	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	Mar. 24,'34
Waltz Time	Evelyn Leye	Oct.	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept. 15	69	Feb. 17,'34
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15,'34	68	

Coming Feature Attractions

Born to Hang	All Star Cast	June	15,'34
I Hate Women	Wallace Ford-June Clyde	Anr.	15,'34

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-Jane Collyer			
Mad Honeymoon, The				
No Ransom	Phillips Holmes-Lelia Hyams			
School for Girls				
Take the Stand..	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	67	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor		Apr. 1,'34		
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	Mar. 10,'34

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow-Lee Tracy	Oct. 19	98	Oct. 7
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Lazy River	Jean Parker-Robert Young	Mar. 16,'34	77	Mar. 10,'34
Meet the Baron	Jack Pearl - Jimmy Durante - Zasa Pitts	Oct. 20	85	Nov. 4
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85	Mar. 3,'34
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 18	102	Oct. 28
Queen Christina	Greta Garbo - John Gilbert	Feb. 9,'34	103	Dec. 30
Riptide (See "In the Cutting Room," Mar. 17,'34.)	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30,'34	93	
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Show-off, The	Spencer Tracy-Madge Evans	Mar. 9,'34	80	Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	78	Jan. 27,'34
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	78	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Hollywood Party	(All Star Musical)	Apr.	27,'34
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	20,'34
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell		
Men in White	Clark Gable-Myrna Loy	Apr.	6,'34
Operator Thirteen	Marion Davies-Gary Cooper		
Sadie McKee	Joan Crawford-Franchot Tone	May	4,'34
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	13,'34
Treasure Island	Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger		
Viva Villa! (See "In the Cutting Room," Feb. 10,'34.)	Wallace Beery-Fay Wray		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	72	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	Mar. 24,'34
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34	62	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15,'34	62	
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	56	Dec. 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	67	Feb. 10,'34
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
West of the Divide	John Wayne-Virginia B. Fairs	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Blue Steel	John Wayne		
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr.	15,'34
Derby Day			
Jane Eyre			
Loudspeaker, The	Ray Walker-Jacqueline Wells		
Man from Utah, The	John Wayne		
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr.	30,'34
Money Means Nothing	Wallace Ford-Gloria Shea		
Monte Carlo Nights	Mary Brian-John Darrow		
Star Packer, The	John Wayne		

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34	68	Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72	Feb. 18,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	88	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	80	Nov. 25
Miss Fane's Baby is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23,'34	72	Feb. 17,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
Wharf Angel (See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16,'34	82½	
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28

Coming Feature Attractions

Cleopatra	Claudette Colbert-Henry Wilcoxin-Warren William		
Double Door	Evelyn Venable-Kent Taylor		
Halfway Decent	Adolphe Menjou-Dorothy Dell		
It Ain't No Sin	Mae West		
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr.	20,'34
Murder at the Vanities	Carl Brisson-Victor McLaglen	Apr.	20,'34
Private Scandal	Helen Mack-Phillips Holmes		
Scarlet Empress, The	Marlene Dietrich-John Lodge		
Thirty Day Princess	Sylvia Sidney-Cary Grant		
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr.	13,'34
We're Not Dressing	Bing Crosby - Ethel Merman - Carole Lombard - Leon Errol	Apr.	27,'34
Witching Hour, The	Judith Allen-Tom Brown		
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6,'34

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Thunder Over Mexico	Native Cast	Nov. 15	70	May 29

Coming Feature Attractions

Desperate Trails	Kazan		
King of the North	Kazan		
Little Damozel	Anna Neagle-James Ronnie		
Lone Avenger, The	Kazan		
Peck's Bad Boy	Jackie Cooper		
Teeth of Steel	Kazan		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marian Nixon	Oct. 27	70	Oct. 14
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 1
Goodbye Love	Charles Ruggles	Nov. 10	67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	86	Dec. 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	69½	Feb. 18,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19,'34	63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	Mar. 10,'34
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Spitfire	Katharine Hepburn	Mar. 30,'34	88	Feb. 24,'34
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16,'34	77	
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34

Coming Feature Attractions

Alien Corn	Ann Harding - John Boles - Ben Lyon			
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27,'34	74	Mar. 17,'34
Dover Road	Clive Brook-Diana Wynyard	May 11,'34		
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	Apr. 27,'34		
(See "In the Cutting Room," Mar. 3,'34.)				
Green Mansions	Dolores Del Rio-Joel McCrea			
Of Human Bondage	Leslie Howard-Bette Davis	June 1,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20,'34	72	
Stingaree	Irene Duane-Richard Dix	May 18,'34		
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	May 4,'34		
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13,'34	76	
Wild Cargo	Frank Buck	Apr. 8,'34		

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Mar. 15,'34		
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16

Coming Feature Attractions

Golden Head	
Souls in Pawn	
Special Duty	
Unlimited	
Within the Rock	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner - Percy Marmont	Blue Ribbon Photoplays	Mar 6,'34	69	
Big Time Or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10	62	Mar. 10,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helher Preds.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts.	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24	66	Dec. 2
Film Parade		General Plcts.	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Aeolian Plcts.	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Plcts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Hired Wife	Greta Nissen-Weldon Heyburn	Pinnacle Prods.	Mar. 1,'34	65	Mar. 24,'34
Lo Geng (Dance of the Virgins)		Bennett Plcts.		55	Jan. 20,'34
Lost Jungle, The	Clyde Beatty	Mascot	May 1,'34	7 rls.	
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Preds.	Mar. 7,'34	60	
Playthings of Desire	Linda Watkins-James Kirkwood	Pinnacle Prods.	Mar. 15,'34		
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sweden, Land of the Vikings		Associated Cinemas		70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery - George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13,'34	91	Feb. 10,'34
Firebrand, The	Fredric March - Constance Bennett-Fay Wray			
House of Rothschild, The	George Arliss	Apr. 6,'34	86	Mar. 10,'34
Last Gentleman, The	George Arliss			
Queen, The	Anna Neagle-Fernand Graavey			
Sarrell and Son	H. B. Warner	Apr. 20,'34	99	Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2,'34	84	May 10,'30
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	88	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Countess of Monte Cristo	Fay Wray - Paul Lukas	Mar. 19,'34	80	Mar. 3,'34
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	85	
Horse Play	Slim Summerville-Andy Devine-Lella Hyams	Nov. 27	70	Mar. 17,'34
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
(See "In the Cutting Room," Dec. 30.)				
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 28,'34	68	Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar. 12,'34	64	
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 18	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	Mar. 17,'34
Myrt and Marge	Myrtle Dale - Donna Damerell-Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Lella Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 28	60	Sept. 30
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64	

Coming Feature Attractions

Affairs of a Gentleman	Paul Lukas			
Alias the Deacon	Joel McCrea-Sally Blane			
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	Apr. 30,'34		
Doomed to Die	Ken Maynard-Gloria Shea			
Glamour	Constance Cummings - Paul Lukas	Apr. 9,'34		
Honor of the Range	Ken Maynard	Apr. 16,'34		
Humhug, The	Nils Asther-Gloria Stuart			
I Give My Love	Wynne Gibson			
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16,'34		
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May 14,'34		
Practical Joker, The	Chester Morris-Marian Nixon			
Uncertain Lady	Genevieve Tobin-Edward Evsrett Horton	Apr. 23,'34		
(See "In the Cutting Room," Mar. 17,'34.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak - Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 18	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	81	Jan. 20,'34
Ever In My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gambling Lady	Barbara Stanwyck	Mar. 31,'34	68	Mar. 10,'34
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 58th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
I've Got Your Number	Jean Blondell-Pat O'Brien	Feb. 24,'34	68	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34	67	
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2

Coming Feature Attractions

As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	73	Feb. 10,'34
Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dr. Monica	Kay Francis-Warren William			
Dragon Murder Case, The	William Powell			
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak			
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34	85	Feb. 24,'34
Key, The	Edna Best - William Powell - Colin Clive			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12,'34	64	
Modern Hero, A	Richard Barthelmess	Apr. 21,'34	71	
(See "In the Cutting Room." Mar. 17,'34.)				
Personality Kid, The	Pat O'Brien-Glenda Farrell			
Return of the Terror	Lyle Talbot-Mary Astor			
Smarty	Joan Blondell-Warren William	May 26,'34	64	
Upper World	Warren William - Mary Astor-Ginger Rogers	Apr. 28,'34	72	
Without Honor	James Cagney-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Feodor Challapin - George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Money for Speed	John Loder - Ida Lupine - Cyril McLagien	British-United Artists		67	July 15
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Petterson and Bendel	Adolf Jahr - Sammy Friedmann	Scandinavian Talking Plcts.	Jan 1,'34	148	Mar. 10,'34
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13,'34	96	Mar. 24,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8,'34	90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Dereon - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 8,'34	92	Feb. 24,'34
Volga Volga	H. A. Shilletton	Kinematrade	Dec. 14	76	Jan. 8,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroos		2 rls.
Sidney and Murray		
Elmer Steps Out	Feb. 28,'34	2 rls.
Walter Catlett		
Hold Your Temper	Dec. 15	20
Leon Errol		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Radio-deugh	Feb. 5,'34	
Sidney and Murray		
Ten Baby Fingers	Jan. 15,'34	
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Bowery Daze		1 rl.
Cinder Alley	Mar. 9,'34	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Speeks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure	Feb. 5,'34	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Wback'e Museum	Sept. 29	1 rl.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 28	10
3—In South America	Dec. 22	1 rl.
4—Among the Nerdics	Feb. 20,'34	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippen Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
5—Mickey's Rescue	Mar. 23,'34	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1 — Reamin' Through the Roses	Nov. 18	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—School for Romance	Jan. 31,'34	2 rls.
Lou Holtz		
No. 4—Love Detectives	Feb. 28,'34	2 rls.
Frank Albertson		
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse	Mar. 9,'34	1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Snadman Tales	Oct. 8	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
Scrappy's Toy Shop	Apr. 13,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Oct. 4	20
Will Maheney		
WORLD OF SPORT		
It's Sport In Any Language	Dec. 30	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 6	9
Winter Thrills	Feb. 4,'34	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	28
Down to Dawn	Dec. 25	35
Julie Hayden-O. M. Ness		
Frankie and Johnny	Apr. 15,'34	8
Charles Laughton		
Let In Sodom	Dec. 25	28
Frederic Heak		
No Woman's Land (Travelogue)	Apr. 15,'34	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	20
Hello, Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	2 rls.
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Born to Die	Mar. 18,'34	1 rl.
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	19
Hotel Anchovy	Apr. 6,'34	2 rls.
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	2 rls.
No Sleep on the Deep	Mar. 23,'34	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 6	2 rls.
Trimmed In Fure	Jan. 5,'34	20
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	10
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl.
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Degie, The	Nov. 17	10
Manhattan Lullaby	Nov. 24	1 rl.
Helen Mergan		
Slow Poke	Sept. 22	1 rl.
Stepin Fetchit		
Travelling the Road	Feb. 9,'34	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 18,'34	
Gold Ghost, The	Mar. 16,'34	2 rls.
Mr. Adam	Nov. 17	2 rls.
TERRY-TOONS		
Beanstalk Jack	Oct. 20	9
Fanny's Wedding Day	Sept. 22	1 rl.
Gypsy Fiddler, A	Oct. 6	8
Holland Days	Jan. 12,'34	9
In Venice	Dec. 15	8
Jee's Lunchwagon	Apr. 8,'34	1 rl.
Just a Clown	Apr. 20,'34	1 rl.
King's Daughter, The	May 4,'34	1 rl.
Last Straw, The	Feb. 23,'34	8
Lion's Friend, The	May 18,'34	1 rl.
Little Boy Blue	Nov. 30	8
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The	Mar. 9,'34	1 rl.
Pandora	June 1,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinsen Crusoe	Nov. 17	8
Sunny South, The	Dec. 29	8
Three Bears, The	Jan. 26,'34	8
Village Blacksmith, The	Nov. 3	8
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Stetie	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	18
Besom Friends	Mar. 30,'34	2 rls.
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34	2 rls.
Pegilacel	Apr. 6,'34	2 rls.
Sherts	Nov. 10	
Song of Vienne	Nov. 3	
What Does 1934 Hold?	Dec. 22	18
Your Life Is In Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Herseel	Sept. 1	9
Meter Maniel	Sept. 29	9
Conquest of the Air!	Nov. 30	8
Securing the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	8
Filming the Fashions	Nov. 10	9
Outdoing the Daredevils	Mar. 2,'34	1 rl.
With the Navies of the World	Mar. 23,'34	1 rl.
On Western Trails	Apr. 13,'34	1 rl.
MAGIC CARPET SERIES		
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	8
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokye	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Reaming the Netherlands	Feb. 9,'34	
Under Moroccan Skies	Feb. 16,'34	1 rl.
A Journey in Flanders	Feb. 23,'34	1 rl.
MOVIE TINTYPE SERIES (10 Minutes Each)		
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 18,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Nevis-Anne Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		8
Irving Kaufman-Lew White		
Oriental Phantasy		6
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Frees-Dick Liebert-John S. Young		
Organlegue-ing the Hits		9
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
Elli Elli		1 rl.
Charles Carlile-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Wheeps to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Caretaker's Daughter	May 26,'34	20
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Next Week-End	Apr. 7,'34	18
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day In Venice	Oct. 28	9
Dutch Guiana, Land of Djuke	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	9
New Zealand		9
Scotland the Bennie	Sept. 30	8
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
A Whole Show In One Reel	Sept. 9	9
Perils of Arsenia Annie	Oct. 7	10
Heel of a Nation, The		10
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Jail Birds of Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody In Brew	Sept. 30	20
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Happy Warriors	Oct. 21	9
Roping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10
OUR GANG		
Bedtime Worries	Sept. 9	21
Wild Poses	Oct. 28	19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes in the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	16
Hi, Neighbor	Dec. 16	18
Maid in Hollywood	May 19,'34	20
Soup and Fish	Mar. 31,'34	16
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Play Ball	Sept. 16	7
Robin Hood, Jr.	Feb. 3,'34	6
Spite Flight	Oct. 14	8
Strates-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty In Blunderland	Mar. 2,'34	7
Hal Hal Hol	Mar. 2,'34	7
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 8	7
Rubinoff		
Parade of Wooden Soldiers	Dec. 1	8
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
Broadway Knights	Feb. 23,'34	1 rl.
Yacht Club Boys		
Bundle of Blues, A	Sept. 1	10
Duke Ellington		
Little Broadcast, The	Oct. 27	11
Donald Nevis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell		
Radio Roundup, A	Nov. 24	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger?	Dec. 22	10
Berrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	11
No. 9	Mar. 30,'34	11
No. 10	Apr. 27,'34	11
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmen—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing—Manhattan Nocturne—Irvin S. Cobb	Nov. 3	11
No. 5—The Old Mill—Jack Frost, Master Decorater—Song Makers of the Nation	Dec. 1	11
No. 6— Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23,'34	1 rl.
No. 9—	Mar. 23,'34	1 rl.
No. 10—	Apr. 20,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 18,'34	8
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	8
Seek-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Bee, Boo, Thems Song	Oct. 13	7
I Like Mountain Music	Nov. 10	10
Eten Boys		
Keeps Rainin' All the Time	Jan. 12,'34	10
Gertrude Niesen		
Lazybones	Apr. 13,'34	1 rl.
Berrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 8,'34	8
Sing, Babies, Sing	Dec. 15	9
Baby Rose Marie		
Tune Up and Sing	Mar 9,'34	1 rl.
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 15	7
Mills Bros.		
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 8,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Klags	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horsepower	Feb. 16,'34	11
No. 9—Flying Bodies	Mar. 23,'34	10
No. 10—Animal Antics	Apr. 13,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo	Feb. 16,'34	21
Harry Langdon		
Cold Turkey	Dec. 1	10
Joseph Cawthorn		
Ducky Dear	Sept. 1	19
Sidney Toler		
Gold Nuggets	Feb. 2,'34	18
Walter Catlett		
Just an Echo	Jan. 19,'34	20
Bing Crosby		
New Dealers, The	Apr. 6,'34	2 rls.
Pallette-Catlett		
No Mere Bridge	Mar. 18,'34	2 rls.
Leon Errol		
Old Bugler, The	Jan. 5,'34	20
Chic Sale		
On Ice	Oct. 9	21
Harry Langdon		
One Awful Night	Oct. 20	21
Pallette-Catlett		
Petting Preferred	Apr. 27,'34	2 rls.
Please	Dec. 15	22
Bing Crosby		
Reaming Romeo, A	Dec. 29	21
Harry Langdon		
Sailors, Beware	Sept. 15	18
Catlett-Pallette		
Three Little Swigs	Nov. 10	21
Leon Errol		
Up and Down	Mar. 2,'34	2 rls.
Franklin Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22	10
Cuba	Sept. 27	21
Great Raccoon Hunt, The	Sept. 1	20
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Wonders of the Tropics	Dec. 13	62
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Her Majesty, the Queen Bee	Dec. 1	8
Insect Clowns	Mar. 4,'34	7
Queen of the Underworld	Dec. 8	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	1 rl.
Rassila' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Bell	Feb. 9,'34	21
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nonny, Nonny	Jan. 12,'34	2 rls.
In the Devil Dog House	Feb. 2,'34	21
Odor in the Court		2 rls.
Swag in a Jag	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Crazy Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Good Knight	Feb. 23,'34	7½
Sinister Stuff	Jan. 26,'34	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	10
Suits to Nuts	Dec. 1	10
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	2 rls.
No. 8—Autobuyography	Mar. 16,'34	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Love on a Ladder	Mar. 2,'34	16
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over	Jan. 5,'34	20
Ethel Waters		
Everybody Likes Music	Mar. 9,'34	19½
Henry the Ape	Jan. 26,'34	2 rls.
Bert Lahr		
Hizzoner	Nov. 17	21½
Bert Lahr		
Knife of the Party	Feb. 16,'34	20
Lillian Miles		
Sea Sore		2 rls.
Strange Case of Hennessy	Dec. 8	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Derby Decade		22
Knee Deep in Music	Sept. 22	21½
Torch Tango	Feb. 23,'34	21
MY BRIDGE EXPERIENCES (Elv Culbertsea)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to De in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knavas and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34	7
Jolly Good Fellows	Feb. 16,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
Sultan Pepper	Mar. 16,'34	7
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 6	10½
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34	10
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34	18

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Ceocee Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
CELEBRITY		
Jack and the Beanstalk		6
FIRST DIVISION		
My Side of the Story	Sept. 22	10
David L. Hutton		
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		16
Next War, The		28
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		16

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1. Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto	Mar. 1,'34	7
4. Camping Out	Feb. 16,'34	7
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8
3. Grasshopper and the Ant, The	Feb. 15,'34	8
4. Funny Little Bunnies		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	10
No. 4	Jan. 29,'34	9
No. 5	Mar. 5,'34	8
No. 6	Mar. 19,'34	1 rl.
OSWALD CARTOONS		
Candy House, The	Jan. 15,'34	9
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	7
Five and Dime	Sept. 18	0
Gingerbread Boy	Apr. 16,'34	1 rl.
In the Zoo	Nov. 8	7
Kings Up	Mar. 12,'34	1 rl.
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 19,'34	7
Wolf, Wolf	Apr. 2,'34	1 rl.
POOCH CARTOONS		
King Klunk	Sept. 4	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Peeping Tom	Sept. 20	17
Louis Sobol—No. 4		
Beswell Sisters, The	Dec. 6	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	11
No. 37—Novelty	Feb. 26,'34	10
No. 38—Novelty	Apr. 23,'34	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First, Sterling Holloway	Mar. 14,'34	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Ceiling Whacks, Henry Armetta	Mar. 28,'34	2 rls.
Ed Sullivan's Headliners (Mentone No. 10)	May 2,'34	2 rls.
Full Coverage, Henry Armetta	Feb. 28,'34	21
Meeting Mazie, Sterling Holloway	Dec. 20	20
Mountain Music, Louise Fazenda	Jan. 3,'34	16
Not the Marrying Kind, Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame, Henry Armetta	Oct. 25	20
Out of Gas, Louise Fazenda	Nov. 8	21
Paisie Waisie, Henry Armetta	Jan. 31,'34	20
Pest, The (Mentone No. 9)	Apr. 18,'34	2 rls.
Pie for Two, James Gleason	Dec. 13	21
Stung Again, Louise Fazenda	Oct. 18	16
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A, Vince Barnett	Jan. 17,'34	19½
Vaudeville Days (Mentone No. 8)	Mar. 21,'34	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Where's Elmer? Vince Barnett	Feb. 7,'34	26

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Salt Water Daffy, Jack Haley	Sept. 16	21
No. 2—Close Relations, Roscoe (Fatty) Arbuckle	Sept. 30	26
No. 3—Gobs of Fun, George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw, Gus Shy	Nov. 4	21
No. 5—In the Dough, Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Hera Comes Flessie, Ben Blue	Dec. 9	18
No. 7—Temalle, Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8—How D'Ya Like That? Georga Givot-Charlae Judels	Jan. 13,'34	18
No. 9—Nervous Hands, Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses, Charles Judels	Feb. 17,'34	21
No. 11—Mushrooms, Harry Gribbon	Feb. 14,'34	20
No. 12—Felled Again, Ben Blue	Mar. 24,'34	20
No. 13—Mush, Bon Blue	Apr. 14,'34	26
No. 14—Corn on the Cop, Harry Gribbon	Apr. 28,'34	20
No. 15—I Scream, Gus Shy	May 19,'34	20
BROADWAY BREVITIES		
No. 1—Use Your Imagination, Hal LaRey-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President, Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings, Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr., Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operater's Opera, Donald Novis-Dewa O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring, Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast, Tom Patricola	Nov. 11	20
No. 8—The Mild West, Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble, Mitchell and Durante	Dec. 2	23
No. 10—Around the Clock, Norma Terris-Four Eton Boys	Dec. 18	20
No. 11—Plana Crazy, Dorothy Lee-Arthur and Merton Havel	Dec. 23	22
No. 12—Kissing Time, Jane Fremaa-Georges Metaxa	Dec. 18	22
No. 13—A Little Girl with Big Ideas, Molly Picon	Jan. 26,'34	29
No. 14—Not Tonight, Josephine, Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34	21
No. 15—Picture Palace	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3,'34	17
No. 18—Silver Lining, Dorothy Stone	Mar. 17,'34	30
No. 19—Let's Play Post Office, Jean Sargent	Mar. 31,'34	21
No. 20—Story Conference, Lillian Roth	Apr. 7,'34	20
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	18
No. 22—Private Lessons, Hal LeRoy	May 5,'34	22
No. 23—Come Out of the Past, Lillian Roth	May 12,'34	30
LOONEY TUNES		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34	7
No. 4—Buddy the Gob	Jan. 13,'34	7
No. 5—Buddy and Towser	Feb. 24,'34	7
No. 6—Buddy's Garage		7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELODY MASTERS		
Hot from Petrograd, Dave Apollon and Orchestra	Sept. 2	10
Barber Shop Blues, Claude Hopkins and Band	Sept. 30	9
Rubinoff and Orchestra	Oct. 28	10
Eddie Duchin and Band	Nov. 25	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23	10
Jack Denny and Band	Jan. 20,'34	10
Mills Blue Rhythm Band	Feb. 17,'34	10
Vlacent Lopez	Mar. 17,'34	10
A Big City Fantasy, Phil Spitalny	Apr. 14,'34	1 rl.
Isham Jones	May 12,'34	10
Tia Hat Harmony, Abe Lyman		1 rl.
B. A. Wolfe		1 rl.
D. Mendoza and Vitaphone Band		1 rl.
MERRIE MELODIES		
I've Got to Sing a Torch Song	Sept. 23	7
Sitting on a Back Yard Fence	Dec. 16	7
Pettin' in the Park	Jan. 27,'34	7
Honeymoon Hotel (Cinecolor)	Feb. 17,'34	7
Beauty and the Beast (Cinecolor)		1 rl.
Those Were Wonderful Days		1 rl.
Going to Heaven on a Mule		1 rl.
PEPPER POT		
Walter Donaldson	Sept. 9	10
Admission 5s	Sept. 23	10
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	6
Notre Dame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Dec. 2	10
Little Miss Mischief	Dec. 6	10
Movie Memories	Dec. 30	9
The Tune Detective	Jan. 13,'34	9
Sigmund Spaeth		
Mississippi Suite	Jan. 27,'34	9
The Wreng Wrong Trail	Feb. 10,'34	10
Block and Sully		
Song Hits, with Roy Turk	Feb. 24,'34	11
Easy Aces, No. 2	Mar. 10,'34	10
Pure Feud	Apr. 21,'34	10
A Cabinet Meeting	Apr. 27,'34	10
Radio Ramblers		
Those Were the Days	May 5,'34	10
Radio Reels	May 19,'34	10
Jessel-Van Just Concentrate, Lulu McConnell		10
Charles Ahearn		1 rl.
Hollywood Newsreel		1 rl.
Radio Reel No. 2		1 rl.
Dad Minds the Baby		1 rl.
Bergen in At the Races		1 rl.
The Stolen Melody		1 rl.
Camera Spooks		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Exploring the Pacific	Sept. 16	10
Samoan Memories	Oct. 14	10
Heart of Paris	Nov. 11	9
Italy, the Old and the New	Dec. 9	1
Cannibal Islands	Jan. 6,'34	10
Spanish America	Feb. 3,'34	10
Jerusalem, the Holy City	Mar. 3,'34	10
Picturesque Siam	Mar. 31,'34	10
Slackers of the Jungle	Apr. 28,'34	10
East Indies	May 26,'34	10
Central America		1 rl.
Dark Africa		1 rl.
South Sea Islands		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles		
MASCOT		
Fighting with Kit Carson, Johnny Mack Brown-Noah Beery	July 6	20 (each)
Lost Jungle, The	Apr. 1,'34	28 (each)
Clyde Beatty		
Mystery Squadron, The	Oct. 23	20 (each)
Bob Steele		
Wolf Dog, The	Sept. 30	(each)
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		
PRINCIPAL		
Chandu		2 rls. (each)
Lost World		2 rls. (each)
Tarzan, the Fearless	Aug. 11	20 (each)
Buster Crabbe		
UNIVERSAL		
Gordon of Ghost City	Aug. 14	20 (each)
Buck Jones-Madge Bellamy		
Perils of Pauline	Nov. 8	20 (each)
Evalyn Knapp-Robert Allen		
Phantom of the Air	May 22	20 (each)
Tom Tyler-Gloria Shea		
Pirate Treasure	Jan. 29,'34	20 (each)
Richard Talmadge-Lucille Lund		
Vanishing Shadow, The	Apr. 23,'34	20 (each)
Onslow Stevens-Ada Ince		

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabasb Ave., Chicago.

FOR SALE—CHEAP ONE PACENT SOUND AND film equipment complete. E. C. EVANS, New Plaza Theatre, Milford, Dela.

PAIR SUPER MORELITE REFLECTOR LAMPS like new, $150.; enclosed electric rewinder, $25. Other equipment. MILLER, Lydia Gardens, Woodside, New York.

FOR SALE: 2 MELLAPHONE A. C. SOUNDheads, Webster amplifier, Racon speaker. Replaced by Western Electric. OPERA HOUSE, Rayne, La.

VISIT OUR PALATIAL SHOW ROOMS WHEN IN New York—meanwhile write for prices on reflector arcs, amplifiers, generators, chairs, rectifiers, anything. Ask for list. Trades taken. Tremendous savings. S. O. S. CORP., 1600 Broadway, New York.

PATRONIZE MONARCH'S SPECIAL BARGAIN counter: Rebuilt projectors, generators, rectifiers, reflector are lamps, Mazda lamphouses, screens, cbairs, lenses, portables, amplifiers, sound heads. All theatre equipment. Satisfactory trades completed. Expert projector repairing and service. Established 25 years. Free list. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BARGAINS! RECONDITIONED ARCTIC NU-AIR blowers, noiseless drives. Write for prices. SOUTHERN FAN COMPANY, Box 440, Atlanta, Ga.

REAL BUYS! REBUILT SIMPLEX MECHANisms, $135.00, complete macbine $175.00; Morelite de luxe rebuilt lamps, $125.00; Peerless, $175.00; Mazda lamps and transformers, $90 pair. Macbine parts at lowest prices. CROWN, 311 W. 44th St., New York.

POSITIONS WANTED

PROJECTIONIST, 8 YEARS' EXPERIENCE. Single. Go anywhere. BOX 384, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONISTS FURNISHED. H. S. I., P. O. Box 88, Station C, Los Angeles.

SOUND PROJECTIONIST, UNION, 15 YEARS' experience, wishes steady position preferably East. Good reference. BOX 382, MOTION PICTURE HERALD.

TECHNICAL BOOKS

"MIEHLINGS SOUND PROJECTION" FORMERly $6.00, now $1.49. All fundamentals of sound, profusely illustrated, wiring blue prints, cbarts. S. O. S. CORP., 1600 Broadway, New York.

"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

NEW EQUIPMENT

TRADE WITH "OLD RELIABLE MONARCH." Established 25 years. Most complete stock theatre equipment, sound accessories, supplies. Money saving prices. Our central location assures snappy service. Catalog free. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

WE HAVE MADE AN ANALYSIS OF THE sound head patent situation, based on a survey of the government patent office records, and are in a position to give you unbiased advice on your exact status at no cost. Write TRI-PHONIC, 19 Winchester St., Boston.

PRICES TALK SENSE HERE—PHOTOCELLS $4.81; carbons 60% off; tickets, misprints, rolls of 2,000, 15c; rectifier bulbs, 6 ampere, $5.37; 15 ampere $9.92; parts 32% off. Have you our catalog? S. O. S. CORP., 1600 Broadway, New York.

COMPLETE LINE OF BABY AND STANDARD spotlights, floodlights, electric stage effects at attractive prices. NEWTON, Inc., 253 West 14tb St., New York.

WANTED TO BUY

WANTED: USED SIMPLEX PROJECTORS FOR cash. State price wanted and serial number. BOX 378, MOTION PICTURE HERALD.

PROJECTION AND BOOTH EQUIPMENT, parts and accessories. Simplex mechanisms, arc lamps, rectifiers, generators, etc. Give full particulars. Spot cash. BOX 374, MOTION PICTURE HERALD.

WILL BUY USED THEATRE CHAIRS, PARTS, accessories, all kinds. Write GESCO, 2035 Charleston St., Chicago.

SOUND EQUIPMENT

"MORE VOLUME THAN WE'LL EVER USE!" writes Hardman, Regent Theatre, Blue Rapids, Kans. You are losing money every day you do without S. O. S. Wide Fidelity from $179.70 up. S. O. S. CORP., 1600 Broadway, New York.

SCREEN RESURFACING

WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK'S RE-NU SCREEN SURFACE CO., 823 S. Wabash Ave., Chicago.

BRUSHES AND SUPPLIES

THEATRE MANAGERS! SAVE 10 TO 50 PER cent on brusbes, cardboard, colors and other sign and poster needs. Simply cut out tbis ad, pin it to your letterhead and our big 80-page book will be mailed free of charge. DICK BLICK CO., Box 43, Galesburg, Ill.

THEATRES WANTED

WILL PAY UP TO $3,000.00 FOR THEATRE lease, Middlewest, under favorable conditions. BOX 380, MOTION PICTURE HERALD.

WANTED TO RENT SUBURBAN THEATRE with privilege to lease or buy. R. MUELLER, 1623 Bruce Ave., Cincinnati, Ohio.

WANTED TO LEASE THEATRE, MINIMUM population 8,000. BOX 385, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

NEW AND USED CHAIRS. ALL ACCESSORIES. Slip covers. Servastone for concrete floors. ALLIED SEATING CO., 358 W. 44th St., New York.

LIGHTEN YOUR LOAD QUICK — INSTALL S. O. S. Wide Fidelity sound, $179.70 up complete; soundheads, $49.50 up; unified control amplifier, $55.00 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

DRAPERY FABRICS, VELOURS, SATEENS, ETC. ASSOCIATED FABRICS, 723 Seventh Ave., New York.

COMPLETE BOOTH AND SOUND EQUIPMENT. New and rebuilt. Accessories and Supplies. Expert repair and servicing. Guaranteed quality. Unusual prices. Trades considered. EMPIRE THEATRE SUPPLY CORP., 334 W. 44th St., New York.

THEATRES

1,000 SEAT, LARGE OHIO CITY. COLORED PAtronage. Western Electric sound. **Long, cheap lease.** Big money maker. Sickness reason for selling. **$12,000** cash required. ALBERT GOLDMAN, Mallers Building, Chicago.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT and theatre advertising. **Big** opportunities for trained men. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Wasbington St., Elmira, N. Y.

THEATRE BROKERS

PROFITABLE SALES AND PURCHASES OF theatres quickly arranged. ALBERT GOLDMAN, 5 S. Wabash Ave., Chicago.

Used in 7 out of 8

American Pictures in

"1933's TEN BEST"

OF THE Ten Best Pictures of 1933 chosen in the *Film Daily's* poll, eight were American productions. Of those eight, seven were photographed on Eastman "Gray-Back." This is outstanding evidence of the acceptance enjoyed by Eastman Super-Sensitive Panchromatic Negative among cameramen and producers . . . and a signal tribute to the versatility and unfailingly high quality of the film itself. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*

Panchromatic Negative (Gray-Backed)

MELODIES IN SPRING



Paramount Pictures

PARAMOUNT PICTURES

MOTION PICTURE
HERALD
CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

INDEPENDENTS INCREASE NEW SEASON PRODUCT

Tentative plans call for 364 features, 58 more than were scheduled for this year; Total of 801 is contemplated

U. S. INSTITUTE ASKED FOR EDUCATIONAL FILMS

Direct Government action is urged to open up 700 million potential market for school pictures

ndustry Converging on Los Angeles for MPTOA Convention

Two Sections — Section One

L. 115, No. 2 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co. Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* APRIL 7, 1934

WELCOME TO HOLLYWOOD!

There's a warm and merry greeting waiting for M.P.T.O.A.



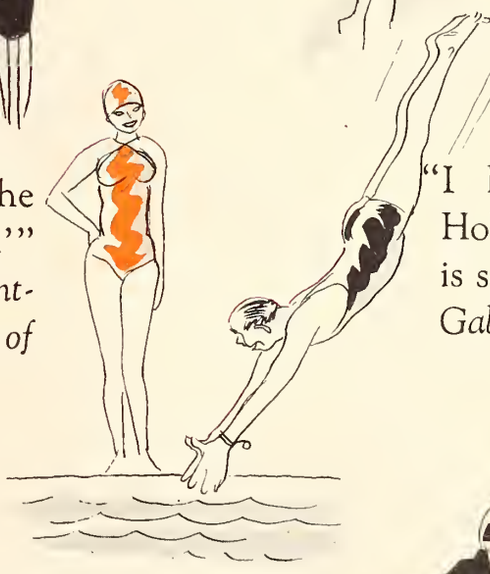
CONVENTION HIGHLIGHTS!



"Never mind the key to the City...give me 'RIPTIDE.'" (*Norma Shearer, Bob Montgomery in the sensation of 1934!*)



"Sure, I think your climate's great, but give me road-show hits like 'VIVA VILLA!'" (*Wallace Beery stars! It's another "Big Parade"!*)

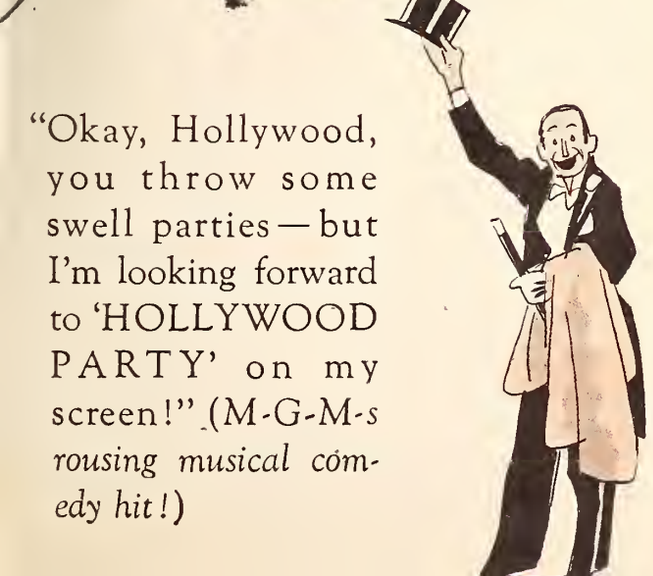


"I like your swimming pools, Hollywood, but 'MEN IN WHITE' is so good for my Box-Office." (*Clark Gable, Myrna Loy in a honey!*)





"Never mind the speeches, Mister, give us pictures like 'TARZAN AND HIS MATE.'" (*Johnny Weissmuller in a Big Show!*)



"Okay, Hollywood, you throw some swell parties—but I'm looking forward to 'HOLLYWOOD PARTY' on my screen!" (*M-G-M-s rousing musical comedy hit!*)



"The meeting is adjourned so we can all go over and see Joan Crawford in 'Sadie McKee.'" (*Good-bye "Dancing Lady" records!*)

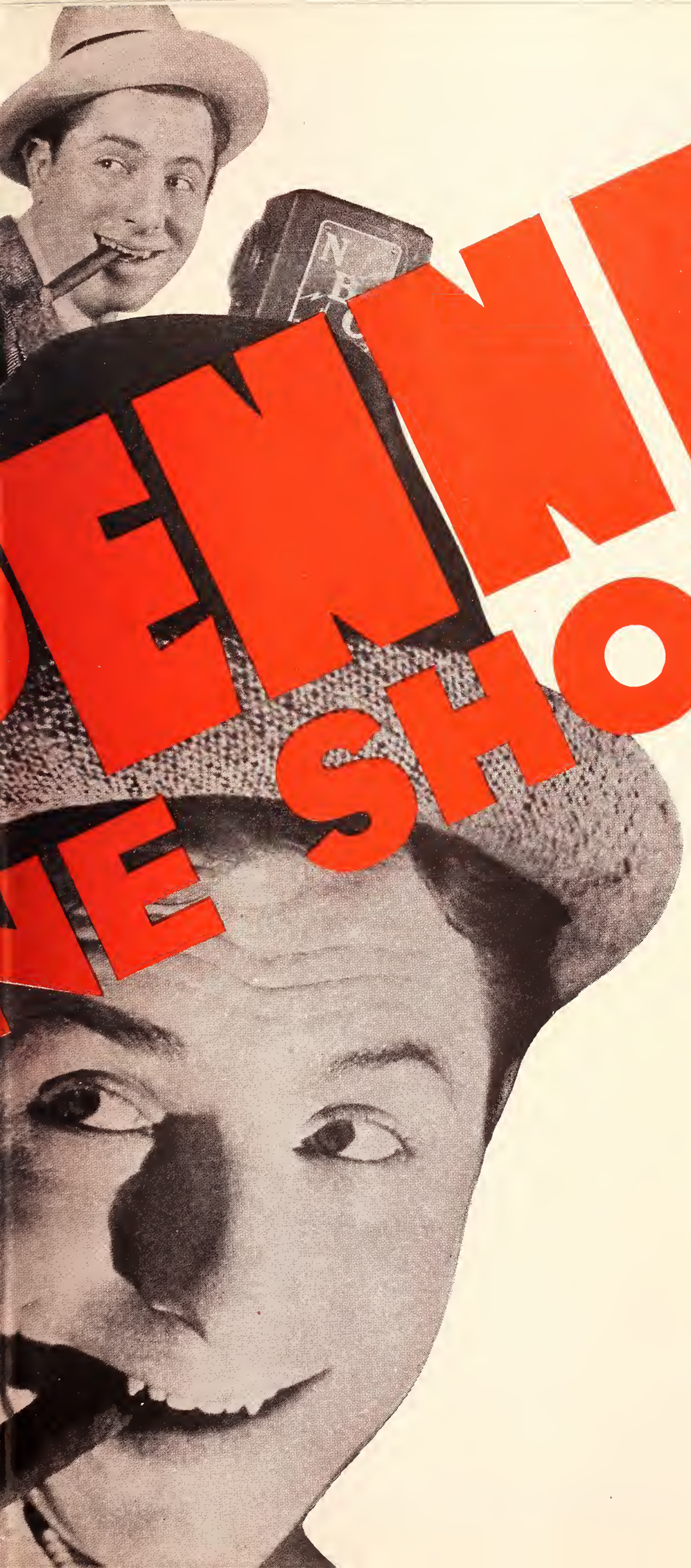
IT'S IN THE AIR!
SEE PAGE 15—

HERE HE IS, MEN!

The star every showman in the country has been clamoring to play! We don't have to sell you . . . You *know* he's the ace rage of radio today! As usual Warner Bros. scooped all others in introducing this new star months ago—and the draw of his Vitaphone Shorts has grown to panic proportions in recent test engagements. Therefore . . .

In response to unanimous exhibitor demand Warner Bros. will reissue





PENNER SHORTS

Four 2-Reelers—Three 1-Reelers.

To Be Released Week-After-Week Starting April 14th.

Apr. 14—*(2 Reels)*—**JOE PENNER** in **"GANGWAY"**

Apr. 21—*(1 Reel)*—**JOE PENNER** in **"MAKING GOOD"**

Apr. 28—*(2 Reels)*—**JOE PENNER** in **"YOU NASTY MAN"**
(Formerly "Here Prince")

May 5—*(1 Reel)*—**JOE PENNER** in **"SERVICE STRIPES"**

May 12—*(2 Reels)*—**JOE PENNER** in **"WHERE MEN ARE MEN"**

May 19—*(1 Reel)*—**JOE PENNER** in **"A STUTTERING ROMANCE"**

May 26—*(2 Reels)*—**JOE PENNER** in **"TOREADOR"**

Ask any exhibitor who's played Penner . . . He'll tell you the only way to bill him is equally with or above the feature!

Special new paper ready soon at your exchange!

Vitagraph, Inc., Distributors



sincere

HELEN TWELVETREES

Fulfilling a promise that was always hers... Helen Twelvetrees rises to her true powers in "All Men Are Enemies"... her first FOX picture. With compelling sincerity and depth...she portrays a girl caught in the overpowering magnetism of love... swept to the heights of ecstasy... torn by the despair of separation... plunged into misery and shame... tortured by doubts ...saved by faith and reunion. No severer test could face any actress... no artist could have triumphed more completely.

★ ★ ★ ★ FOX ★ PERSONALITIES ★ PARADE

APR -6 1934 ©CIB 223115

MOTION PICTURE HERALD

Vol. 115, No. 2 April 7, 1934

CHECKING ON TELEVISION

AMONG the periodic admonitions of our desk calendar is a notation to "check up on television." Every few months we do it with dutiful unenthusiasm. Now and then from certain quarters perhaps not too remote from considerations of the status of some quotations on the stock market there comes a gust of inferences that television, commercial television, is "just around the corner." There is also, from the same quarter, the implication that it will be important when the corner is turned.

Our latest approach was with an inquiry addressed to Mr. Merlin H. Aylesworth, of National Broadcasting Company and Radio Keith Orpheum, who can be considered to know.

"Three years ago," remarked Mr. Aylesworth, "I ventured to say that television was 'five years away.' I might just as well have said 'six, seven or eight.' So I'll say now that it is at least 'five years away now.'"

Mr. Aylesworth was talking of course in terms of television as the motion picture exhibitor might be interested in it, as a possible vehicle of competitive entertainment.

Examination of the physical facts tends to indicate that already such television as the public knows, produced by the scanning disc method, is obsolete, and that the new principles upon which the laboratories are now concentrating reveal nothing close at hand with which the public would be in any degree satisfied as pictorial presentation.

And if you like astronomic figures, consider that if the same public which is now equipped with some 17,000,000 radio sets were to go in for television on the same scale, it would be necessary to replace each radio set with a radio-picture machine costing between three and four hundred dollars—making a lovely minimum total of $5,100,000,000. That will take a lot of selling and a lot of expectancy of a very good show.

△ △ △

"ON THE SCREEN FOR THE SCREEN"

PARAMOUNT has just completed a one-reel exploitation picture entitled "The Stars of Tomorrow," done with rather more skill and taste than is presented by the usual standard of what may be called "trailer film." It has that element which is the essence of all good advertising, in that it is entertainment as well as "news about merchandise."

And this brings to mind again that often, but not loudly enough, reiterated notion of Mr. Will Hays that it would be well for the motion picture to concern itself with doing something "on the screen of the screen for the screen."

In this reel, the distribution of which is yet to be determined, Paramount presents an array of players of promise, including some not so promising and some who in all probability will be important box office tomorrow.

It is not immediately germane, but vastly amusing, to observe in this reel that Mr. Cecil Blount DeMille, doing a bit for his forthcoming "Cleopatra," proceeds also to demonstrate that the old maestro can steal a scene from a young actor. We left the projection room with a notion that Mr. DeMille would make as good a Caesar on the screen as he is off—with almost no make-up.

△ △ △

IF Mr. Harry Reichenbach were still extant one would be tempted to suspect that Miss Sally Rand's fan dance was evolved at the order of the opticians' national society. Eye strain is becoming a national curse—and the debate is not settled.

△ △ △

"RIGHTS" ON DILLINGER

AN advertisement* purporting to speak for Paramount gave notice that it was putting in process a story "derived entirely from the Dillinger story." The advertisement was calculated to warn other producers off. Not long thereafter Will H. Hays, as president of the Motion Picture Producers and Distributors of America, Inc., issued the positive statement that no picture based on the Dillinger case would be produced or distributed by any company belonging to the organization.

Now from Hollywood percolates the report of contemplated evasion under a new titling and treatment.

Meanwhile Mr. Charles Furthman, an author and criminologist, once upon a time attached to the office of the state's attorney in the hell-roaring city of Chicago, has given utterance to a plaint about "the same rights of free expression as those enjoyed by the newspapers."

To Mr. Furthman it may be pointed out that the possession of rights does not necessarily imply that their literal enforcement is discreet. For instance, under the law a pedestrian has the right to cross the Boston Post Road, or Broadway, at any moment he so desires. There are, however, times when it is best not to do so.

Those who believe in the principle of self-discipline for the industry as opposed to a super-imposed control from the outside have been cheered mightily by Mr. Hays' decision, and prayerful in the memory of "Sadie Thompson" that it does not "Rain" again.

* * *

** Paramount has subsequently issued a publicity disclaimer saying that the advertisement was "inserted in a Hollywood trade paper by an individual scenarist," . . . and that "the statements made by the advertiser were entirely false . . . " This disclaiming statement from Paramount was, however, issued under date of March 29, and subsequent to the ruling from Mr. Hays, whereas the advertisement appeared March 7.*

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK----

LOEW—POLI CONTROL

Until the fall, Loew will not assume active operation of the 18 theatres in the Poli New England circuit, over which it has exercised control for some time. Louis M. Sagal, present circuit operator, is expected to retain his post until the change. This week Nicholas Schenck will be named president of the circuit, David M. Bernstein, vice-president, and Leopold Friedman, secretary. . . .

ST. LOUIS REORGANIZATION

From the committee representing holders of $848,000 in second mortgage bonds on the Grand Central, Missouri and Ambassador theatres in St. Louis, have gone letters to all holders approving the proposed reorganization plan. Under the plan bonds would be replaced by stock in two companies to be formed. . . .

LOEW PERSONNEL

From the post of chief film buyer for the Greater New York end of the Loew circuit, David M. Loew has been advanced to head buyer for the entire group, taking over the duties of Joe Vogel, who will confine his activities to circuit operation.

SOUND DEVICE

Described by Columbia studio technicians as an electrical time-delay circuit, and designed to overcome the most serious faults of present systems, a new attachment for sound recording devices is to be tried on the forthcoming production, "One Night of Love." . . .

FILM MEN GUESTS

Film and theatre men of Kansas City were guests last week of the Women's City Club at the annual "appreciation" luncheon. The Club committee, of which Mrs. David Lyon is chairman, cooperates with the local industry in better film movements, including release of lists of worthy films. . . .

MGM CONSTRUCTION

A building containing stars' quarters, an administration structure, an emergency hospital, a dental office, a fire station, film storage vaults and larger commissary and casting offices are included in an MGM studio construction program, already started. . . .

SMPE ON AIR

Over a coast-to-coast hookup of the National Broadcasting Company will be broadcast the proceedings of the banquet of the Society of Motion Picture Engineers, in semi-annual convention at Atlantic City, April 25, when Sol A. Rosenblatt, deputy administrator, speaks. . . .

CLAIMS SUIT VICTORY

From United Artists last week came an announcement of a victory having been achieved in its defense of a suit brought by Wometco Theatres of Miami, which claimed it already had arranged playdates on "The House of Rothschild" when United Artists decided to roadshow the film at the State in Miami. . . .

RICHMOND COUNCIL

Under the local leadership of Mrs. Channing M. Ward, a movement is afoot in Richmond to establish a Motion Picture Forum, an outgrowth of the Reverend William Harrison Short's Motion Picture Research Council, campaigning against block booking. . . .

FILM EXHIBITION

The cinema importantly will have a place in the 19th Biennale, elaborate international exhibition of the arts to be held in Venice, Italy, from May to October. Cinema's division is dated August 1 to 20, at the Lido, with film representation from all countries, including the U. S. . . .

In This Issue

MPTOA Convention Program	Page 23
First list of delegates	Page 24
Roosevelt's message to MPTOA	Page 25
Legislative problems in six states	Page 26
Exhibitors consider fight against nation-wide unionizing campaign	Page 27
Independents plan increase of product for 1934-35	Page 9
National institute urged to open educational film market	Page 13
Ten per cent cancellation under code is assured exhibitors	Page 41
Oppression of "Little Man" charged at Darrow hearing	Page 43
Complaint forms for Grievance Boards	Page 42
U. S. loans asked to rehabilitate stage	Page 11

FEATURES

Editorial	Page 7
The Camera Reports	Page 39
J. C. Jenkins—His Colyum	Page 77
DeCasseres on Broadway Plays	Page 28
Asides and Interludes	Page 51
The Cutting Room	Page 68

DEPARTMENTS

What the Picture Did for Me	Page 79
Showmen's Reviews	Page 59
Managers' Round Table	Page 89
Technological	Page 69
Short Features on Broadway	Page 86
Chicago	Page 86
The Release Chart	Page 99
Box Office Receipts	Page 72
Productions in Work	Page 67
Classified Advertising	Page 104

CANADIAN CIRCUIT'S NET

Maintaining a sound condition, United Amusement Corporation, Canadian circuit operating 21 houses in and around Montreal, last week reported net profit of $47,675 for 1933, assets of $5,166,509 and working capital of $179,270. . . .

20TH IN LEGITIMATE

Going into action on a recently announced plan, 20th Century Pictures has arranged with A. H. Woods, Broadway producer, for the stage presentation of "The Red Cat," by Rudolph Lothar and Hans Adler, intended as the first of a series of Broadway legitimate offerings. . . .

CAMERA VETERAN

For 16 years cameraman on the same lot is the unique distinction of Harry Hallenberger, Paramount cinematographer, who has filmed more than 200 pictures, from "Captain Kidd" and "Johanna Enlists," starring Mary Pickford, to "Private Scandal," now in work. . . .

DE MILLE "BIG PICTURE"

As its "big picture" for next season Paramount plans a "Samson and Delilah" with Miriam Hopkins and Henry Wilcoxon in the title roles and Cecil B. DeMille as director. DeMille's current "Cleopatra," last year's "The Sign of the Cross" indicate at least one spectacle each year. . . .

"ROXY'S GANG"

When Samuel Lionel (Roxy) Rothafel opens at the New York Paramount late this week in a personal appearance engagement, numerous of his "Gang" will be with him, including Jan Peerce, Viola Philo, Beatrice Belkin, "Wee Willie" Robyn.

WAMPAS STARS

Named by WAMPAS, Hollywood, as 1934 Baby Stars are: Judith Arlen, Betty Bryson, Jean Carmen, Dorothy Drake, Jean Gale, Hazel Hayes, Ann Hovey, Lucille Lund, Lu Ann Meredith, Gigi Parrish, Jacqueline Wells, Katherine Williams, Helene Cohan. Alternates are: Jean Chatburn, Dorothy Grainger, Neoma Judge, Leonore Keefe, Mary Kornman, Irene Ware. B. P. Schulberg has signed the entire group for a film. [Picture in pictorial section.] . . .

A NEW DEAL

The Catamba theatre, Shelby, Ohio, has initiated a policy of differing admissions for what it terms Class A and Class B pictures. On Class A matinee price is 20 cents, evening price 30 cents. Class B films will bring 20 cents all day. . . .

INDEPENDENTS PLANNING LARGER FEATURE OUTPUT

Total of at Least 346 Tentatively Scheduled for 1934-35, Compared with 306 Planned in May Last Year, 289 in 1932

By FRED AYER

Independent production and distribution in 1934-35 is due for a boom, if tentative plans for the new season made known this week by a number of the leading independents become an actuality. Sales conventions and regional sales meetings later will crystalize these plans.

At least 346 features are tentatively scheduled for independents' programs for the next selling cycle, comparing with 306 tentatively set by the early part of last May, and 289 at approximately the same date in 1932. As in the case of the majors' plans for next season, reported in the March 31 issue, the 334 figure is subject to many probable changes before the new selling season.

Double Featuring Widespread

Whether the apparent spurt is due to the increasingly widespread double feature policy is problematical. Several of the independents are increasing their output of short subjects for 1934-35. However, with dual bills not prohibited under the motion picture code—no mention whatsoever of the practice being made—it seems obvious that independents are looking forward to a less restrained market for their 1934-35 product. In the first tentative draft of the code last summer was a clause providing that double featuring would be permissible except in localities where 75 per cent of the exhibitors voted against them. In the final code, however, all references to double bills had been dropped.

Approximately 7,000 theatres are playing double features, according to Edward Golden, Monogram sales director, who declared that some of the most frequent users are among those ostensibly opposing the policy. He said this indicates an increase of 2,000 double feature theatres in the past year.

Ben Goetz, vice-president of Consolidated Film Industries, said this week that just so long as "double and triple featuring continues," the outlook for those independents with whom Consolidated deals—Monogram, Liberty and Mascot—will continue good.

Moffitt Sees Advantages

A philosophical summation of the situation was made recently by John C. Moffitt, film commentator of the Kansas City *Star*, who found that dual programs bring to the screen pictures appealing to the discriminating "which otherwise might remain in the can."

"There are certain advantages to the double feature policy," said Mr. Moffitt, "when it is administered intelligently and where price is low. The moviegoer who desires a lot for his money gets it."

"On the other hand, the moviegoer who demands intelligent entertainment with finesse can get it. In most cities there are not enough of these people to make it pay to operate a theatre for them."

A few weeks ago there arose a "scare" over triple-featuring, both in New York and on the Coast, but Fox West Coast local managers, the most notable "offenders" in the case, were ordered by Charles P. Skouras to stop the practice.

Joseph Schenck's View

Another turn was given the situation by Joseph M. Schenck, president of United Artists, who arrived in New York from Hollywood this week. The independents, Mr. Schenck asserted, are flooding the market with inferior product at a time when overproduction already exists and are fostering double and triple billing, and therefore financial backing should not be made available to them, he said.

"While there is over-production," he said, "there is not enough meritorious product to permit two features on one bill."

Nevertheless, the outlook for the 1934-35 independent market looks brighter at this time than ever before.

Two of the largest independents in the business—Monogram and Majestic—were formed during the stress of the general depression, and weathered conditions to a point where their annual production budgets are placed above $1,000,000. Liberty Pictures, formed within the past year, says it is contemplating a 1934-35 production schedule comprising eight Class "A" pictures at an average negative cost above $100,000.

A comparison of the product for 1934-35 of those distributors and producers, majors and independents, who have tentatively completed releasing plans to date, shows 783 features as against 672 tentatively set last year at this time for the current schedules.

1932-33		1933-34		1934-35	
Features	Shorts	Features	Shorts	Features	Shorts
*397	719	366	760	437	?
†289	99	306	194	346	?

*Majors.
†Independents.

The increase, gradual and steady, in the programs of the various independent companies over these three seasons is clearly indicated.

Tentative plans of eight independents call for 234 short subjects, including serials and two and three-reelers. This contrasts with a total of only 194 from a great many more independents last year at this time.

Higher Admissions Contemplated

With these tentative plans currently being made known, admission prices are a subject of controversy. The fixing of a 20-cent minimum admission, either by contract provision or other means, was held by New York sales executives this week to have been given legal authorization by the ruling handed down Saturday by Federal Judge John Knox in New York which upheld price-fixing under the NRA code for the cleaning and dyeing industry. Several distribution companies are considering a 20-cent minimum in new season contracts.

There has been a marked increase in the number of 10 cent admissions, but distributors now feel that with general business improving, a 20-cent minimum would meet little public resistance.

Allied of Michigan is sponsoring a plan to raise admission prices in every theatre in Detroit, and according to H. M. Richey, president, the 125 wherein the new scales are now in effect have seen no difference in attendance.

American film companies operating in Great Britain will be required to produce or acquire approximately 25 more British-made pictures this year than last, under the two and one-half per cent film quota increase which went into effect to distributors in England on Sunday.

A company listing of independents' tentative plans for 1934-35, together with additional plans of the larger companies, follows:

All-Star

Chester Erskin, producing at the Biograph Studios in New York, tentatively schedules eight features for 1934-35. All-Star is producing two features currently—"Midnight," already released, and "Frankie and Johnnie."

▽

Amity

Amity Pictures Corp., Ltd., will produce 12 full length features in 1934-35, as against seven currently. The short subjects, it is expected, will at least approximate the current program of 17 subjects.

▽

Amkino

Fifteen features are set for 1934-35, while 25 were scheduled currently. A departure contemplated is several short features.

▽

Artclass

Artclass will have 20 features on its 1934-35

(*Continued on following page*)

PARAMOUNT SETS CONVENTION DATE

As Monogram launched the season of sales conventions this week at Atlantic City, Paramount became the first of the major companies to announce the date of its annual sales meeting, to be held June 18-20 *at the Ambassador Hotel, Los Angeles. District managers will gather at the Edgewater Beach Hotel, Chicago, on April* 21 *and* 22, *to determine* 1934-35 *sales policies.*

Use of Double Bills Increased, Yet Several Independents Say They'll Make More Short Product Than Last Season

PRODUCT PLANS OF INDEPENDENTS

(Continued from preceding page)

program in addition to 24 featurettes. Currently the company is releasing 15 features and no short subjects.

▽

Auten

Capt. Harold Auten has no plans as yet for the new season. For the current season he has 10 features and two short subjects.

▽

Capital Film Exchange

Capitol probably will distribute at least 18 features in 1934-35, the same number as currently. The exchange now is distributing three 3-reel subjects.

▽

Chesterfield

Tentatively George Batcheller's company has set 12 features for the new season, comparing with 18 currently, of which nine are Chesterfield productions and nine Invincible. Next season's program will be Chesterfield exclusively.

▽

DuWorld

Sixteen features and 13 short subjects are set for 1934-35 release as against eight features and five short subjects for 1933-34.

▽

First Division

First Division will distribute between 40 and 52 features during 1934-35, including Monogram's output. Currently the exchange has 52 features.

▽

Freuler

Tentatively about 16 features are set for 1934-35, while 24 were scheduled for 1933-34.

▽

Gaumont British

About three-fourths of Gaumont-British production output, tentatively set at 36 for 1934-35, will be distributed in this country next season, or about 27. Currently, 18 are being released—six through Fox, two by Universal and 10 outright.

▽

Helber

Phil Meyer anticipates doubling his output for 1934-35, with 24 features. He expects a definite short subject program next season.

▽

J. H. Hoffberg

Five features are set tentatively on the 1934-35 schedule in addition to 24 one-reel shorts. Seven features and 18 one-reelers and 14 two-reelers are on the current schedule.

▽

Imperial Distributing

Eight society melodramas and eight action melodramas will be distributed by Imperial during 1934-35, also 13 one-reel subjects in color; 13 "spicy Silhouettes"; eight 3-reel westerns; 12 two-reel dog pictures; six one-reel novelettes, and 13 one-reel Edgar Guest poems. There are eight features on the 1933-34 program and the short subject program was the same as for next season.

▽

Jewish Talking Pictures

No plans have been set for 1934-35. Four features are being produced currently.

▽

Kinematrade

At least 35 features and 24 short subjects will be released in 1934-35, including several foreign language pictures. Twenty-three features and 20 shorts are on this season's schedule.

▽

Krellberg

Samuel Krellberg, president of Amusement Securities Corp., will finance production of six melodramas, two serials and four dog features.

▽

Liberty

Budd Rogers' recently organized company will produce eight Class "A" features for 1934-35 release. These include "Cheaters," with Bill Boyd, Dorothy Mackaill and June Collyer; "When Strangers Meet," with Richard Cromwell and Arline Judge; "Take the Stand," with Jack La Rue, Thelma Todd and Leslie Fenton; "School for Girls," "Without Children" and "Two Heads on a Pillow." Two productions completed are "The Mad Honeymoon," with Marian Nixon and Neil Hamilton, and "No Answer," from Damon Runyon's "The Big Mitten."

▽

Lyons

Hal Lyons has completed the first of 12 two-reel featurettes on lives of famous Americans, for distribution in 1934-35, the first being based on the life of Theodore Roosevelt.

▽

Majestic

No definite program has been set for 1934-35, although the company has set its new season production budget at $1,000,000. Tentatively, it is expected that 12 features, at an average negative cost of $60,000, will comprise the new season schedule. Currently the company is releasing 14 Majestic productions, four Mascot serials and three 3-reel subjects.

▽

Mascot

Mascot will have 12 features on its 1934-35 program as compared with but one currently. Four serials of 12 episodes each, as currently, will comprise the short subject schedule.

▽

Mayfair

Mayfair plans 12 features for 1934-35. It is releasing 12 this season.

▽

Monogram

Monogram, as announced last week, is contemplating 20 feature Class "A" dramas for 1934-35. This number may be raised to 28 with addition of eight westerns. Currently the company has 28 features.

▽

Powers (Celebrity)

Twenty-four short subjects will be on P. A. Powers' Celebrity schedule for 1934-35. Currently the company is releasing 18 subjects, including the ComiColor Cartoon series.

▽

Principal

About 14 features and two serials will comprise the 1934-35 program. Currently one feature and 12 short subjects are being released.

▽

Showcraft Pictures

This new company will produce 18 features for 1934-35 and 24 annually thereafter. Distribution is through franchise holders. The company is presided over by Louis J. Baum, and Adolph Poilak is sales manager.

▽

Showmen's Pictures

Dave Mountan's company is planning 12 features in addition to two special exploitation features for 1934-35. Fifteen features are on the 1933-34 schedule.

▽

State Rights

It has been impossible to determine at this time what films will be released through the state rights system next season. Film Exchange, Inc., has set two features and 12 short subjects for 1934-35 distribution and Beacon Films one.

▽

New Plans of Major Companies

Announcements made by major companies during the week include the plan of Columbia Pictures to start a stock company of 12 players, who will be kept busy throughout next season. Those signed thus far include Richard Heming, Arthur Rankin, Geneva Mitchell and Patricia Caron. William Perlberg, studio casting director, is in charge.

Winfield Sheehan said this week there would be no summer shutdown at either the old Fox studios or the Westwood plant.

Paramount will reduce its 1934-35 short subject program appreciably. The schedule will be definitely set next month, according to Lou Diamond, in charge of this branch. Included will probably be the Paramount Pictorials, the Headliners series, Screen Souvenirs and the Max Fleischer cartoons.

Paramount also announced its first two features starring Lee Tracy will be "A Son Comes Home," an original, and "One Woman," with Miriam Hopkins opposite. The company will take fourteen features for release this year from British producers.

Nine features will go into production at the RKO Radio studios this month.

Douglas Fairbanks announced in London he will make a series of pictures in England for London Films, with distribution probably through United Artists.

Eddie Cantor's next for Samuel Goldwyn will be "The Treasure Hunt," with Ethel Merman, Broadway "torch" singer, opposite.

20th Century's 1934-35 program will be discussed in New York at an early series of conferences between Joseph M. Schenck and Darryl Zanuck.

Vitaphone plans no reduction of its short subject schedule next season. This season's program includes 130 one- and two-reelers, including 13 "Looney Tunes" and 13 "Merrie Melody" cartoons.

CHURCH SERVICE TIMED FOR FILMS

Having "fully convinced" the local clergy and the city board of Grant City, Mo., that "it is far better for the young folks to see a show in their own town" on Sunday than to drive miles for the purpose, theatres of the city are now exhibiting their wares on Sunday evenings.

With the performance beginning each Sunday evening at 8:30, ministers, it is reported by Robert O. Robison of the Grant theatre, are announcing their sermons in a manner to indicate that the service has been arranged to permit those attending to leave in time to "see the show."

WASHINGTON CONSIDERING LOANS OF SIX MILLIONS TO REVIVE THE STAGE

System of National Theatres Sought to Serve as Stimulus for Unemployment and To Rehabilitate the "Road"

The "road,"—onetime lifeblood of legitimate theatrical endeavor in the field, where the average manager was almost certain of substantial profits—is virtually on its last legs. For more than five years this branch of the theatre rapidly has been approaching its present stage of decadence to a point where theatrical interests are now turning to the Federal Government for financial assistance in a last desperate effort to resuscitate an historic enterprise, which is conceded, even by some of the theatre's most reluctant impresarios, to be "dying on its feet."

At this time requests for loans totaling more than $6,000,000 are in the hands of the government's financial agencies at Washington, with requests for at least $1,000,000 sent direct to the White House. Bernard Levey, president of the Theatrical Finance Corp., is seeking a loan of $5,000,000 through the Reconstruction Finance Corp., to revive roadshows.

Actors Seek $3,000,000 Subsidy

At the same time, a government subsidy of $3,000,000 to put actors in vaudeville and its allied fields to work, was being sought by the American Federation of Actors, a new union which now has been granted jurisdiction by the American Federation of Labor over the vaudeville and outdoor fields. The plan was proposed by Ralph Whitehead, executive secretary of the AFA, and was put directly in the hands of President Roosevelt. It calls for the establishment of an AFA Relief Employment Bureau to employ vaudeville units to play not only hospitals and government institutions, but also in theatres now dark. It is proposed that a national circuit of such theatres be created, with the Hippodrome in New York as a base of operations.

See Stimulus to Road

The request for $1,000,000 now in the hands of President Roosevelt was made by William H. Charlton, head of the radio and editorial division of the National Recovery Administration, as a means of setting up a National Theatre organization, which would not be only "an art theatre, but of a sound commercial venture," pooling failures with hits and showing profit on the whole, "the premise being," according to the plan of organization drawn up by Herman Gantvoort, producer, "that if all plays currently produced by men of experience on Broadway in one season were pooled, they would show a handsome profit."

The $5,000,000 asked of the RFC by Mr. Levey's Theatrical Finance Corp. would be used in a concentrated effort to bring back the status of the "road" to something approximately its "palmier days." No specific plan has as yet been worked out by Mr. Levey's interests for presentation to the RFC in order to justify the loan.

It is the belief of many New York managers and actor-managers that "National Theatres" throughout the country would serve not only to alleviate unemployment in the profession but also as a definite stimulus to the road and to stock companies. The plan is said to have met the enthusiastic approval of such managers as Arthur Hopkins, Brock Pemberton, Eddie Dowling, and others.

> About eight years ago a roadshow route sheet which sent a company into 150 cities and towns was a common occurrence. Today the record tour for two years is 17 weeks, held by the Theatre Guild's "Biography," starring Ina Claire.

According to this plan a producer would submit a play and probable budget to two advisory boards, one composed of actors and producers, and the other of prominent citizens. The members would read the play individually and discuss it at a general meeting. If the play is accepted, the producer automatically would become a member of the production board.

All profits above operating expenses on each play would be returned to the revolving fund, which would be maintained at a minimum of $1,000,000. The government loan would be repaid with interest, and Mr. Gantvoort said last week he believed this could be accomplished within two years.

Under such a set-up, which would have its inception in New York, similarly subsidized national theatres would quickly spring up in key cities throughout the country.

Hopkins Points to England's Policy

"Whether this plan goes through or not," said Arthur Hopkins this week, "it is the first concrete step in an agitation for governmental subsidy of the theatre. This country is the only one in the world except England, that has yet to take some hand toward subsidizing the theatre.

"There is no question in my mind that sooner or later the government will take an active interest in the theatre. I think the theatre will pass definitely into a government thing, because the commercial theatre, so far as I can see, is dead."

The reasons for the present state of affairs "on the road," with stock companies and, until the past season when the New York stage came ahead with a series of "smash hits" in New York's Broadway itself, have been centered chiefly around the motion picture as a competitor. Stock companies were found to have dropped from 219 in 1927 to but 22 currently, while the Broadway stage during three seasons prior to 1934 coasted downhill with similar startling rapidity.

Faulty Judgment Cited

Although some managers declared this week that the poor judgment of their fellow producers during more prosperous times in sending out third and fourth rate road companies has had much to do with the decline in theatre attendance on the road, motion picture competition, and especially the competitive angle of advance film publicity, is charged with being more directly responsible for what the managers describe as "shocking conditions" on the road today. For example, they point out, a film company has the time, money and facilities for building up an unknown player for as long a period as two years until the entire country is saturated with knowledge of his personal and histrionic career, whereas the roadshow manager is limited to a two-week maximum of advance publicity for the identical build-up.

Then, too, the competition offered by the comparatively low admission prices of motion picture theatres in the recent days of depression has helped in the downward trend of legitimate theatre attendance. Even prior to the depression, potential audiences in the field were fast becoming educated to the lower admissions of the motion picture theatres for their entertainment. This factor, of course, came into existence immediately sound pictures were established as practical entertainment.

The "road" had been "dying on its feet" for some years before the advent of sound, but the actual advent of talking pictures served in a large measure to further its moribundity.

Revolving Fund of $1,000,000 Would Be Maintained; Pictures Blamed for present Depressed Plight of the Stage

The Decline, in Figures

Eight or nine years ago a route sheet which sent a company into 150 cities and towns was a common occurrence. To be sure, the managers point out, many such routings often called for split weeks—three days in one city and three in the next—but a good play was almost always assured of at least 35 weeks on the road.

Today a two-year record is held by the New York Theatre Guild's tour of "Biography," which recently finished a 17-week roadshowing. The "Biography" tour, however, was a straight roadshow, and the Guild probably does not take into account its *repertoire* tours, especially those of Alfred Lunt and Lynn Fontanne, which often play for more than one week in key cities like Chicago, Boston, Detroit, Milwaukee and Cleveland.

New York's roadshow managers vitriolically blame some of their colleagues for sending out second rate companies in more prosperous times and classifying them as an "original company direct from —— weeks on Broadway." This practice, they assert, has destroyed a tradition of excellent productions, maintained for years by first class road companies and has been a large contributing factor to the decline in attendance. Most of these companies were not even second rate. "Seventh rate would be nearer the mark," one manager said.

Thus New York has become the theatrical

(Continued on page 14, column 1)

PUBLIC PRESS APPLAUDS HAYS DILLINGER RULING

Never before in the years of his association with the motion picture has Mr. Will Hays so neatly rung the bell of public and press approval as in his ruling against the production of a story based upon the escapades of Dillinger-the-Outlaw.

The editorial pages of the daily press across the land from metropolis to hamlet are recording their cheers. The zeal of their expression tends to suggest that they have been looking for something of the sort, hungering for it, for a long time.

There has long been much talk of self-discipline for the motion picture industry, more particularly with reference to subject matter and treatment in dramatic production. Usually such of this interior discipline as is applied is by steps and of a nature that does not attain publicity, perhaps just as well. But in this rare instance in which the public gesture was made the public has approved.—TERRY RAMSAYE.

Troy, N. Y., Times:
"Will Hays . . . deserves the applause of Americans."

Albany, N. Y., News:
"Give Mr. Hays . . . credit for stopping production of this kind of stuff."

Hudson, N. Y., Register:
"Mr. Hay's decision . . . is admirable."

Long Branch, N. J., Record:
"Mr. Hays is a little hasty in this respect. . . . Much good could be done with a picture of this kind as well as much harm."

Meadville, Pa., Tribune-Republican:
"Will Hays, the man who tells 'em what to do and how to do it, is to be commended for the stand he took."

Philadelphia Bulletin:
"Will Hays is right."

Uniontown, Pa., News-Standard:
"Will Hays has put his foot down . . . and the public will applaud his position."

Erie, Pa., Dispatch-Herald:
"Mr. Hays deserves acknowledgements and thanks. . . . That Mr. Hays had to act is evidence of the persistence of at least one producer who is hopelessly behind the times. . . ."

Waterbury, Conn., American:
"Mr. Hays . . . spoke with unimpeachably sound discretion."

Northampton, Mass., Hampshire Gazette:
"The action of Mr. Hays in the Dillinger matter is a good beginning."

Woonsocket, R. I., Call:
"Hays' action should be accepted as being for the common good . . . even though belated."

Detroit, Mich., Free Press:
"O. K. Mr. Hays."

Grand Rapids, Mich., Herald:
"Will Hays' proscription . . . is a belated but welcome recognition of the need for curbing gangster pictures."

Newport, R. I., News:
"Will Hays . . . has done one thing that meets universal approval of motion picture goers."

Chattanooga, Tenn., News:
"We are glad this particular hoodlum is not to be canonized by the cinema and turned into a hero of American boyhood."

Columbus, Ohio, State Journal:
"The action of Will Hays . . . was timely."

Brattleboro, Vt., Reformer:
"One of the most sensible moves in the world of moving pictures is that of Will Hays. . . . We hope he will feel the same way about Mrs. Norma Millen . . . in case she heads for Hollywood."

Oakland, Cal., Tribune:
"The order is to be applauded."

Binghampton, N. Y., Press:
"Will Hays and the motion picture industry will be congratulated. . . . The newspapers of the country might do well to follow the same general line of thought."

Williamsport, Pa., Gazette-Bulletin:
"The motion picture industry gained a big moral victory last week when Will Hays turned the stop signal. . . . He is to be commended."

Raleigh, N. C., Times:
"It is possible to give whole-hearted support to the ruling."

Chattanooga, Tenn., News:
"'We, the Civitan Club of Chattanooga, indorse the position Mr. Hays has taken' . . ."

Indianapolis, Ind., News:
"Directors of the May Wright Sewall Indiana Council of Women passed a resolution commending Mr. Hays . . . for his stand."

Indianapolis, Ind., News:
"The decision reflects the feelings of the people throughout the nation."

Hays Leaves for Coast

Will Hays, president of the Motion Picture Producers and Distributors of America, left New York Wednesday night for Hollywood, where he will address the MPTOA convention and confer with production executives.



RICHARD A. ROWLAND

Rowland Associate Producer at Radio

Richard A. Rowland, on Tuesday, signed a contract to become an associate producer for RKO Radio, and immediately announced he would leave Hollywood for New York to look for suitable story material for production.

Attention Turned to Films

Mr. Rowland's first contact with the amusement industry came in his boyhood when on the demise of his father he fell heir to the assets and problems of the Pittsburgh Calcium Light Company, which supplied the "limelights" of the region. The inventions of Thomas A. Edison resulted in an electrolytic method of producing oxygen for the calcium lamps and by whimsy turned the attention of Rowland to the motion picture, another Edison invention, as merchandise with which to keep his concern in business.

The Pittsburgh Calcium Light Company became in effect a system of motion picture exchanges. In 1910, after the formation of the Motion Picture Patents Company by Jeremiah J. Kennedy, and associates, Mr. Rowland sold his exchange to the Patent's company's marketing subsidiary, the General Film Company, and thereupon became interested in various "independent" motion picture projects.

Made "The Four Horsemen"

In 1915 Mr. Rowland launched Metro Pictures Corporation. Metro's first important player was Mary Miles Minter. Among others were Olga Petrova and Alla Nazimova. The most pretentious production of the concern was "The Four Horsemen of the Apocalypse," the story of which Mr. Rowland purchased, unread, when he discovered an advertisement in the New York *Times* announcing the forty-first printing of the novel. While this picture was in the making, Metro was purchased by Marcus Loew to safeguard his theatres in a film price controversy with his old friend and rival, Adolph Zukor of Famous Players Lasky Corporation.

In 1921 Mr. Rowland joined First National as general manager at $5,000 a week. In 1931 he joined Fox Film Corporation and subsequently became a vice-president and New York production executive. Early in 1933 Mr. Rowland resigned his Fox connection.

ASK U. S. SCHOOL FILM INSTITUTE; POSSIBLE $700,000,000 MARKET

Institute Sponsored and Conducted by Government Is Proposed to Break Deadlock of Producers and Makers

By JAMES P. CUNNINGHAM

One hundred leading educators and non-theatrical motion picture authorities have concluded that a strong national films institute is needed in the United States, to be sponsored and conducted by the federal government, in order to effect widespread development of the educational film as a medium of instruction in all classes of educational institutions.

Such a development, they are convinced, would eventually strengthen the present weak and obsolete frame of the educational and non-theatrical film industry from a $70,000,000 structure to one worth $700,000,000.

The entire situation has been the subject of exhaustive study by the Office of Education of the Department of the Interior, at Washington. The results, compiled by Cline M. Koon, senior specialist of the Visual Education Department, in cooperation with the country's leading educators and non-theatrical film authorities, will be read at the international congress on educational cinematography, to be held in Rome, starting April 19, where 600 representatives of 60 nations will study the screen's educational potentialities in the world today.

Recommendation will be made that the League of Nations call another international congress to standardize the plans presented at Rome.

Milliken Among Delegates

The State Department at Washington last week appointed six American delegates to the Rome conference, as follows: Paul B. Mann, head of the biology department, Evander Childs High School, New York; C. F. Hoban, Pennsylvania Department of Public Instruction; W. W. Charters, director, Bureau of Educational Research, Ohio State University; Cline M. Koon, senior specialist, Visual Education Department, Office of Education, Department of the Interior; Frederick L. Devereaux, Electrical Research Products; Carl E. Milliken, secretary, Motion Picture Producers and Distributors of America.

It is generally known that the leading equipment manufacturers have been quietly campaigning to make the educators of the country screen-minded, and while their efforts were suspended temporarily about two years ago in the general business situation, they now are looking forward again to the opening of this vast market.

Widespread use of motion pictures as a teaching medium probably would not mean much, tangibly, to the motion picture industry as it is now constituted. Their production probably would be placed in the hands of specialists, and not in the regular production plants of Hollywood or New York. The raw stock field, film laboratories, manufacturers of scientific school equipment and projection and screen interests would benefit most.

Nor would such films line up as competition to the regular exhibitor. On the contrary, the plan's sponsors felt that school films would make the young student mind more screen conscious.

Would Break Deadlock

The report of the United States Department of the Interior says that the motion picture is "potentially one of the chief contributions of science to education—if not the chief—but it is not being fully utilized."

The basic reason for such a governmental educational films subsidy, they say, is to break the deadlock, existing in private industry, over the fact that producers say they cannot afford to make such films until a sufficient number of non-theatrical projectors are installed, while the equipment manufacturers blame the lack of a nationwide comprehensive library of suitable films.

In addition, the educators report that such a federal subsidy is necessary because of the lack of uniform standards of equipment and films. Films in use range from 9 mm. to 35 mm., projected through many types of silent projectors and also both sound-on-film and on disc.

Various experimental projects show, according to the report, that 2,000 pupils in 31 schools in 19 states are now engaged in a single test to determine whether their English studies are improved more from the screen than from the usual book material. Preliminary reports indicate high school boys and girls are making greater strides in English from selected films picked for the experiment than from the books. The child retains two-thirds as much as the adult from his attendance at regular theatres, it was said.

35 Companies Making Films

More than 35 commercial companies now produce educational and non-theatrical films, and nearly 200 companies and educational and civic units distribute them. Most films are silent, although the demand for sound reels is growing. Virtually all the 16 mm. stock is made on safety film. Because of the illegality of running nitrate films in schools in many places without regular theatrical projection booths, there is a movement afoot to convert all 35 mm. film into safety stock wherever used as an educational medium.

Educational subjects usually run from 100 to 400 feet.

The report recommends the use of commercial sponsored reels, provided they are instructional, technically or otherwise, and do not contain any obvious advertising.

1,350 Churches Interested

The Religious Motion Picture Foundation—created and financed by the Harmon Foundation, is producing religious pictures and has 1,350 interested churches. These films are intended not only for basic religious education, but also for Sunday night services.

The report mentions the work of the Federal Council of Churches in organizing church film councils.

In explaining the need for a strong national federal films institute, the educators pointed out that its first duties should be to assemble, edit, classify, publicize and catalogue all non-theatrical and educational film material in existence, to set up a convenient and economical distribution system, and to stimulate production.

National life or historical developments are depicted in 50 regular theatrical releases annually. Mentioned were: "Wild Boys of the Road," "Alexander Hamilton" and others. The newsreels were cited as being the most constant and significant medium in this patriotic movement.

It was asserted, however, that "a considerable number of motion pictures are released each year that have an undesirable effect on national ideals and good citizenship."

The Government's investigation indicated that with business changes pointing toward more leisure for workers, there is developing an unlimited field for high grade, professional type films on vocational training. "The film is particularly well suited for teaching how technical work is done," they said.

There is a growing tendency in this country to produce pictures dealing with international topics of interest to Europe as well as America, said the report.

Mere labeling of outworn or outmoded theatrical short subjects as educational does not fit them for classroom use, warned the Department of the Interior, though agreeing that proper re-editing would make much of the newsreels and short feature films valuable to the teacher. It was said this procedure also offers much promise with some full-length features.

Use of 35 mm. Increasing

Although the silent 16 mm. type of projector is still the most commonly used in classrooms, 35 mm. are generally used in school auditoriums or in large assembly rooms. Only within the last two or three years has sound apparatus been purchased to any extent for school use.

There is no longer any necessity to provide a special darkened visual education room for the showing of educational films.

A typical experiment, conducted in Pennsylvania, showed only 11 per cent of teachers knew

(*Continued on page 14, column 3*)

U. S. AID URGED FOR EDUCATIONAL FILMS

Leading educators of the country declare that a national films institute, sponsored and conducted by the federal government, is necessary for the successful development of the educational motion picture. Reasons are: (1) to break the deadlock between equipment manufacturers and producers as to which group should take the initiative in launching the development, and (2) in order to effect a uniform standard of equipment and films now in use.

The immediate duties recommended by the educators for such a federal educational films institute should be:

1. Assemble, edit, classify, publicize and catalogue all non-theatrical and educational film material in existence.

2. Set up a convenient and economical distribution system.

3. Stimulate the production and effective utilization of educational films.

600 Delegates of 60 Nations Will Study Screen's Educational Field in Rome, April 16; Six Represent United States

LOANS FOR STAGE ASKED

(Continued from page 11)

center of America to the exclusion of the rest of the country, as Katharine Cornell recently pointed out. Incidentally, Miss Cornell's tours during the past five years have been outstanding for their drawing power. Such a condition, however, did not exist before the war, when a number of cities produced not only old plays, but new ones as well, acting as a stimulus to the success of touring companies. As the development of roadshows became more apparent, only the larger cities like Boston, Philadelphia, Chicago, Los Angeles and San Francisco continued to stage their own productions.

"Now this activity to all practical intent and purpose is confined to Broadway," Miss Cornell said. "This is not healthy for the theatre, for concentration of this kind not only lessens the excitement and interest the stage can exert upon the public at large, but it restricts the nature of the plays, written, produced and acted."

Miss Cornell also considers the radio as an important competitive factor to roadshows. Other New York managers said that radio entertainment could be of only secondary interest in localities where "good plays are supported." The actress-manager, however, concedes that the entire nation now receives its chief entertainment from the radio and the motion picture.

The "American Theatre"

Historically speaking, the road in American theatrical annals might justifiably be called the "American Theatre" more than any other branch of the amusement world. Rich in a tradition of names and plays, it built up personalities known to men and women from coast to coast. One-night stands, Shakespearean *repertoire,* tent shows and Chautauquas all contributed their bits to the creation of national interest and support of the road. Joseph Jefferson, Sarah Bernhardt, Lillian Russell, Sir Henry Irving, William Faversham and Sir Johnston Forbes-Robertson, in addition to scores of others, drew audiences from villages and hamlets into the nearest large town.

Today, the name of Eva Le Gallienne, a contemporary roadshow manageress, is hardly better known than that of Joe Jefferson.

Project Begun in November

Roadshow managers are not discouraged, however, or if they are, they attempt to conceal it. An example of what is being done to try to bolster up conditions on the road is seen in Kansas City. Writing off a reported loss of $15,000 in nine weeks, an ambitious attempt to revive the road in five middle western cities recently met with complete failure. The attempt was made, nevertheless, and while it was not given as the official reason for its failure, motion picture competition was generally credited with causing the sudden termination of the season and cancellation of bookings.

The project, begun early in November, and described in one of the articles in this series appearing in the January 13th issue of Motion Picture Herald, involved a combination roadshow and stock company circuit comprising Kansas City, Cincinnati, Indianapolis, Louisville and St. Louis. Arthur M. Oberfelder, Denver producer and chief factor in the movement, expected to revive popular interest in the legitimate theatre by presenting Broadway plays with well known casts at prices ranging from 35 cents to $1. Productions were cast in New York and played a week's engagement in each city on the circuit. After completion of the five-city tour, the company went back to Denver, the main base, to rehearse a new production, while another company started with another play.

The policy failed to hold up. Despite the low prices, the attractions drew small crowds after the first two or three weeks. The circuit is reported to have shown a reasonable profit at the Shubert in Kansas City, but lost in all other cities. A shortage of plays and outstanding stars available for the road was given as the official reason for closing the circuit.

Only Four Touring Organizations

Termination of the Oberfelder circuit leaves only four roadshow organizations touring the country today. These are units with Eva Le Gallienne, Walter Hampden, Katharine Cornell and the Theatre Guild.

Plays which toured the Oberfelder circuit during its shortlived existence included "Dinner at Eight," "Double Door," "There's Always Juliet," "Dangerous Corner," "Design for Living," "Ten-Minute Alibi," "Her Master's Voice," "Autumn Crocus" and "The Pursuit of Happiness."

Lowell Lawrence, drama and film critic of the Kansas City *Journal-Post,* pronounced the failure of the experiment as "the death rattle in the throat of an emaciated legitimate theatre which has fought a vain but valiant fight with the movies ever since the screen started talking."

Ghosts of Former Glories

"There is no question but what a fine film version of a play is better entertainment than a mediocre stage production. That is the sole reason why the Shubert has closed and, in the final analysis, that is why the legitimate stage is perishing on the road. That may not mean the stage is forever doomed," Mr. Lawrence concluded. "Ghosts of the drama's former glories may awaken from time to time, in outstanding attractions offered by the most celebrated stage stars. but changing times, and the motion picture's improvements require us to turn to the screen for our constant, unfailing source of dramatic entertainment."

Meanwhile, in New York, the managers, whom Mr. Lawrence describes as "the drama's die-hards," are unable to make any definite prognostications as to the future of the road. Nevertheless, they cling to the solace that almost anything "might happen," and point to the Broadway theatre, which has made a comeback this season with such gusto and suddenness that even the most seasoned of the town's *entrepreneurs* was taken by surprise.

Institute Urged For School Films

(Continued from page 13)

definite standards for evaluating motion pictures; and but 6 per cent knew the minimum amount of standard equipment necessary for effective instruction.

Essentials cited for the systematic introduction of the motion picture in the schools of the country are:

1. Necessary preparation on the part of teachers.

2. Adaptation of films to the various instruction units, i.e., establishing the definite relationship of the film to the unit of instruction and indicating just where the film should be used.

3. Appropriation of money in the annual budget for the purchase of films for the use of school districts.

The report urged that the United States Office of Education of the Department of the Interior, and the state departments of public instruction, also county and district education and school superintendents, the National Education Association and state teachers' associations join forces to bring about nationwide use of school films and establishment of a federal subsidiary.

350,000 Projectors in Use

At the latest count, there were 350,000 non-theatrical and educational projectors in use, with an estimated value of $70,000,000. About six-sevenths were 16mm, silent.

Thirty-four cities owned 2,579 projectors, used in municipal schools.

Sixty cents per pupil per year for visual instruction would provide an annual market of $12,310,000 for films alone. Replacement of the thousands of obsolete projectors would cost millions.

The steady growth in the use of films in classrooms was reflected in typical reports from six cities: 101,070 showings during the school year 1931-32, were increased to 148,943 showings during 1932-33, an increase of over 47 per cent.

There were 223 officials of city, district and county departments of visual education.

Less than 10 per cent of the public schools of the nation make systematic use of the motion picture for instruction, which would indicate a $650,000,000 possible market for equipment.

The Interior Department's report listed the following organizations as those most interested in the educational influence of motion pictures:

American Association of University Women, Washington.

Society for Visual Education, Chicago.

Department of Visual Instruction, National Education Association, Washington.

Federal Council of Churches, New York.

National Council of Women, New York.

Motion Picture Research Council, New York.

Federal Motion Picture Council, New York.

General Federation of Women's Clubs, Washington.

National Congress of Parents and Teachers, Washington.

Young Men's Christian Association, New York.

National Council of Catholic Women, Washington.

National Board of Review, New York.

National Council of Teachers of English, Committee on Photoplay Appreciation, New York.

Amateur Cinema League, New York.

IT'S IN THE AIR!



M-G-M HAS THE HITS!

Whistle it! Hum it! Shout it! The Spring Song that sends a thrill of happiness throughout the industry! Happy Days are Here Again—Thanks to—

(please dance on . . . !)

FIRST COMES R



NORMA SHEARER, ROBERT MONTGOMERY in "RIPTIDE" with Herbert Marshall, Mrs. Patrick Campbell. *Written and Directed by* **EDMUND GOULDING.** *Presented by* **IRVING. G. THALBERG!**

IPTIDE!

Even **STRANGERS MAY KISS** Their Records Goodbye!



They don't make bouquets large enough to convey Leo's appreciation to Miss Shearer, to Messrs. Montgomery and Marshall...to Director Goulding and to producer Irving G. Thalberg.

HERE'S JUST THE MERRY BEGINNING!

(Have YOU arranged for Extra Playing Time?)

NEW YORK
Beating everything in sight Held over 2nd week!

PHILADELPHIA
Biggest mid-week opening in 3 years!

BALTIMORE
S. R. O. signs for Shearer fans!

BOSTON
Biggest first three days in two years!

COLUMBUS
Beats everything except "Tugboat Annie" record-holder!

RICHMOND
Beats everything except "Tugboat Annie."

ROCHESTER
Terrific business for Shearer's greatest!

WASHINGTON
Within reach of house record! And going strong!

SYRACUSE
Sensational reception! S. R. O. here!

MEMPHIS
Beat "Tugboat Annie."

EVANSVILLE
Best opening on the books!

DES MOINES
Biggest house has had except "Tugboat Annie"

NEW ORLEANS
Beats "Tugboat Annie" and "Dinner at 8."

NASHVILLE
Beats "Tugboat Annie" and "Dancing Lady." Sensational!

And the telegrams pour in from Akron, Canton, Cleveland, Providence, Springfield, Houston, Kansas City, Indianapolis, St. Louis, Omaha, Louisville...and all around the map it's "Riptide Wrecks Records!"



IT'S IN THE AIR!

M-G-M has the hits!

(Please continue—)

While the great stage hit **"Men In White"** packs them in on Broadway in its 8th Big Month, M-G-M gives it to you on the screen in thrilling picturization.



"Oh, Dr. Gable, you're such a comfort to me!"

CLARK GABLE and **MYRNA LOY** in **"MEN IN WHITE"** will be such a comfort to your box-office, too!







EVERYTHING NEW BUT HIS LOVE CALL!

When you hear that unique cry of Johnny Weissmuller in **"TARZAN AND HIS MATE"** it's a signal to prepare for the Big Showmanship Special of the Year!



IT'S IN THE AIR! M-G-M HAS THE HITS!

(Let's go on—)

dear
Dancing
Lady -
it is my
privilege
and
honor to
tell the
showmen
of the
world
that
Joan
Crawford
in
"Sadie
McKee"
is the
most
sensational
picture
you
have ever
made for
Leo of
M. G. M







WE'RE TIPPING YOU OFF!

It's one of the first photographs to come from the M-G-M Studio on "OPERATOR 13." We print it here because we want you to get acquainted with the next picture from MARION DAVIES. You're going to hear plenty about it. A thrilling love story of Civil War Days. Of course that's GARY COOPER with Marion! Take a tip!

IT'S IN THE AIR!



M-G-M *has the hits!*

—and you know what's the

BIGGEST PICTURE IN 10 YEARS!

(*You can guess without turning over the page—*)


VIVA VILLA!
Opens its $2 World Premiere Engagement at Criterion Theatre, N. Y., April 10th. Twice Daily.
VIVA VILLA
RIPTIDE
MEN IN WHITE
TARZAN AND HIS MATE
OPERATOR 13
SADIE McKEE
IT'S IN THE AIR! M-G-M HAS THE HITS!
WALLACE BEERY in "VIVA VILLA!"
Produced by David O. Selznick.
Directed by Jack Conway.
Screen play by Ben Hecht.
Suggested by the book by Edgcumb Pinchon and O. B. Stade

EXHIBITORS SPEEDING WESTWARD FOR ANNUAL MPTOA CONVENTION

Special cars and trains will begin to move Thursday night from focal points in the east and south carrying hundreds of exhibitor conventioneers to Hollywood to the 14th annual convention of the Motion Picture Theatre Owners of America, opening at the Hotel Ambassador on Tuesday morning, April 10, and continuing three days.

President Roosevelt has prepared a special message to be read at the opening session. He will commend the association for its support of the NRA.

The complete program follows:

MONDAY, APRIL 9

10:00 A. M.

Registration of members, delegates and guests.

4:00 P. M.

Annual meeting of the directorate for election of officers.

TUESDAY, APRIL 10

Forenoon

10:00 A. M.

Registration of members, delegates and guests.

10:30 A. M.

Opening address by B. N. Berenstein (who will introduce President Ed. L. Kuykendall to preside.

Address of Welcome to the City of Los Angeles by the Hon. Frank L. Shaw, Mayor of Los Angeles.

Response on behalf of the MPTOA by M. A. Lightman.

Annual Report of the President—Ed. L. Kuykendall, President.

Annual Report of the Secretary—Fred S. Meyer, Secretary.

Report of the Convention Committee—B. N. Berenstein, Chairman.

Announcement of Standing Committees for the Convention:

(1) Public Relations and Community Affairs
Chairman: Fred Wehrenberg, St. Louis.

(2) Resolutions
Chairman: Edward G. Levy, New Haven.

(3) Grievances
Chairman: Lewen Pizor, Philadelphia.

(4) N.R.A. Code—Trade Practices
Chairman: Fred S. Meyer, Milwaukee.

(5) N.R.A. Code—Labor Provisions
Chairman: Jack Miller, Chicago.

(6) Legislation and Taxes
Chairman: M. A. Lightman, Memphis.

(7) Credentials and Rules
Chairman: M. E. Comerford, Scranton.

"Modern Theatre Construction" by George Shutz, Quigley Publications.

Afternoon

2:00 P. M.

Trips through the studios. Convention badge is identification.

Evening

Studio Party at Universal City.

WEDNESDAY, APRIL 11

Forenoon

10:30 A. M.

Session called to order by President Kuykendall.

"The Theatre's Liability to Its Patrons"—By Edward G. Levy, New Haven.

"What's the Matter with Exhibition, from the Point of View of a Producer"—By Louis B. Mayer, Vice President in Charge of Production, Metro-Goldwyn-Mayer.

"What's the Matter with Production, from the Point of View of an Exhibitor"—By Walter Vincent, Wilmer & Vincent Circuit, and Treasurer of the MPTOA.

"The Public's Attitude Towards Motion Pictures"—By Mrs. Thomas G. Winter, Past President, General Federation of Women's Clubs.

"How Pictures are Put Together"—By Cecil B. deMille.

"Self Regulation in Advertising Motion Pictures"—By Joseph I. Breen, Association of Motion Picture Producers.

Open Forum on Motion Pictures—Production, Distribution and Exhibition.

1:00 P. M.

Luncheon.

Afternoon

2:30 P. M.

Trips through the Fox and RKO studios.

Evening

Entertainment or studio parties as arranged by local committees.

THURSDAY, APRIL 12

Forenoon

10:30 A. M.

Session called to order by President Kuykendall.

"What the Code Means to the Country Town Exhibitor"—By W. L. Ainsworth, Garrick Theatre, Fond du Lac, Wisconsin.

"What the Code Means to the Metropolitan Exhibitor"—By Morgan A. Walsh, Redwood-Midland Theatres, San Francisco.

Open Forum on Code Matters Relating to Trade Practices—Ed Kuykendall presiding.

- Cut Rate Competition
- Zoning and Clearance
- Premiums
- Overbuying
- Rejection Privileges
- Double Features.

Open Forum on Labor Matters—Jack Miller presiding.

- Two Operators in the Booth
- Minimum Wage Scales
- Maximum Hours
- Conditions of Employment
- Racketeering and Intimidation by Labor Organizers.

Report of Resolutions Committee.

Reports of Other Convention Committees.

Installation of Officers for the Coming Year.

Business Sessions adjourn sine die.

Afternoon

2:00 P. M.

Final trips through the studios. Busses will leave **on schedule.**

Evening

7:30 P. M.

Convention Banquet at the Ambassador Hotel.

Motion picture stars and personalities as guests.

The following have been invited to speak at the Banquet:

- Senator Hiram S. Johnson, California.
- Senator William G. McAdoo, California.
- Hon. Frank C. Walker, Executive, President's Emergency Council.
- General Hugh S. Johnson, National Recovery Administrator.
- Will H. Hays, President, MPPDA.
- Will Rogers, Comedian.
- Sol. A. Rosenblatt, Division Administrator, NRA.
- Dr. A. H. Giannini, Banker.
- Marie Dressler, Comedienne.
- Mayor Angelo Rossi (San Francisco).
- Ed Kuykendall, President, MPTOA.

MPTOA CONVENTIONERS

Several hundred motion picture theatre owners and their friends, and representatives of producers, distributors and the public, will gather in Hollywood next week for the fourteenth annual convention of the Motion Picture Theatre Owners of America. The convention will be a round-table conference of the problems of the motion picture and the theatre, at which the three branches of the industry and the public's spokesmen will sit as one. Following is the first group of registrations:

A

George P. Aarons, Philadelphia.
William L. Ainsworth, Garrick Theatre, Fond du Lac, Wis.
H. H. Anderson, MPTO of the Carolinas, Cheraw, S. C.
Louis Ansell, New York.

B

Fred Baehler, Motion Picture Herald.
A. F. Baker, Kansas City, Kans.
Ross J. Baldwin, MPTO of Wisconsin.
Arthur Barnett, Rex Theatre, Oakland.
H. R. Barry, MPTO of the Carolinas, Hartsville, S. C.
Frank Bennyfield, MPTO of the Carolinas, Charlotte, N. C.
Steve Botsford, Paramount, New York.
William E. Benton, Congress Theatre, Saratoga Springs, N. Y.
Lou Berman, Philadelphia.
Ben Berinstein, Los Angeles.
Buzz Briggs, State Theatre, Denver.
E. E. Bright, New York.
W. S. Butterfield, Detroit.

C

S. B. Callahan, Arrow Theatre, Broken Bow, Okla.
P. G. Cameron, Melrose Theatre, Dallas.
Fred W. Carbine, Arabian Theatre, Oakland, Cal.
C. Church, New Potrero Theatre, San Francisco.
R. M. Clark, Oklahoma City.
R. C. Cluster, Lyric Theatre, Salem, Ill.
J. J. Cohen, RKO, Radio City, New York.
Theodore Coleman, Mount Carmel, Ill.
Mrs. W. A. Collins, Regal Theatre, Elvins, Mo.
M. E. Comerford, Scranton, Pa.
Miss Emma Cox, Memphis, Tenn.
S. W. Craver, MPTO of the Carolinas, Charlotte, N. C.

D

H. B. Day, King Theatre, Ida Grove, Iowa.
Sam Dembow, Jr., Paramount Publix.
Arthur DeStefano, Memphis, Tenn.
Barney Dubinsky, Kansas City.
Irwin Dubinsky, Kansas City.
William Dubinsky, Kansas City.
Frank Durkee, Baltimore.

F

J. E. Falls, Virginia Theatre, Danville.
Edward M. Fay, Providence.
Benjamin W. Fey, Renton Theatre, Renton, Wash.
Oscar Fishel, Cleveland.
B. K. Fisher, MPTO of Wisconsin.
George Fisher, MPTO of Wisconsin.
Amie Flock, Capitol Theatre, Milford, Conn.

G

W. P. ("Pat") Garyn, United Newsreel, New York.
Aaron Goldberg, Unique Theatre, San Francisco.
John E. Greer, Lensic Theatre, Sante Fe, New Mex.
Walter Griffith, MPTO of the Carolinas, Charlotte, N. C.
Ned B. Grossman, Rialto Theatre, Pocatello, Ida.

H

A. J. Halle, Cleveland.
L. A. Hamm, San Francisco.
Love B. Harrell, Atlanta.
Mark Harrison, Plaza Theatre, San Francisco.
G. W. Harttmann, Armour Theatre, Kansas City.
H. W. Harvey, San Francisco.
Charles D. Haven, Memphis, Tenn.
Harry Heiser, Bethesda, Md.
Harry Hicks, Los Angeles.
J. C. Hunter, Ritz Theatre, Tulsa, Okla.
Arch Hurley, Princess Theatre, Tucumcari, New Mex.

I

Phil Isley, Southwestern Theatres, Oklahoma City.

J

George Jackson, Palace Theatre, Pana, Ill.
Mack Jackson, Strand Theatre, Alexander City, Ala.
Virgil Jackson, Columbus.
A. Johnson, Grand Rapids, Mich.
Abe Johnson, Hamden, Conn.

K

Edward G. Kadane, Ramona Theatre, Frederick, Okla.
Maurice D. ("Red") Kann, Motion Picture Daily, New York.
H. F. Kennedy, Lyric Theatre, Broken Bow, Nebr.
Mrs. W. A. Kerns, Chicago.
H. F. Kincey, MPTO of the Carolinas, Charlotte.
Gerald Kops, Milwaukee.
Ed Kuykendall, president, MPTOA.

L

J. H. Lam, Lam Amusement, Rome, Ga.
Oscar Lam, Lam Amusement, Rome, Ga.
Bernhard Lassack, MPTO of Wisconsin, Milwaukee.
Mrs. Ella Lau, Lemay Theatre, Luxemburg, Mo.
Edward G. Levy, New Haven.
A. E. Lichtman, Lichtman Theatres, Washington, D. C.
M. A. Lightman, Memphis.
J. B. Lima, State Theatre, Livermore, Cal.
T. A. Little, MPTO of the Carolinas, Raleigh, N. C.
W. H. Lollier, Los Angeles.
J. E. Loth, Waynesboro, Va.
J. B. Lueken, Maclind Theatre, St. Louis.
Sidney Lust, Lust Theatres, Washington.

Mac-Mc

C. A. MacDonald, Southland Theatre, Columbus, Ohio.
O. E. McCutcheon, Blytheville, Ark.
James J. McGuinness, Boston.
R. A. McNeil, San Francisco.

M

Roy Mack, Warner Brothers Theatres.
J. E. Massie, Colonial Theatre, Canton.
Peter Mallens, Fort Wayne, Ind.
Mrs. F. Marshall, Memphis, Tenn.
Fred S. Meyer, MPTO of Wisconsin.
Jules Michael, Regent Theatre, Buffalo.
Jack Miller, Chicago.
W. P. Moran, Southwestern Theatres, Oklahoma City.
M. Mueller, Macklind Theatre, St. Louis.

O

C. H. Olive, MPTO of D. of C., Washington.
Helen O'Toole, MPTOA, New York.

P

Dave Palfreyman, MPPDA, New York.
J. J. Patridge, California Theatre, Coalinga, Cal.
Peter Perokas, New Palace Theatre, New Britain, Conn.
John Peters, Granada Theatre, Oakland.
Charles W. Picquet, MPTO of the Carolinas, Pinehurst.
Benjamin Pitts, Richmond, Va.
Lewen Pizor, Philadelphia.
Ralph Poucher, National Screen Service,

R

S. H. Rich, Rich Theatre, Montpelier, Ida.
H. B. Robb, Robb and Rowley Theatres.
H. Robbins, National Screen Service.
B. F. Rosenberg, National Screen Service.
Harry Roth, Morristown, N. J.

S

Sigmund S. Scheffel, Chicago.
M. F. Schniffe, MPTO of the Carolinas, Florence, S. C.
Marie Schroeder, Milwaukee.
Gradwell Sears, Warner Brothers.
Ben Shlyen, Associated Publications, Kansas City.
Edwin Silverman, Chicago.
J. E. Simpson, Lyric, Gastonia, N. C.
Mrs. T. H. Slothower, State Theatre, Wichita, Kans.
Andrew Smith, Warner Brothers.
R. Sobelson, Strand Theatre, Bangor, Pa.
Alfred Sotille, MPTO of the Carolinas, Charleston, S. C.
Ralph Staub, New York City.
Nathan Steifel, Howard Theatre, Washington, D. C.
Tony Sudekum, Crescent Amusement, Nashville.
Stanley Swift, Cameron, Texas.

T

Max Tabackman, West Haven, Conn.
Victor B. Thien, Palm Theatre, St. Louis.
C. W. Trampe, MPTO of Wisconsin.

V

J. A. Verchot, Opera House, Abbeville, S. C.
Walter Vincent, New York.

W

Roy Walker, Lampasas, Texas.
Morgan Walsh, San Francisco.
Alma Walton, Memphis.
Fred Wehrenberg, St. Louis.
Isaac Weinberg, Lexington, Va.
D. E. Weshner, MPTO of Wisconsin.
H. D. Wharton, Warren, Ark.
R. B. Wilby, Atlanta.
Charles E. Williams, Omaha.
Nat Williams, Thomasville, Ga.
Ralph Wilkins, Philadelphia.
H. V. Wynne, MPTO of the Carolinas, Greenville, S. C.

Y

Hal Young, National Screen Service.

Z

L. Zions, Howard Theatre, Washington.

Exhibitor Groups Hear Kuykendall

Motion picture exhibitors in many states this week were holding their annual regional meetings as the Motion Picture Theatre Owners of America were moving toward Los Angeles for their 14th Annual Convention. At many of the regional meetings Ed Kuykendall, MPTOA president, was a featured speaker, notably at Memphis on Monday, where he spoke at a two-day convention of the Tri-States Association, and later in the week before the Gulf-States Theatre Owners Association in New Orleans.

Declaring that the motion picture code will be "fair because any board member or Code Authority member who is not will be drummed out of business," Mr. Kuykendall said that while it is quite likely true that exhibitors had been required to make great sacrifices for the achievement of the code, any benefits now remaining in the code were obtained by exhibitors.

Consider Ban on Star Broadcasts

Discussing the competition to the motion picture of the radio broadcasting industry through free shows in studios and theatres of the air, in addition to the appearances over the networks of motion picture stars, Mr. Kuykendall declared that the MPTOA membership, which he estimated at between 7,000 and 8,000 theatres, had contemplated barring any film star who goes in for broadcasting.

Mr. Kuykendall said the movement toward increased percentages "is growing overwhelmingly."

"With between 30 and 35 per cent for features, more percentages for that 'racket' known as score charges and five per cent for shorts, exhibitors cannot exist," he said.

Explaining the 10 per cent cancellation privilege under the code, Mr. Kuykendall said that all exhibitors should exercise it where rentals are $250 and less, regardless of what exchange men may tell them, and predicted the distributor practice of selling a block of 60 on the basis of eight specials and then pulling out specials to be sold separately will ultimately cease.

Mr. Kuykendall told the convention that steps are to be taken by MPTOA members against motion picture stars who receive unfavorable newspaper publicity, in the same way as against those who indulge in radio broadcasts—through banning of their films.

Kann Speaks on Code

Red Kann, editor of *Motion Picture Daily*, warned the assembled exhibitors not to expect too much from the industry's NRA code.

"The best that can be said for it is that it is only temporary," Mr. Kann declared. "For years distributors' and exhibitors' troubles have been wracking the industry. Therefore why, because of the NRA or any other alphabet department of the government, should you think four months of a code can or will do what years have failed to do?"

Among other speakers on the Memphis program were M. A. Lightman, Tri-States president and former head of the MPTOA; David Palfreyman, MPPDA; Cliff Davis, vice-mayor of Memphis.

Louisiana is faced by legislation calling for creation of an examining board of operators, which, if enacted, it was revealed at the Gulf States convention on Tuesday, would place all theatres under the domination of alleged radical labor leaders. Exhibitor leaders attending the session declared that if such an examining board were created, wages would rise to almost uncontrollable heights.

Ed Kuykendall repeated his Memphis speech, while Red Kann declared that a national analysis of theatre grosses shows an increase of 12 to 15 per cent over the same period a year ago.

Officers elected at the convention were: President, Harry McLeod; vice-presidents, A. Higginbotham, J. A. Barcellona and Charles Lauve; directors, E. J. Myrick, A. H. Yoemans, Rodney Toups, Philip A. Sliman and Joseph Alsina; legislative committee, Mr. Myrick, Mr. Higginbotham; secretary-treasurer, Mr. Sliman; assistant secretary, Jack Duffy.

Other exhibitor meetings in the past week included the sessions in Dallas of the Theatre Owners Protective Association of Texas, which Mr. Kuykendall also attended. He expressed the same opinions which he subsequently advanced at Memphis and in addition suggested the Texas group should ally itself with the MPTOA. The group voted affiliation.

In Kansas City a movement may soon get under way to affiliate the Kansas-Missouri Theatre Association with the MPTOA, some exhibitor leaders there having expressed themselves as believing it to have been a mistake to have broken away from the national organization.

Three more regional meetings of the new Independent Theatre Owners of Ohio include one held Tuesday, at the Statler Hotel, Cleveland; the second on Wednesday, Deshler-Wallick, Columbus, and the third April 9, Netherland-Plaza, Cincinnati.

ROOSEVELT TO THE MPTOA

THE WHITE HOUSE
WASHINGTON

March 27, 1934

Gentlemen:

I am delighted to greet the Annual Convention of the Motion Picture Theatre Owners of America at Los Angeles. Your loyal support of the Administration has been demonstrated by the assistance which you have freely given to all of the Recovery Agencies in affording to them the facilities of your theatres and in your loyal support of the N. R. A. and of the Motion Picture Industry Code.

It is my sincere hope that your Convention will be a great success and that the cooperation of your Association will be continued in the future as it has in the past.

Very sincerely yours,

Franklin D. Roosevelt

Motion Picture Theatre Owners of
America;
c/o Mr. Ed Kuykendall,
Ambassador Hotel,
Los Angeles, California.

ADVERSE LEGISLATION PENDS IN SIX STATES

Taxation and Censorship Moves Fought in Delaware; Iowa Exhibitors Adding 2 Per Cent Levy to Admission Charges

Adverse legislation in six states is being fought by exhibitors and the industry in the last stage of this year's unusually extensive battle to protect theatres from discriminatory legislation.

The sweeping wave of law-making in the 1933-34 sessions, now nearing adjournment in several capitals, will be studied by delegates to next week's national MPTOA convention in Hollywood, and, it is expected, the organization's committee on legislation and taxes, headed by M. A. Lightman, of Memphis, will recommend concerted action locally.

State taxation and censorship laws are pending in Delaware. A general sales tax became effective this week in Iowa. Massachusetts again has a proposed state censor bill before it. New York held hearings on censorship repeal, while Ohio and South Carolina were discussing new tax measures.

The industry was generally successful in its fight, although in some places new taxes were enacted to balance budgets increased by local relief problems.

Legislative Activities in the Field

Delaware soon will be the scene of a censorship battle at a hearing in opposition to a House bill to create state censorship, sponsored by Representative George Hopkins.

Women's associations have evidenced interest in the proposed measure, which would establish a state board and make it unlawful to show pictures that had for the principal player any person who has been divorced or who has been convicted of any crime involving moral turpitude.

Representative George Elliott offered an amendment to the Hopkins bill which automatically would ban in Delaware any motion picture in which the leading player had been twice divorced.

Representative Elliott also has presented in the House a tax bill which would require each theatre in the state to pay a levy of ten cents per hundred feet of film shown. Those owning or leasing theatres in Delaware would be compelled to report monthly to the state treasurer.

2 Per Cent Tax Added to Iowa Tickets

Iowa theatres last Sunday started to include the new sales tax of 2 per cent in all admission charges. The schedule follows: one cent on tickets from 10 cents to 50 cents, and two cents on tickets from 51 cents to 80 cents. The law will remain in effect until April 1, 1937.

Massachusetts legislators again were presented with a bill to create a state censorship board. The measure was introduced by Representatives Dorgan and Dolan.

New Kansas legislation bringing state laws in line with NRA provisions is held by Kansas City distributors to legalize film contracts which had been voided by the Kansas supreme court some time ago on the ground of illegal price fixing.

The distributors have discovered that an act suspending the state anti-trust laws to permit industries to operate under NRA codes legalizes the minimum admission clause in contracts, by virtue of the fact that the film code does not forbid such minimum admission schedules.

The act which is interpreted by distributors to cover the point was passed by the state legislature at its last special session.

New York film interests were renewing their 13-year-old fight to abolish the state censorship board. The House recently held a hearing on repeal proposals, and the industry was backed in its arguments by many important liberals of the state, including Jesse S. Raphael, the City Fusion Party of New York City, former Governor Al Smith, Chancellor Harry Chase, of New York University, Bishop Francis McConnell, of the Methodist Episcopal Church, and Will Irwin.

Ohio legislators still were wrangling over sources of revenue for relief purposes. Senator D. J. Gunsett introduced a bill to levy a tax of five cents per foot on films. The bill automatically would repeal the existing 10 per cent admission tax. Governor White sent a special message advocating a special 3 per cent general sales tax, which would include admissions.

South Carolina advanced a step further the proposed bill to tax theatres based on seating capacities. This would repeal the present 10 per cent admission tax. There would be a tax of $1 per seat per year in towns of 1,500 population, and $2 per seat for others.

DeForest Appeals Paramount Claim

Claims against Paramount Publix approximating $2,000,000 and filed by DeForest Phonofilm and General Talking Pictures, in addition to an undetermined claim filed by American Tri-Ergon, which were denied last week by Referee Henry K. Davis, are to be appealed this week in New York in the United States district court. The claims are based on alleged infringements of sound patents held by the claimants.

Referee Davis ruled that the claims did not represent damages resulting from the Paramount bankruptcy and disallowed them. A petition for a review of the referee's ruling by the district court was filed immediately.

A federal court action for an accounting by Paramount to determine the extent of damages resulting from alleged infringements of sound recording and reproducing equipment was filed by American Tri-Ergon more than a year ago.

A ruling by Mr. Davis that Chase National Bank, as trustee under a $20,000,000 Paramount indenture issue, has a valid claim against the bankrupt, was affirmed by Judge John M. Woolsey in U. S. district court, New York. Paramount trustees had asked for a review of the referee's ruling denying a motion to expunge the claim.

Louisville Supply Dealer Dead

Charles Nicholas Koch, 53, president of C. N. Koch & Co., a theatre supplies firm, of Louisville, Ky., died last week at the City Hospital in Louisville. He is survived by his wife, a brother, and a sister.

HAPPY ENDINGS FOR PICTURES

Happy endings to all pictures are demanded by 99 of every 100 persons attending the motion picture theatre, writes an exhibitor this week in MOTION PICTURE HERALD'S *"What the Picture Did for Me," the exhibitors' own department in which America's theatremen—and showmen from other parts of the world—call a spade precisely one spade, redoubled.*

Two reports in this issue that concern the matter of happy endings come from exhibitors in Virginia and Michigan, as follows:

MAD GAME, THE (Fox): This would have been satisfactory entertainment but for the sad ending. As one young man remarked, they went out of their way to ruin it. Ninety-nine of every hundred people want a happy ending to all pictures. Business off.—MRS. R. D. CARTER, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

ONLY YESTERDAY (Universal): Great work by Margaret Sullavan in a story with a sad ending. I couldn't coax the neighbors in to see it, but had a lot of nice compliments on the picture from the few who came.—ROY W. ADAMS, Mason Theatre, Mason, Mich. Small town patronage.

Sheehan and Schwab Salaries Top List

An echo of the recent investigation by the Federal Trade Commission into large salaries of some of the nation's leading business men, and published in the March 3 issue of the HERALD, was heard this week when the Commission made public another report on the "better paid executives of the nation's highest paid executives."

Two men led all the rest during 1933—one of them Winfield Sheehan, vice-president of Fox Film Corporation, and the other Charles M. Schwab, chairman of the board of Bethlehem Steel Corporation—each with a salary of $250,000.

The only other executive in the country whose actual salary crossed the $200,000-mark was G. F. Kelly, president of Anaconda Copper Mining Company, who drew $208,402.

New Actors' Union Gets Charter from A. F. of L.

An American Federation of Labor charter was officially presented last week in New York to members of the newly organized American Federation of Actors. More than 1,200 performers attended the first meeting. Several city officials were present. Included in the membership are film players, vaudeville, club, cabaret and restaurant performers, and players in minstrels, circuses, carnivals and fairs.

Fred Keating presided. Bernard S. Deutsch, president of the Board of Aldermen of New York, the principal speaker, pledged his support to the organization and pointed to a "new era" for organized labor.

EXHIBITORS CONSIDER FIGHT AGAINST NATIONWIDE UNIONIZING DRIVE

Kuykendall at Memphis Convention Says New Unions Cannot Be Permitted Where None Existed Unless Exhibitors Say So

Threats of impending action by motion picture theatre owners against labor's campaign to effect wholesale unionization of theatre employees were heard this week in exhibitor quarters as new developments complicated the labor situation.

Addressing a convention of Tri-State Motion Picture Theatre Owners at Memphis on Monday, Ed Kuykendall, president of the MPTOA and an exhibitor member of the Code Authority, gave the first indication that trouble is brewing over the growing movement to effect nationwide unionization of employees at theatres.

Although the code specifically says that no employer shall interfere with the rights of any employee to organize, Mr. Kuykendall told the exhibitor delegates that organized labor cannot be permitted to organize new unions where none now exist unless exhibitors want them.

This appears to be in direct contrast to Article III, Section 1 (a) of the Code, which says: "Employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives, or in self-organization or in other concerted activities for the purposes of collective bargaining or other mutual aid or protection."

Meanwhile the unionization campaign was underway, especially in New York, where a new union is seeking to organize service help.

"Stop Unions from Running Business"

Mr. Kuykendall stopped off at Memphis over the weekend en route to another exhibitor gathering at New Orleans. He told the Tri-State theatre owners that a way will be found to prevent theatre labor from running the exhibition business.

Approximately 700 IATSE (projectionists and stage hands) organizers recently were sent into the field to organize theatre employees, Mr. Kuykendall said, and as many more will go out shortly for the same purpose.

Later in the week at the annual convention of the Gulf States Theatre Owners' Association in New Orleans, Louisiana delegates revealed that they are faced by special legislation designed to create an examining board of operators, which, it was said, would place all Louisiana theatres under the domination of alleged radical labor leaders.

President Roosevelt's recent request that industries effect a 30-hour week, wherever possible, to alleviate the unemployment situation, caused the Code Authority in this business to launch this week a nationwide investigation of of wage conditions and schedules of working hours in exhibition, distribution and production.

Meanwhile, the Code Authority started mailing 18,000 applications for NRA labor wage posters to all interests. Under a recent NRA ruling, all theatres and other enterprises in the business must post, in a conspicuous spot, the wage scales and working schedules in effect.

Regional Labor Boards, set up in each of the principal cities, may investigate cases on complaint of either the exhibitor employer or any of his employees, individually or as an organization. The boards have no authority to force the appearance of anyone at a hearing, but since the boards are not supposed to be prejudiced, it would appear to the advantage of both sides to appear.

WEEK'S HIGHLIGHTS IN LABOR SITUATION

1. Ed Kuykendall, MPTOA president, told a southern exhibitor convention that a way will be found to prevent labor from running the business, indicating 700 IATSE union organizers are now busy in the field and as many more are about to go forth to attempt nationwide organization.

2. The Code Authority was preparing to undertake nationwide investigation of wage conditions and hours.

3. Exhibitors were investigating status and rights of local Regional Labor Boards as the boards pushed complaints for non-compliance.

4. The Code Authority began to effect compliance with an NRA order to compel exhibitors and others in the business to conspicuously post wage scales and working schedules.

5. Regional Labor Boards succeeded in adjusting troubles between labor and owners in some places, as complaints were being heard in others.

Compromise Scale in St. Louis

The troublesome labor situation in the St. Louis independent theatre field was ended last week. The operators will receive some $14,000 in back wages, while their basic wage in 21 independent theatres seating less than 700 persons will be reduced from $45 to $40 a week. The reduction will prevail during the period the code is in effect.

The projectionists were receiving $75, $66.50, $47.50 and $45, up to April 16, 1933, according to the size of the theatre. On that date wages were reduced, respectively, to $60, $56.50, $42.50 and $40, to remain in effect until Aug. 23, 1933. On that date the projectionists demanded restoration of the old rates, which was made. However, on September 5, the reduced scales again were made effective pending a final settlement.

Last week, at Washington, exhibitor and union representatives reached a satisfactory settlement. Under it the projectionists are to receive the back pay to September 5, some $14,000, but in turn they agreed to accept the $40 a week scale in houses seating less than 700 persons.

During the next year and a half, the 21 independents are expected to save $16,000 under the compromise.

While representatives in New York of the new theatre service workers' union, Local 118, Theatre and Amusement Employees, had resumed conferences with some of the large New York circuits, over recognition of the organization, charges of discrimination against Local 118 members by independents were lodged with the Regional Labor Board of the NRA in New York.

Discrimination charges also were preferred against RKO and against the management of the Tivoli theatre, Brooklyn. The NRA Regional Labor Board is said to have forwarded to Washington a report of activities of Loew theatres in connection with employees who are members of Local 118.

The NRA is seeking to compel Manhattan Playhouses, New York, to reinstate two Local 118 ushers who were said to have been discharged for their union activities.

The NRA regional labor board in New York ordered RKO to grant back pay to 14 employes of the RKO Albee in Brooklyn who had filed charges that they were working 52 hours weekly instead of 40 hours, as prescribed by the code, although they were being paid on a 40-hour basis.

Code Authority Plans Inquiry on Wage Conditions; Exhibitors Study Rights of Regional Labor Boards Handling Complaints

Other Independents Warned

Other local independent owners were warned against continued violations of the code's labor provisions on wages and hours. Twenty-five employees appeared at an NRA hearing and charged they were compelled to work 50 to 84 hours weekly, in some instances for 14 cents an hour. The New York State NRA Compliance Board, headed by Nathan Straus, Jr., took this matter under advisement.

New York's complex situation involving independent owners and projectionists was nearing a climax. The Independent Theatre Owners Association of New York sought an appeal on Monday in the state court of appeals against a recent order made by Judge Collins in supreme court ordering 11 theatres belonging to the ITOA to reinstate 55 projectionists affiliated with Local 306 of the IATSE, who allegedly were dismissed in violation of the National Recovery Act.

The independent exhibitors' organization, in a brief filed Monday at Albany by Weisman, Quinn, Allan and Spett, New York attorneys, charged that "the National Recovery Act is unconstitutional."

The exhibitors denied that they were trying to "bring about the disintegration and destruction" of Local 306, by boycotting it or otherwise.

Unions Fight in Cincinnati

Charles Elston and Arthur Fix, attorneys representing the projectionists' local, No. 327, at Cincinnati, filed suit in common pleas court against the Sound Projectionists' Union of America, asking for an injunction against the defendants using the name they have adopted, and that Sound Projectionists be declared not a bona fide union.

The union situation in Milwaukee is on the mend. Seventy-five union projectionists were reported as having returned to work through agreements that have transferred 28 local houses from non-union to union classification.

Theatre ushers in Milwaukee and thereabouts are not guaranteed a 40-hour week under a new agreement reached with exhibitors, but where they are employed 40 hours they are to receive $12.50 a week, which represents a compromise between the $10.00 code minimum and the $15.00 minimum formerly received under the President's blanket re-employment agreement of last year. Ushers employed for less than 40 hours are to receive a pro-rata scale at the $12.50 rate.

'WORK FOR MOST SERIOUS DIRECTOR'

Says Benjamin DeCasseres of the Play "Yellow Jack"; Solid Substance for Picture in "The Perfumed Lady"; Other Current Product of Broadway Stage Discussed

By BENJAMIN DE CASSERES

YELLOW JACK

The life and death of a black mosquito held a Broadway audience spellbound for two hours and twenty minutes without any intermission.

The life and death of this mosquito was epical, dramatic, frightful. This mosquito challenged the brain, the resources of man; it challenged Science. And Science, in the name of Walter Reed, Jesse W. Lazear, Aristides Agramonte, Dr. Finlay and others, licked it.

Paul De Kruif wrote a famous book about it, "Microbe-Hunters." Sidney Howard, aided by Guthrie McClintic, Jo Mielziner and Paul De Kruif himself, put it into a memorable "play" in nearly thirty scenes.

It will make a picture that ought to outlast any picture made up to date. For here is the dignity of Man re-asserted in all its rarely encountered self-sacrificing grandeur. Here is nobility. Here is great *adventure*—the eternal adventure of Man with Disease—in this case yellow fever and how it was stamped out.

The scenes are mostly in Cuba in 1900, during our first occupation. There are humor and pathos in the lives of the soldiers, the bravery of those who volunteer for inoculation and the historic sacrifice of Lazear for Science.

There are also scenes today in Africa, where the fight of the soldiers of Science goes on against yellow jack and its carrier, the mosquito.

There is one woman in the Howard play, a nurse. In the picture a romance could be woven around one of the doctor-soldiers—Love or Science? Here is a dramatic possibility which I offer as a suggestion, a choice between love and death that future generations may be saved from a scourge.

There is fine acting by Edouardo Ciannelli as Agramonte, and Whitford Kane as Dr. Finlay, the somewhat demonic originator of the mosquito theory of yellow jack.

Here is work for the most intelligent and serious director in Hollywood.

Picture value, 100 *per cent.*

THE PERFUMED LADY

After that scintillant piece of airy hilarity, "March Hares," I am always on tip-toe expectancy when a new play by Harry Wagstaff Gribble (a most competent play director also) is announced. Gribble has a laughing madman in his head.

But it wasn't very mad and didn't chortle wildly enough in his latest opus, "The Perfumed Lady," which promises more than it exudes.

The audience, I believe, enjoyed it more for its sex-quips and the stationary offstage bedroom of a young and amorous bachelor than it did for the story, which is pretty creaky and old. Besides, there is an interminable amount of padding and much sandy waste between giggles.

PLAY RATINGS FOR PICTURES

Benjamin DeCasseres, noted essayist and critic, gives the following ratings as potential screen material to the plays discussed in this issue:

"Yellow Jack"—100 per cent.
"The Perfumed Lady"—50 per cent.
"Too Much Party"—20 per cent.
"4 Saints in 3 Acts"—"Double or quits."

All this does not sound promising for the screen. Nevertheless, there is in "Perfumed Lady" solid substance for a picture for some swanky actors and actresses of the sophisticated-the-cat's-whiskers school. It must also be soaked in soapsuds in spots. Some of the dialogue is smelly.

In brief: Homer Pellett and Warren Pascal, bachelors, well-heeled, live together. Warren is engaged to Homer's sister Catherine. Warren is a high-necker and Homer is somewhat old-fashioned, a hard-worker and a ten o'clock bedtimer.

The complications (too complicated technically) come about through the girls that Warren smuggles into his room, the conflict between the two friends (libertine and Puritan), and the ultimate collapse into marriage of goody-goody Homer with the very worst one of the female lot, who is a gun-toter just for good weight. One of her victims shows up—a Hans Platt—in the last act.

But they all boob Homer to a finish, and the play ends with knowing smiles and the cat's-whiskers wiggle on all lips but Homer's, who is ignorant of the real character of his fiancée.

Helen Brooks, Ben Lackland, Thomas Bate, Marjorie Peterson, Brian Donlevy and others did good work (Wee & Leventhal producing).

Picture value, 50 *per cent.*

TOO MUCH PARTY

An organization styling itself the Metropolitan Players, produced a play called "Too Much Party" (not a bad picture title for one of those fillers between Laurel and Hardy and the newsreel). Hiram Sherman was the author.

Mr. Sherman did his honest best to portray an "advanced" Middle West family called the Deans; but there only resulted one of the worst plays of the season—which doesn't mean it wouldn't do after some touching up for picture jack.

The Deans are a pretty tough lot. Papa is around Europe mostly, making the upkeep.

Mrs. Dean is going in for politics—wants to be a probation officer, or a Dillinger Sheriff, or something.

Miss Dean is careless of her honor. She's a débutante who goes in and out of her boy friends' apartment thataway.

Son Dean's idiosyncrasy in forgery.

In blows Agnes. She has fits, head trouble and is about to have a baby. She's the new soivant goil. Hagar, the high-toned soivant, walks out on the Deans.

Out of this lobscouse, the action, the dilemma, the creeping menace, and the denudement begin to swirl and spurt.

By the way, the boy Dean marries the saloonkeeper's daughter. A scenarist might start right from this important fact and bridge-work the script backward.

Picture value, 20 *per cent.*

4 SAINTS IN 3 ACTS

The vogue of nonsense on the screen, the stage and books is a proof of the tragic times we live in. If it wasn't for this escape through the back-door of the Absurd we'd all become crackpots (if we haven't already become so).

Personally, I can't get too much of the Marx brothers, the Schnozzle, Cagney, Disney, Joe Cook, Willie Howard, Bobby Clark and the other Lords of Nonsense. It takes my mind off of the Big Bad Wolf, Spengler.

But have you ever tried to read Gertrude Stein? Nonsense has its common-sense laws, you know; but Gertrude's stuff is just dippy-daffy. It is sheer maundering.

It's the screaming abracadabra of a magpie sitting at the bottom of Niagara Falls under a pink umbrella with a tassel of baloney.

And here she's made a hit in a play that no one understands, that no one knows what the words in the play mean, that no one can ever hope to understand!

"4 Saints in 3 Acts," words by La Stein and ear-pelting music by Virgil Thomson, succeeds just because it is the last word in dazzling hokum. For dazzling it is—all in cellophane, with blaring costumes of all periods, exotic scenery, piercing, fulgurant light effects, and sung by negroes as only these born warblers can sing.

"4 Saints" came for two weeks only (Harry Moses took the chance). It remains indefinitely. (Well, who knows anything about the public, *Messieurs?*)

Personally, I was puzzled, enchanted, floored, crowned, hypnotized. I don't know what it's about. It's something for the most advanced and crack-brained producer of Hollywood.

Picture value, double or quits.

Reopening Kansas City Pantages

Rewot Corporation has been formed in Kansas City to operate the Pantages and the next-door 12th Street, a smaller house. M. W. Reinke is president, and S. Bernard Joffee, recently resigned as manager of the Fox Uptown, is vice-president. The plan is to reopen the Pantages April 17 under a new name, the Tower theatre. The 12th Street will be known as the Downtown.

No Plans to Drop Film Boards, Says C. C. Pettijohn

Vigorous denial of a published statement that there had been discussion pointing to the abolishment of the Film Boards of Trade in the field was voiced Wednesday by Charles Clyde Pettijohn, general counsel of the boards. Said Mr. Pettijohn:

"There has been no such discussion, nor has there been any occasion for such a discussion. Every one in the motion picture industry who wants to see the code machinery in the field operated in a thoroughly efficient manner will first want to see how many of the well-trained Film Board secretaries are accepted as secretaries of the Local Grievance and Local Clearance Boards. After that we'll decide if there is any further necessity for continuing this field organization to work with exhibitors on legislative and other matters."

Mr. Pettijohn said that in any event, "we will be able to continue to work with exhibitors in fighting discriminatory legislation, and we hope we will be able to continue the same splendid cooperation which we have had in legislative matters."

Fox-Hearst News Deal Reported Off

The newsreel arrangement by which Fox Movietone News and Hearst Metrotone Newsreel, distributed by MGM, were produced jointly, last week was reported to have been canceled by Hearst. Rumors indicated that William Randolph Hearst would continue on his own in that field, and, it was understood, a new company to be owned by the newspaper publisher and MGM, would be formed immediately.

On Wednesday, however, Fox Movietone officials declared they "could say nothing about the rumors at this time," and said the current contract whereby Fox produces the Hearst reel "still has the better part of this year to run."

Warner vs. Erpi Suit Postponed

One of the greatest litigations involving the motion picture industry, the anti-trust suit brought by Warners' Stanley Company, Duovac Radio and General Talking Pictures, against Electric Research Products, Inc., Western Electric and American Telephone and Telegraph, scheduled for trial on Wednesday in U. S. district court at Wilmington, was postponed, and may be settled out of court, it is understood.

Lawyers for both sides appeared and asked that the trial be continued until some time in the fall. It was learned that settlement is a possibility, although none of the counsel in Wilmington would discuss it.

PATHE EXCHANGE NET $570,966 FOR YEAR

Profit More Than Double Total for 1932; Funded Debt Reduced $184,000; Current and Working Assets $1,069,196

Pathe Exchange, Inc., of which Stuart W. Webb is president, this week announced a profit for the year of 1933 of $570,966 before interest charges, but after deducting all expenses, taxes, amortization and depreciation of properties. This compares with $275,756 for the year 1932.

Funded debt was further reduced by $184,000 during 1933, through the operation of the sinking fund and through purchases in the open market. Funded debt outstanding at the end of the year amounted to $2,065,500, a reduction of $3,934,500 from the original issue of $6,000,000 in 1927.

Current and working assets as of Dec. 30, 1933, amounted to $1,069,196, comparable with $608,436 as of Dec. 31, 1932. Current liabilities as of Dec. 30, 1933, totaled $147,364, compared with $105,101 Dec. 31, 1932.

Total Assets $7,052,409

Total assets at Dec. 30, 1933, amounted to $7,052,409, compared with $6,790,218 as of December 31, 1932.

The company's principal assets at the close of the first quarter of 1933 included cash and investments amounting to $686,706; the laboratory and equipment at Bound Brook, N. J., inactive and reduced in value on the books through a special reserve to the nominal value of $97,983; 4,900 shares, or 49 per cent, of the capital stock of Du Pont Film Manufacturing Corp., carried on the books at $4,000,000, and six per cent notes of Radio-Keith-Orpheum in equity receivership—at a face value of $1,696,550.

The Bound Brook laboratory, which develops and prints film, offered an opportunity to add to the value of the 49 per cent interest in Du Pont Film. This investment is considered of vital importance to Pathe stockholders of all classes, although actual control—51 per cent—of the company is vested in E. I. duPont de Nemours & Co., of Wilmington.

Du Pont Film was organized in 1925 by Du Pont and Pathe interests jointly—Du Pont supplying money and management in return for the controlling interest, while Pathe provided processes and an assured market for the manufactured film during the critical development stage.

Part of Business Regained

The Film Company had made rapid progress in the motion picture field; within a few years it had attained a good earning capacity. However, in 1931, the Film Company received a temporary setback through the loss of the Pathe outlet, when the Pathe motion picture producing and distributing properties were sold to RKO.

"A part of this business has been regained for our Bound Brook laboratory and the Film Company under processing contracts with RKO subsidiaries which became effective October 1, 1933," the report stated.

The regular dividend on Pathe's holdings in Du Pont Film Manufacturing Corporation has amounted to $196,000 annually, beginning with 1930. In addition, an extra dividend of $441,000 was received in 1933, as set forth in the profit and loss statement which follows. Total dividends paid by the film company in 1933 were in excess of net earnings for that year and a continuation of extra dividends will depend, the report says, not only upon the course of earnings, but also upon the desirability of retaining earnings for increased capacity and working capital, "which we hope will prove necessary."

Capital Stock in Three Classes

The capital stock of Pathe Exchange, Inc., is divided into three classes, namely, the 8 per cent cumulative preferred, Class A preference and common. The 8 per cent preferred have a par value of $100. Of these, 30,000 shares were authorized and 16,909 issued, with 8,866 shares acquired and held in treasury and 8,043 shares outstanding in the hands of the public.

Of the Class A preference shares, 251,853 of the 500,000 authorized were issued, with 9,030 shares acquired and held in treasury and 242,823 shares outstanding in the hands of the public.

One and one-half million shares of common were authorized and 950,926½ issued, with 2,345½ shares acquired and held in treasury, while 948,581 shares are outstanding.

The comparative statement of profit and loss for the 52 weeks ended Dec. 30, 1933 and Dec. 31, 1932, follows:

	52 Weeks Ended December 30, 1933	52 Weeks Ended December 31, 1932
Film Developing and Printing Laboratory:		
Net sales	$119,752.35	$ 42,316.92
Less:		
Operating expenses	$132,794.91	$ 65,438.17
Depreciation	13,922.97	14,959.36
	$146,717.88	$ 80,397.53
Loss from Laboratory Operations	$ 26,965.53	$ 38,080.61
Income from Other Operations (after deducting depreciation of properties other than the laboratory, in 1933, $12,964.91; in 1932, $19,933.55)	96,441.70	†250,786.30
	$ 69,476.17	$212,705.69
Deduct selling and general administrative expenses	169,433.66	302,301.17
Loss from Operations	$ 99,975.49	$ 89,595.48
Non-operating income:		
Interest earned	$ 9,044.55	$ 63,440.66
Dividends received from Du Pont Film Manufacturing Corporation:		
Regular dividends	196,000.00	196,000.00
Extra dividend	441,000.00	—
Discount on ten-year 7% sinking fund debentures purchased for retirement, less unamortized discount and expenses applicable thereto	24,909.55	105,911.22
	$670,954.10	$365,351.88
Profit Before Interest and Other Charges	$570,996.61	$275,756.40
Interest on funded debt and amortization of discount and expenses	184,367.59	209,488.83
Profit Before Other Charges	$386,629.02	$ 66,267.57
Deduct other charges:		
Provision for contingencies	—	$ 27,078.68
Provision for story rights and scenarios unproduced, inventories and fixed assets of Pathégrams, Inc., bad debts and royalty claims	—	149,023.07
	—	$176,101.75
Profit Carried to Deficit, Exhibit C	$386,629.02	*$109,834.18

*Loss.

†Includes $25,056.33 classified as miscellaneous income in the report for 1932.

MONOGRAM MEETING LAYS 1934-1935 PLANS

All But Seven Features for Current Season Completed As 50 Franchise Holders Open Convention at Atlantic City

With all but seven feature pictures on its 1933-34 schedule completed to date, Monogram Pictures Corporation went into its fourth annual convention on Wednesday at the Ambassador Hotel in Atlantic City to decide upon the 1934-35 program. Approximately 50 franchise holders, headed by W. Ray Johnston, president, were present Wednesday morning when Daniel Brier, assistant general counsel of Atlantic City, opened the sessions with a speech of welcome.

Executives Address Session

Following the address of Mr. Brier, Mr. Johnston sounded the gavel officially calling the convention to order. Brief addresses by various executives followed Mr. Johnston's opening remarks, which described the company's activities during the past year. Among those who spoke at the first session were Trem Carr, who discussed production; Lou Ostrow, executive producer; Harry Thomas, First Division president and distributor for Monogram; Edward Golden, sales director who discussed selling policies for next season; Ed Finney, advertising and publicity director; and Al Blofson, Irving Mandel, Jack Berkowitz, Arthur Bromberg, Nat Lefton, Floyd St. John, Claude Ezell and Oscar Hanson, franchise holders and branch managers, who made brief reports.

Mr. Johnston said earnings from March, 1933, to February 28, 1934, showed a net profit more than double that of the previous year, and indicated he would recommend placing the stock on a dividend basis. Gross billings exceeded the previous fiscal year by $577,021, and combined film rentals of the 37 affiliated exchanges in fiscal 1933 slightly exceeded $4,000,000, he reported. Several foreign offices had been opened.

Officers elected Wednesday night were: Mr. Johnston, president; Mr. Carr, vice-president; J. B. Friedhoff, treasurer; Madeleine S. White, secretary. The new executive committee: Mr. Johnston, Mr. Carr, Herman Rifkin, Irving Mandel and Norton Ritchey.

To Ask $1,500,000 Budget

Mr. Carr was expected to outline his ideas for new season production, which he discussed last week in New York.

At that time Mr. Carr declared that the motion picture code had raised production costs more than 20 per cent, but that while producers cannot look for an increase in revenue to offset this condition until general business conditions are more generally stabilized, the production branch could not afford to stint in employment of the best talent available. Accordingly, Mr. Carr said, it was his intention to place under contract at least ten stars and feature players for appearance in six pictures on the 1934-35 program. Mr. Carr intends to ask a $1,500,000 1934-35 production budget of the franchise holders.

Discussions on executive, production, sales and advertising policies were scheduled for Thursday and Friday sessions. On Saturday the convention was to participate in an open forum on the code, with John C. Flinn, executive secretary of the Code Authority, presiding.

The convention officially comes to a close on Saturday night with the annual convention banquet and dance.

SELECTED PICTURES

The National Board of Review's compilation of selected current motion pictures, which are recommended by the Board to its affiliated local women's organizations and to reviewing groups in the field as being especially suitable for "adult," family and/or juvenile audiences, appear below. It is suggested that exhibitors tie-in with their local reviewing groups to enlist their support for the specially recommended pictures of this group:

BEYOND BENGAL (Showmen's Pictures)—Adventures of Harry Schenck and Miss Baldwin, English scientist, hunting big game with cameras. Screen story and direction by Harry Schenck, Showmen, 7 reels. (Family, Junior matinee.)

BOTTOMS UP (Fox)—Spencer Tracy, John Boles, Pat Peterson.—A girl breaks into the movies by pretending to be the daughter of an English peer. Music and comedy. Screen story by DeSylva, Butler and Silvers. Directed by David Butler. 8 reels. (Family.)

CONSTANT NYMPH, THE (Fox-British)—Brian Aherne, Victoria Hopper—Picturization of the Margaret Kennedy novel about an artist's family. Recommended to the Committee on Exceptional Photoplays. Directed by Basil Dean. 8 reels. (Mature.)

GAMBLING LADY (Warners)—Barbara Stanwyck, Joel McCrea, Pat O'Brien—The career of an honest gambler's daughter. Screen story by Doris Molloy. Directed by Archie Mayo. 6 reels. (Mature.)

GLAMOUR (Universal)—Constance Cummings, Paul Lukas—Cosmopolitan Magazine story by Edna Ferber. Directed by William Wyler. 8 reels. (Mature.)

HAROLD TEEN (Warners)—Hal LeRoy, Rochelle Hudson, Patricia Ellis—School life in a small town. From the comic strip by Carl Ed. Directed by Murray Roth. 6 reels. (Family.)

LOOKING FOR TROUBLE (United Artists-20th Century)—Spencer Tracy, Jack Oakie, Constance Cummings. Melodramatic adventures of two telephone repairers. Screen story by J. R. Breen. Directed by William Wellman. 7 reels. (Mature.)

MELODY IN SPRING (Paramount)—Charles Ruggles, Mary Boland, Lanny Ross, Ann Sothern.—Comedy with music. From a magazine story by Frank Leon Smith. Directed by Norman McLeod. 8 reels. (Family.)

MEN IN WHITE (MGM)—Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan—Drama of hospital life. Play by Sidney Kingsley. Directed by Richard Boleslavsky. 8 reels. (Mature.)

MURDER IN TRINIDAD (Fox)—Nigel Bruce, Heather Angel, Victor Jory—Novel by John W. Vandercock. Directed by Louis King. 7 reels. (Mature.)

NO GREATER GLORY (Columbia)—Jimmy Butler, Frankie Darro, Jackie Searle—Rivalry of two gangs of boys and an indictment of war. Suggested for church use. Recommended to the Committee on Exceptional Photoplays. From the story, "The Paul Street Boys," by Ferenc Molnar. Directed by Frank Borzage. 8 reels. (Family.)

REGISTERED NURSE (First National)—Bebe Daniels, Lyle Talbot—Play by Florence Johns and Wilton Lackaye, Jr. Directed by Robert Florey. 6 reels. (Mature.)

RIPTIDE (MGM)—Norma Shearer, Robert Montgomery—The story of an English lord married to an American girl who has lived a reckless life. Screen story and direction by Edmund Goulding. 10 reels. (Mature.)

UPPER WORLD (Warners)—Warren William, Mary Astor, Ginger Rogers—A lonely wealthy man seeks the friendship of a burlesque queen and becomes involved in a murder. Screen story by Ben Markon. Directed by Roy Del Ruth. 7 reels. (Mature.)

VERY HONORABLE GUY, A—Joe E. Brown, Alice White—A comedy about a youth who sells his body to a doctor to pay his debts. Story by Earl Baldwin. Directed by Lloyd Bacon. 6 reels. (Family.)

WILD CARGO (RKO Radio)—Frank Buck capturing wild animals in Malaya. Suggested for schools and libraries. Screen story by Frank Buck and Edward S. Anthony. Directed by Armand Denis. 9 reels. (Family. Junior matinee.)

Individualism Necessary In Pictures: H. B. Franklin

Declaring the time is ripe for individualism in pictures, Harold B. Franklin was to sail Friday for London, where he will spend four weeks. Mr. Franklin said when he returns he will have "something definite to announce" as to his plans. Arch Selwyn and Jed Harris, Broadway producers, will accompany him.

Mr. Franklin plans to produce, in association with Mr. Selwyn, a number of plays, later filming those that prove successful. They will negotiate with C. B. Cochran in London to produce three of his London stage successes in New York with the same stars.

M. J. Moses, Writer on Stage, Dead in New York

Montrose Jonas Moses, 55, wellknown writer on the theatre and contributor to numerous publications, died at his home in New York late last week of a cerebral hemorrhage. His works were particularly concerned with the historical aspects of the stage. He was noted as well as a translator and lecturer, his best known translation having been of the Passion Play of Oberammergau, in 1909.

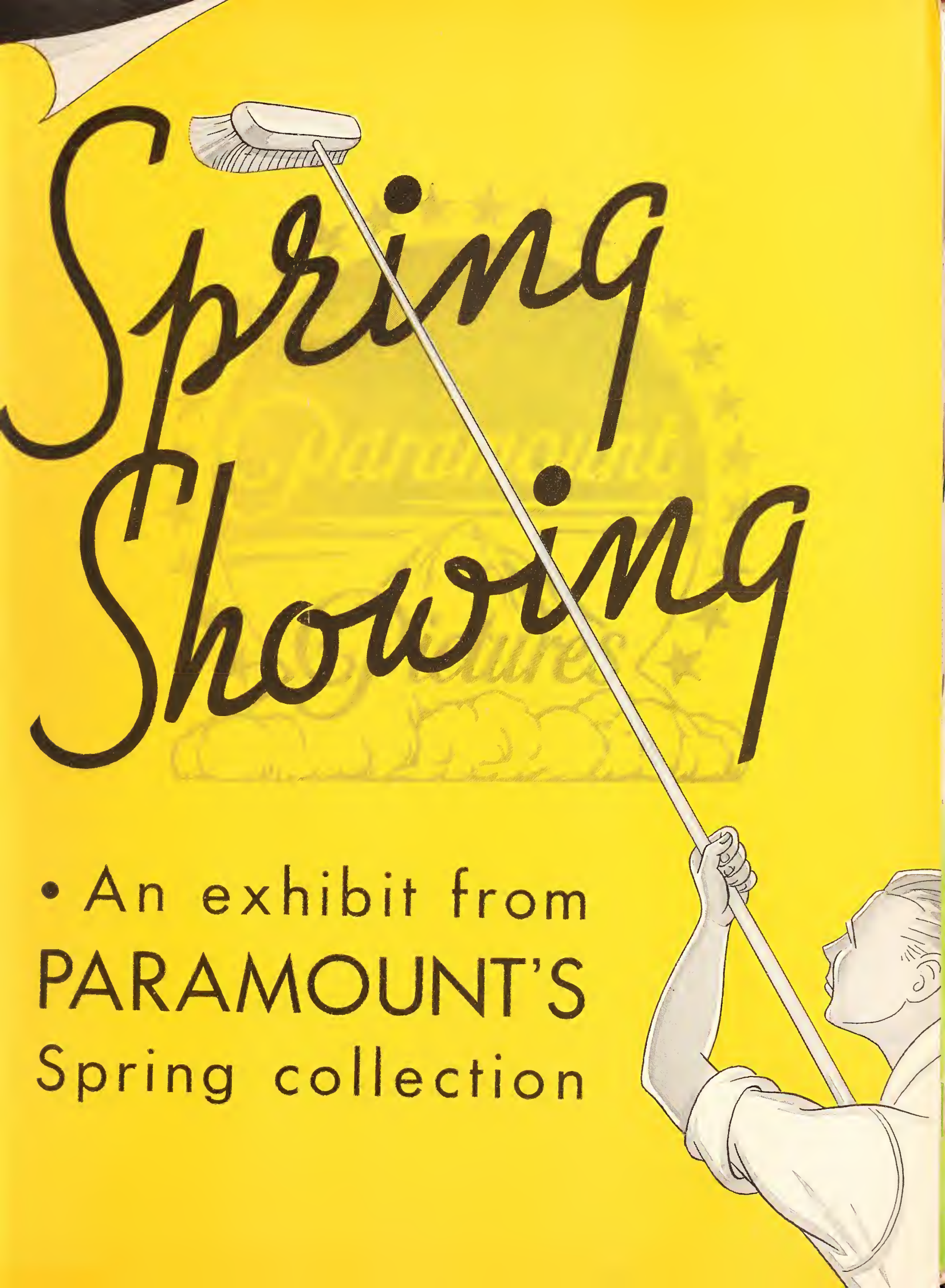
Quittner Appeal Motion Argued

Court reserved decision Monday after a motion for leave to appeal the Joseph Quittner monopoly suit against large producer-distributors, "as a pauper," was argued in U. S. circuit court of appeals in New York.

Shubert-Rialto Reopens

Warner reopened the remodeled and redecorated Shubert-Rialto theatre in St. Louis Saturday with a gala premiere of Al Jolson's "Wonder Bar." Bert Perkins from the home office handled the campaign.

Spring Showing



• An exhibit from
PARAMOUNT'S
Spring collection


W. C. FIELDS
in "YOU'RE TELLING ME"
with
Larry "Buster" Crabbe
Joan Marsh
Adrienne Ames
Directed by Erle C. Kenton
GEORGE RAFT
in "The TRUMPET BLOWS"
with
ADOLPHE MENJOU
and Frances Drake
Directed by Stephen Roberts



"DOUBLE DOOR"

with

Evelyn Venable
Mary Morris
Kent Taylor
Sir Guy Standing

Directed by Charles Vidor



"MELODY IN SPRING"

with

Lanny Ross
Charlie Ruggles
Mary Boland
Ann Sothern

Directed by Norman McLeod



"WE'RE NOT DRESSING"

with

BING CROSBY
Carole Lombard
George Burns & Gracie Allen
Ethel Merman & Leon Errol

Directed by Norman Taurog




Earl Carroll's
"MURDER AT THE VANITIES"
with the
Most Beautiful Girls in the World and
Carl Brisson Victor McLaglen
Jack Oakie Kitty Carlisle
& Duke Ellington & Band
Directed by Mitchell Leisen
Damon Runyon's
"HALF-WAY DECENT"
with
Adolphe Menjou
Dorothy Dell
Charles Bickford
Shirley Temple
Directed by Alexander Hall
A B. P. Schulberg Production
SYLVIA SIDNEY
in
"THIRTY-DAY PRINCESS"
with
CARY GRANT
Directed by Marion Gering
A B. P. Schulberg Production



MAE WEST
in
"IT AIN'T NO SIN"

with Roger Pryor
John Mack Brown
Duke Ellington & Band
Directed by Leo McCarey



Augustus Thomas'
"The
WITCHING HOUR"

with
Sir Guy Standing
John Halliday
Judith Allen • Tom Brown
Directed by Henry Hathaway


Spring
summer,
autumn,
winter..
...If it's a
PARAMOUNT
PICTURE...it's the
best show in town!

GOLDBERG GOES CHATKIN ONE BETTER ON HOME OFFICE OPERATION FALLACY

Declares New York's Decisions Are 99 Per Cent Erroneous on Problems of Theatre Managers in the Field

Exhibitor Points to Obstacles Placed in Path of Community Goodwill by Accounting Department and Executives

By LEE L. GOLDBERG

Lee L. Goldberg, who agrees 115 per cent with David J. Chatkin's conviction that long distance operation of theatres from a circuit home office is detrimental to exhibition, began as a press agent in 1906 at the Hopkins theatre in Louisville, and for the Fontaine Ferry Park which played big-time Keith vaudeville. In 1913 he became manager of the National there, and when Keith merged the National with the Mary Anderson and the Strand he handled the three. In 1916 he resigned to become a First National franchise holder for Kentucky and Tennessee with Colonel Fred Levy. On sale of the chief theatre interests to Warner in March, 1931, he was named Kentucky zone manager and remained in that office until November, 1933. Mr. Goldberg now is reunited with Colonel Levy in operation of theatres and exchanges.

Dave Chatkin's article, recently published in MOTION PICTURE HERALD, pointing out the failure of circuit theatre operation from New York, must have won the plaudits of every one familiar with the subject.

Reflecting upon my recent experience, while acting as zone manager for a certain theatre chain, I echo Dave's sentiments. In fact, I can supply further evidence of the damage wrought upon this industry by misguided theatre executives, swiveling before their desks in New York.

My base of operation was over 1,000 miles from New York. There were 14 theatres, located in towns of population ranging from 5,000 to 25,000. They were "store shows" by comparison with some of the "de luxe" houses operated by the circuit in metropolitan centers. These theatres, of which I had been an active part owner, were profitable for many years previous. With all due modesty, I had enjoyed a reputation as a capable picture executive—my experience starting in 1906 and embracing active service as managing head of large theatres in key points and smaller towns as well as exchange manager, exploitation man and what-not.

Obstacles from Home Office

The original general manager of the organization had confidence in me, and so did the men then in charge of the film buying. As a result, I was given carte blanche to operate my zone as though it were a separate unit apart from the entire body. Not because of my peculiar ability, but rather due to the wisdom of decentralized operation, our circuit in the first few months ranked close to the top. On the balance sheet, our houses stood out in bold relief in black, while "the de luxers" continued, consistently, to be reflected in glowing red.

One of the first constructive ideas we were successful in planting was to get the local papers in all our towns to publish a two-page series of announcements, welcoming our new organization, in which all the leading merchants and organizations joined. Included was a pledge, signed by all the theatre employes, to the patrons, assuring them of improved entertainment and physical service. I planned this with the thought of disabusing the local public of entertaining any thoughts about the usual changes in management brought about by chain operation. Our managers were permitted to continue as members of luncheon clubs and were otherwise encouraged to do everything possible to retain the good will of the local community.

Soon, though, I found the accounting department in the home office was placing all kinds of obstacles in the way of retaining the good will of the local people. For example, an insurance agent, who had been helpful in reducing our tax assessments, had his policies cancelled without any reasonable notice. In another town, the banker who had been most influential in getting our Sunday shows to go unmolested, lost our accounts in favor of another bank, which had been definitely lined up with the anti-Sunday element. If a manager bought 50 cents' worth of hardware from a local dealer, we were severely criticized for not getting it through a wholesale firm down East. The saving would be about seven cents, several times consumed by the necessary carrying charges.

Then Comes Icy General Manager

Even with all this interference from the accounting department, we were operating somewhat successfully until suddenly a man, never before connected with active theatre operation, was named general manager. Instead of trying to gain the confidence and friendship of his subordinates, he immediately set about to present the accepted picture of a hard-boiled executive—a frozen countenance, an austere manner and every word of speech displaying ego and an utter lack of understanding of the problems of the men in the field.

Gaining an audience with him to discuss an important matter of operation was just impossible. The only time the writer did speak directly with him was when I was called on the carpet because I had ignored the orders of a certain young relative of the company heads (one of the many relatives) who had bawled me out unmercifully because I had passed for payment a newspaper bill aggregating a few dollars when the compositor had spelled O'Brien as O'Bryan. (Just imagine, with our newspaper rate so ridiculously low—15 cents per inch.) I tried to show this inexperienced theatre official where the same paper had given us immeasurable space of reading notices, free of charge, and, therefore, it did not become us to penalize them for this slight typographical error. In vain, I related facts to prove that these small-town newspaper publishers were not a bunch of illiterates, as he intimated, and that even great papers, like *The New York Times*, with their splendid facilities, occasionally permitted errors to creep in. However, he remained so domineering and adamant and, while I risked losing my job rather than penalize the papers, I had to find some other means of appeasing his wrath. From that point on, though, I realized I was marked as a "no man."

$50 a Week Advertising Budget

Shortly after, this official issued orders forbidding the approval of payments for managers' memberships to luncheon clubs, amounting from $10 to $25; eliminating small pledges to local charities and setting up rules making it well nigh impossible to tie in with local organizations on benefit performances, which, heretofore, had proved profitable and helpful. An advertising budget of just $50 per week was arbitrarily set up for each house. Out of this allowance had to come expenditures for items contracted for through the home office. With four to five changes of program a week and in towns where out-of-town advertising was advisable the manager's lot was, indeed, most difficult. At the same time, he had to accept long and unnecessary telegrams—collect, of course—extolling the virtues of pictures he would not have booked for some time to come.

Any number of unsurmountable obstacles, placed in the paths of the local managers, could be

(*Continued on following page, column 2*)

MANAGERS BACK CHATKIN THESIS

Kansas City circuit managers agree with David Chatkin's arguments on theatre operation, but they dissent from the opinion that "New York is wrong 70 per cent of the time," when making decisions affecting operation. That figure is termed as too high.

"It is a well known fact," said Ed Dubinsky, "that centralized control of a national circuit stifles independence in subordinates and restricts full play of local managers' talents and abilities. One possible reason is that the executives are afraid of their future, fearful that someone below them in the organization will display ability and take their jobs."

PERSONAL CONTACT VITAL: LIGHTMAN

M. A. Lightman, president of the Tri-States Association, commenting on David Chatkin's views on the decentralization of theatres, said:

"I have always advocated that the very best theatre management can be had only through personal contacts and that mechanical or robot operation can never be successful. The real operation of a theatre requires a sensitive touch. It thrives on temperament. . . . I would liken the operation of a theatre more or less to the work of an artist painting a picture. . . . "

$404,562 COLUMBIA NET FOR SIX MONTHS

Equals $2.65 on Each Common Share; Total Current and Working Assets $5,119,791, Against $975,509 Current Liabilities

Columbia Pictures Corporation this week, in a semi-annual report for the six months ended December 30, 1933, announced $404,562 net profit after all charges and provisions for federal income tax. The net is equal to approximately $2.65 earned on each share of common stock outstanding after deducting preferred dividends. The report was certified by Price, Waterhouse & Company.

The consolidated balance sheet as of Dec. 30, 1933, showed total assets of $6,911,664, against which there were total liabilities of $1,485,286. Total current and working assets of $5,119,791 against current liabilities of $975,509 showed a ratio of more than 5 to 1.

Following is a consolidated statement of operations for the 26-week period ended Dec. 30, 1933 (including operations of the corporation in foreign territories and of its foreign subsidiary companies and branches for the six months ended Nov. 25, 1933):

Net profit before amortization of film, interest charges and Federal taxes*		$2,888,790.07
Deduct: Amortization of film and advances to outside producers	$2,440,922.06	
Int. charges	6,933,63	
		2,447,855.69
		$ 440,934.38
Other income		34,774.10
Net profit before Federal taxes		$ 475,708.48
Provision for Federal taxes		71,145,55
Net profit		$ 404,562.93
Earned surplus at July 1, 1933		1,984,938.58
		$2,389,501.51
Deduct: Preferred dividends		25,891.50
Earned surplus at December 30, 1933, per Balance Sheet		$2,363,610.01

*After deducting $14,823.06 depreciation of furniture in head office and branches charged to profit and loss. Depreciation of studios and studio equipment amounting to $79,534.39 has been capitalized as production cost and is being written off as film amortization.

RKO Radio Has Completed a Major Tieup on "Wild Cargo"

Numerous tieups have been arranged by the exploitation department of RKO Radio on the Frank Buck jungle expedition picture, "Wild Cargo." More than 1,400,000 dealers are included in a comprehensive campaign which will feature window displays, placards, games, toys and novelties.

Many national advertisers are cooperating in the tieups. These and the number of dealer outlets available to each are: Camel cigarettes, 900,000; Black Flag, 260,000; Collier's Weekly, 125,000; Western Union, 25,000; Railway Express Agency, 23,000; Eberhard Faber Pencil Company, 20,000; Dodge Motors, 4,000; Woolworth stores, 15,000; Diamond Match Company, 3,000; Simon & Schuster, 4,000; Ford, 5,000; Transo Products, 5,000; Bar-Zim Toy Manufacturing Company, 5,000; Winchester Toy Company, 4,000; Sterling Art Metal Works, 4,000.

Calls Centralized Operation Costly

(Continued from preceding page)

cited. However, the most harmful handicap was the constant interference by a certain young man (a nephew of one of the company heads) who was suddenly given the lofty position of film buyer. Although he had never been in any of the towns in our group, this novice deemed it unnecessary for him to consult with the zone manager regarding the class of film or the manner of film purchases for our circuit. He also disregarded entirely the previous and proven policies of certain theatres. His initial move was to buy more service for one theatre than could be used by two theatres.

The fact that western pictures were especially desirable for Saturday bookings in our towns was entirely ignored by this wiseacre. In fact, he obligated certain theatres to play the most pronounced sort of sex pictures on the day that the theatre heretofore had been catering to children. In one important town we almost suffered from a picture famine because this smart, executive had agreed to give 42 days' protection to another chain-owned theatre in a town near by, which had previously enjoyed no protection. The film booker for our zone, not being apprised of the agreed protection until the eleventh hour, had a merry time keeping open two theatres using eight new features each week. In another instance, he agreed to give protection over another of our towns which was finally overcome when it was found the protection the other chain had in mind was for a town of the same name in a different state.

Booking Problem

During the early part of this season, most of our theatres could not be definitely booked within two weeks of play dates simply because this film buyer was so busy jumping about the country attending football games that he did not have time to complete film deals. To such a person was entrusted the rather large order of completing the film buying for about 200 widely scattered theatres in the Middle West. On one occasion, the general manager wired me to meet this film buyer in Chicago so that I could sit in on a deal with a district manager, whose confidence I enjoyed. After waiting anxiously from early in the morning until late that afternoon, I was casually informed by our man that the district manager was out of town. Aside from spending two nights on the Pullmans on this wild goose chase, I enjoyed (?) a similar experience at St. Louis also in this same season.

During this period when salary-cutting was in order, some of our theatre employes earning salaries of less than $10 per week were included in the cuts. Imagine the good time the opposition had of making capital of the fact and, especially, when they worked one week without pay. Just about this time I was successful in getting one of our landlords to give us a cut of about 15 per cent in rent after various home office representatives had been turned down. This saving was more than wiped out when the aforementioned film buyer succeeded in inducing the general manager, in spite of my fervent protests, to replace a competent booker with an inexperienced one and at an increase of double the other booker's salary.

In almost three years, no one of practical theatre experience or authority (not counting traveling auditors) ever visited our theatres. Naturally, then our home office executives could not be expected to begin to understand our particular or peculiar problems. In one case I shall never forget, we lost about $30,000 in extra revenue simply because the proposition got lost in the home office. Not infrequently, too, the payment of local taxes and licenses was overlooked and yet, if our contact man dared to send in an advance reminder, he was rebuked.

Dave Chatkin, in his article, stated:

"Decisions of major importance are made in New York, and, conservatively speaking, 70 per cent of these decisions are incorrect."

To which I would add:

"Dave, you are entirely too conservative—about 99 per cent would be a truer estimate."

It would really be a splendid and liberal education for these so-called "swivel-chair" New York theatre executives if they would be forced to be on the scene and actually operate the theatres whose policies they have been so unsuccessfully trying to dictate from their palatial offices in New York. The experience would probably be fraught with many casualties.

Paramount Offers Trailers Free to Herald Films, Players

Paramount is distributing to all its accounts, without charge, two trailers, one announcing seven new releases, the other introducing a group of new players being groomed for star billing. The seven films are: "Bolero," "Death Takes a Holiday," "The Trumpet Blows," "It Ain't No Sin," "Scarlet Empress," "We're Not Dressing," and "You're Telling Me."

The new personalities, who are noted as "Stars of Tomorrow," are Buster Crabbe, Evelyn Venable, Frances Drake, Ethel Merman, Toby Wing, Ida Lupino, Carl Brisson, Kitty Carlisle, Dorothy Dell, Barbara Frietchie, Helen Mack, Lanny Ross and Henry Wilcoxson.

Margaret Sullavan a Star

Carl Laemmle, Jr., at the Universal studio, Hollywood, has announced that Margaret Sullavan will be rated as a star in her new picture, "Little Man, What Now?" Her name will be billed above the title in all advertising.

Mid-States Suit Dropped

The suit of Al Rutenberg, theatre owner, against the Mid-States booking combine, Detroit, charging an attempt to prevent him from getting film, has been withdrawn. Mr. Rutenberg has been admitted to membership in Mid-States.

Roach Studio Reopens

The Hal Roach Hollywood studio resumed activity last week after a two-week shutdown. Elmer Reguse returned to the studio last week as head of the sound department following an absence of two years.

THE CAMERA REPORTS



YOUNG STAR. (Below) Margaret Sullavan, who has risen to Universal stardom with rapidity, and is now working in "Little Man, What Now?"



SILHOUETTE. (Left) The still cameraman achieved this unusual effect as Ginger Rogers, after doing "Finishing School" for Radio, posed at home.

SCREEN CALL. (Right) John Eldridge, young Broadway actor, says good-bye to the hostess of the plane which took him to Warner's studio and a contract.





FIFTEEN YOUNG HOPEFULS. Chosen for 1934 by the WAMPAS, Hollywood association of advertising executives, in its annual selection of Baby Stars, for whom high hopes of future screen greatness are held. Reading from the left they are: Betty Bryson, Dorothy Drake, Ann Hovey, Jean Carmen, Lu Ann Meredith, Helene Cohan, Jacqueline Wells, Gigi Parrish, Judith Arlen, Jean Chatburn (alternate), Lucille Lund, Katherine Williams, Neoma Judge (alternate), Jean Gale, Hazel Hayes.



A BEQUEST. Two players in the Danish film, "The Wedding of Palo," which was written and filmed by the late famous arctic explorer, Dr. Knud Rasmussen, and first presented recently in Copenhagen by the Palladium Company.



SIGNED FOR LAUGHS. Ernest Truex, well known diminutive comedian of the Broadway stage (left), arranges for another Educational comedy with Al Christie, producer. Truex has already made two for Educational.



MIRRORED. Bebe Daniels sees herself as others see her, applying the finishing touch before reporting on the Warner set where she made "Registered Nurse."



FEMININE TREAT. As Dolores Del Rio examines, with Orry-Kelly, chief designer at the Warner studio, the material for the costumes she will wear in the title role of that company's production of "Du Barry."



ON THE WAY. Early stardom is predicted for Jean Muir, young Warner player, whose work in "As the Earth Turns" has won her an assignment in "Dr. Monica."



NEW TYPE TEE. The title should be "hitting the nail—right on the thumb," as Pete Smith tries to be funny while Tom Hudgins, trick golfer of Washington, does his stuff in the MGM short, "Trick Golf."

CANCELLATION PRIVILEGE ASSURED ALL EXHIBITORS 'IN GOOD STANDING'

Theatre Owners Who Did Not Sign Code Assent Blank Before March 10 May Still Do That Now As "Newcomers"

Motion picture theatre owners in good contractual standing will be accorded the 10 per cent cancellation privilege on all pictures contracted for before December 7, but released after that date. This was assured over the weekend when the Code Authority voted verification of an NRA decision making the clause so retroactive. Non-assentors will be accorded the same privilege, when in good standing.

At the same time, it appeared that those who did not execute the assent blank before the deadline March 10 and who have since decided to effect such execution, may do so as a "newcomer."

The Code Authority issued official instructions to Local Grievance Boards for the handling of complaints under the code, as boards in several territories finally started to function.

At Washington, the NRA was being converted from a code-writing to a code-enforcing agency and preparations were launched to add to the Code Authority in each industry additional governmental representatives for labor and consumers.

Cancellation Ruling in Effect

Opposition of the large distributors—which threatened a court test—to the retroactivity of the 10 per cent cancellation privilege was automatically nullified over the weekend when the Code Authority voted eight to two to accept a recent interpretation of the cancellation clause by Sol Rosenblatt, NRA division administrator, who had ruled that the privilege was applicable to all features released on or after the effective date of the code, which was December 7, 1933, even though such pictures were contracted for prior to that date.

However, in order to take advantage of the 10 per cent elimination privilege, an exhibitor's contractual relations with a distributor must be in good order. The privilege may not be made applicable where an exhibitor is in default on a contract, either for failure to make rental payments due or otherwise.

Voting for the acceptance were Code Authority members, or alternates: S. R. Kent, Fox; Charles L. O'Reilly, Theatre Owners' Chamber of Commerce of New York; R. H. Cochrane, Universal; W. Ray Johnston, Monogram; Nathan Yamins, Allied; Leslie Thompson; J. Robert Rubin, MGM, and Walter Vincent, MPTOA.

Voting against acceptance were Harold S. Bareford, Warner, and George J. Schaefer, Paramount.

The Authority's decision is automatically binding on the industry, and in answer to hundreds of letters from exhibitors asking for a showdown on the question, all Local Grievance Boards immediately were ordered to act accordingly.

On the basis of a yearly output of approximately 600 features from all companies, and with seven months of the 1933-34 season already spent, the 10 per cent elimination privilege would be applicable to about 250 remaining releases, figured by arbitrarily establishing total monthly releases at 50.

In view of the NRA's recent decision that failure to sign a code assent blank before the deadline March 10 does not deprive any one of any rights under the code, except to file a complaint, it appears that non-assenting exhibitors will be accorded the privilege of the retroactivity of the 10 per cent cancellation clause.

NRA a Code-Enforcing Agency

General reorganization of the NRA, converting it to a code-enforcing agency, has been put under way by Administrator Hugh S. Johnson.

Appointment of labor and consumer advisors to Mr. Rosenblatt as Government members of the Code Authority, will be one step.

Another step will be the creation, by all codified industries not yet having them, of industrial relations committees or boards, to adjust labor controversies, making the industries more self-governing.

The labor and consumer advisors will have no vote and will attend meetings only upon invitation, although they are to have free access to the minutes and the privilege of appearing to make statements on specific questions.

The appointments are a concession by the administration to labor's demand for representation on the Code Authorities, which Government officials have been reluctant to grant in the face of industrial opposition. (New labor activities as they involve the code and the NRA appear in detail on page 27.)

Industry members probably will learn next week the amount of the yearly assessments to the Code Authority for code financing. Each town is being classified as to population and theatres, so that the Code Authority may establish a fair proportionate assessment. Each Local Board has submitted an estimated budget.

Preparing the financing arrangements is a

WEEK'S CODE DEVELOPMENTS

General Developments On this page

1. *Code Authority accepted retroactivity of 10 per cent cancellation privilege on pictures contracted for before December 7 but released later.*

2. *The NRA was being converted from a code-writing to a code-enforcing agency and will appoint labor and consumer representatives to aid Sol Rosenblatt.*

3. *Code Authority was nearly ready with industry's code financing budget.*

4. *Non-assentors now desiring to sign acceptance to code were placed in same status as newcomers to industry.*

NRA Hears "Little Man" Page 43

Clarence Darrow's NRA Review Board heard code complaints of "little man" of the industry and will report to President by April 15.

Code Union Activities Page 27

1. *Exhibitors threatened to fight nationwide unionization campaign being staged by labor under the code.*

Local Grievance Boards Get Official Instructions on Complaints; NRA Being Made a Code-Enforcing Agency

Code Authority committee consisting of Sidney R. Kent, Fox; Harold S. Bareford, Warner; Nathan Yamins, Allied; Charles L. O'Reilly, TOCC.

The Code Authority, asked about the status of exhibitors who had not signed the code assent prior to the deadline of March 10 and now desire to file an executed form, replied:

"Pursuant to an order of the National Recovery Administration, March 10, 1934, was fixed as the last date upon which exhibitors and distributors then engaged in the motion picture industry could file unqualified assents to the code of fair competition for the motion picture industry.

"Any persons engaged in the motion picture industry after March 10, 1934, are privileged to file an assent to the code at any time within 45 days after the date such person enters the industry."

It appears, then, that non-assentors would be placed in the same category as newcomers to the industry. A legal interpretation indicated that such "newcomers" could not file any complaints to the Local Grievance Boards on matters occurring prior to the date when they execute the assent as "newcomers."

Procedure on Filing Complaints

The Code Authority this week sent to each Local Grievance Board copies of the forms which are to be used for complaints by exhibitors or distributors. These blanks are reproduced on page 42.

Attached to the forms was a letter from John C. Flinn, Code Authority secretary, which said, in part:

"Each complaint from your territory for determination will be sent to your local secretary as soon as he is appointed, which should be very soon.

"The local secretary will be instructed to list the complaints for determination by your board in the order, by dates, in which they were filed directly with the Code Authority.

Complaints Direct to Secretary

"When your board starts to function all complaints shall be filed directly with your secretary, and the practice of sending complaints to the Code Authority will be discouraged.

"The Code Authority is forwarding to your secretary, when appointed, a certified list of distributors and exhibitors situated in your territory who executed prior to March 10, 1934, unqualified assents to the code, and who are privileged to file complaints. Only the names on this certified list are so privileged. Therefore, reference to the list for verification of signature should be the *first* procedure when a complaint is received by the secretary of your board.

"The Code Authority cannot emphasize too strongly the importance of regular, legal procedure by the Local Grievance Boards. Every earnest effort should be made to reach unanimous agreements on determinations. Unanimous determinations are nearly always just determinations and will tend to discourage appeals to the Code Authority from determinations of Local Boards. While the code provides liberal machinery for appeals, nevertheless there is a loss of time and traveling expense to be incurred on the part of appellants whose appeals will be heard by the Code Authority sitting in New York."

Official Complaint Forms For Local Grievance Boards

Standardizing and simplifying the procedure to be followed by exhibitors and distributors in the field in filing complaints of unfair trade practices or unfair competition under the code, the motion picture Code Authority this week instructed each of the Local Grievance Boards to use the officially designated forms reproduced on this page for filing complaints.

Form number one (top right) should be used for any complaint filed for one of the four reasons contained in Article VI, Part 2, Section 1, Paragraphs (a) Overbuying; (b) Adoption of an unfairly competing policy of unnecessary and too frequent changes of motion pictures; (c) Exaction without just cause of an agreement from any distributor as a condition for entering into a contract for pictures that such distributor refrain from licensing its pictures to the complaining exhibitor; and (d) Commission of any other similar act with the intent of depriving without just cause the complaining exhibitor of a sufficient number of pictures.

Form number two (bottom left) should be used for any complaint filed under provisions of Article VI, Part 2, Section 4: All complaints and grievances of exhibitors or distributors concerning provisions of the code or otherwise and not specifically designated to be heard or passed upon in the first instance by the Code Authority or by arbitration or by the Local Clearance and Zoning Board.

Form number three (bottom right) should be used for any special complaint under provisions of the code outside of Article VI, Part 2, and referred to in the foregoing.

Code Authority of the Motion Picture Industry

NATIONAL RECOVERY ADMINISTRATION

_____GRIEVANCE BOARD
(Name of Board)

Complaint under Article VI, Part 2, Section 1.

(Type or print all information requested)

(Date)

Name of person or corporation complained against (Respondent) .....

Street address of Respondent .....

Town ....., State .....

Name and Street Address of Theatre of Respondent Complained Against .....

Number of Feature Changes Weekly by Respondent ..... Run .....

Name of Complainant .....

Street Address of Complainant .....

Town, ..., State .....

Name and Street Address of Theatre of Complainant .....

Number of Feature Changes Weekly by Complainant ..... Run .....

State nature of complaint with sufficient facts in detail to indicate that Respondent is a competing exhibitor and has committed since December 7th 1933, any of the acts set forth in paragraph (a) or (b) or (c) or (d) of Article VI, Part 2, Section 1, of the Code of Fair Competition for the Motion Picture Industry, specifying in detail the facts which will be relied on in support of the claim that such acts were committed with the intent and effect of depriving, without just cause, the complainant of a sufficient number of motion pictures to operate complainant's theatre).

State date of knowledge of the commission or threat of the act or acts complained of 193

State name and address of all parties concerned, other than Respondent; and name of distributors and/or exhibitors claimed to be directly involved.

Statement of Facts

(If more space is needed use reverse side or attach extra sheets of this size)

The above statements are true to the best of my knowledge and belief.

Sworn to before me this .....

..... day of ....., 193 *(Signature of Complainant)*

.....
Notary Public.

Fill in and deliver or mail original and two (2) copies to the Secretary of the above named Grievance Board.

Code Authority of the Motion Picture Industry

NATIONAL RECOVERY ADMINISTRATION

_____GRIEVANCE BOARD
(Name of Board)

Complaint under Article VI, Part 2, Section 4.

(Type or print all information requested)

(Date)

Name of person or corporation complained against (Respondent) .....

Street address of Respondent .....

Town ....., State .....

Name and Street Address of Theatre of Respondent Complained Against ..... Run .....

Name of Complainant .....

Street Address of Complainant .....

Town ....., State .....

Name and Street Address of Theatre of Complainant ..... Run .....

State the provisions of the Code (by reference to Article , Part , Section , Paragraph ,) and the facts in detail upon which complaint is based.

If the complaint is not based upon any provisions of the Code, state in detail the facts upon which the complaint is based.

State name and address of all parties concerned, other than Respondent; and name of distributors and/or exhibitors claimed to be directly involved.

Statement of Facts

(If more space is needed use reverse side or attach extra sheets of this size)

The above statements are true to the best of my knowledge and belief.

Sworn to before me this .....

..... day of ....., 193 *(Signature of Complainant)*

.....
(Notary Public)

The undersigned members of the ..... Grievance Board by at least a majority vote dismiss the foregoing complaint.

(Signature) *(Signature)*

(Signature) *(Signature)*

(Signature)

The undersigned members of the ..... Grievance Board by at least a majority vote certify to the Code Authority for determination the foregoing complaint.

(Signature) *(Signature)*

(Signature) *(Signature)*

* *(Signature)*

Fill in and deliver or mail original and two (2) copies to the Secretary of the above named Grievance Board.

* Impartial member signs only in case of a deadlock.

Code Authority of the Motion Picture Industry

NATIONAL RECOVERY ADMINISTRATION

_____GRIEVANCE BOARD
(Name of Board)

SPECIAL COMPLAINT.

(Type or print all information requested)

(Date)

Name of person or corporation complained against (Respondent) .....

Street Address of Respondent .....

Town ....., State .....

Name and Street Address of Theatre of Respondent Complained Against .....

Name of Complainant .....

Street Address of Complainant .....

Town ....., State .....

Name and Street Address of Theatre of Complainant .....

Check (✓) below the provisions of the Code (by reference to Article, Part, Section, Paragraph) and state below the facts in detail upon which complaint is based.

- ☐ ARTICLE V-D, Part 4, (a) (Non-Theatricals)
- ☐ ARTICLE V-D, Part 8, (Refusal of Fair Adjustment)
- ☐ ARTICLE V-D, Part 9, (b) (Designation of Percentage Dates)
- ☐ ARTICLE V-E, Part 3, Sec. 3, (Reduced Admissions)
- ☐ ARTICLE V-E, Part 4, (Theatre Transfers)
- ☐ ARTICLE V-E, Part 5, (b) (Premature Advertising)

State date of knowledge of the commission or thereat of the act or acts complained of 193

State name and address of all parties concerned, other than Respondent; and name of distributors and/or exhibitors claimed to be directly involved.

Statement of Facts

(If more space is needed use reverse side or attach extra sheets of this size)

The above statements are true to the best of my knowledge and belief.

Sworn to before me this .....

..... day of ....., 193 *(Signature of Complainant)*

.....
(Notary Public)

Fill in and deliver or mail original and two (2) copies to the Secretary of the above named Grievance Board.

OPPRESSION OF "LITTLE MAN" UNDER CODE CHARGED AT DARROW HEARING

Suggestion by Review Board That Code Needs Revision to Bar Practices Adverse to the Independents Is Indicated

by FRANCIS L. BURT
Washington Correspondent

Exhibitors and others of the "little man" class went to Washington this week to tell the Government what they thought of the code and alleged oppression by large companies. The testimony as a whole was principally condemnatory—in the words of one witness, "we now find ourselves so much further down in the rate of our business that there are hundreds of millions of dollars and thousands of employees in jeopardy and a monopoly set up that you will never break through," as a result of the code.

Completing the taking of testimony on Wednesday, the National Recovery Review Board is now studying the case for presenting its report to the President by April 15. It is almost certain that code changes will be recommended. Meanwhile, labor will be heard, starting April 9.

It is indicated that the Review Board, headed by Clarence Darrow, will content itself with pointing out that the code apparently needs revision to ban practices which reflect adversely upon the independent exhibitors, leaving it to Recovery Administrator Hugh S. Johnson to advise the President. There will be no radical indictment of the code, it is understood.

Only one side was presented in the oral testimony, the Code Authority, through Harold S. Bareford, of Warner Bros., who conferred with Board Counsel Lowell Mason, having expressed its intention of filing a statement.

The final hearings brought further attacks against block booking and developed complaints against the labor provisions and against the so-called "patent monopoly."

Governor Hits Block Booking

The block booking situation was assailed by Governor Floyd B. Olson, of Minnesota, appearing at the request of some independent (Allied), who also criticized protection methods.

"If the Code Authority, which is entirely dominated by the producing interests, carries on in the same manner in their public capacity as they have as representatives of private industry," he declared, "ultimately they will compel the outlying theatres to show a film after it is shown downtown at the same price as it was shown downtown. The obvious tendency has been to bring all the trade downtown. It is not a good thing to compel this by law."

Complaints had been filed by the governor with General Johnson, he revealed, but without effect.

Independent exhibitors and the public should both have adequate representation on the Code Authority, he said, and "I would prefer, if I were dealing with a tribunal, that he be some one other than a representative of the industry. It is not a matter of integrity, but a matter of viewpoint."

Inclusion of the date of August 23, 1933, as the starting point for the development of wage scales under the code was attacked by Murray Harston, of New York, representing an independent motion picture operators' union.

Declaring there is "no prevailing wage" in the New York area, Mr. Harston said that the fight centers on the "two men in a booth" proposition and that the affiliated unions have "perverted" the code provisions to attain their end, which was to nullify contracts made with exhibitors by his union last August 21.

Says Ruling Threw Out Contracts

On the ground that the code precluded changes in booths, he continued, the opposing union obtained a decision by the New York Regional Labor Board throwing out his contracts, and the exhibitors have avowed their willingness to fight it in court. Fifty cases are pending in New York, he said.

He recommended amendments eliminating the August 23 date and substituting therefor "the effective date of this revised code" and a new subsection (b) to Section 6, providing that the Regional Boards "shall determine solely the prevailing wage scale and compute the maximum number of working hours for such employes, per individual." The latter, he said, would settle the claim of some that the cost of booth operation be the basis.

Operation of the Minneapolis Film Board of Trade was discussed by W. A. ("Al") Steffes, dwelling particularly upon a meeting in July, 1930, at which, he said, the exhibitors of the territory had forced upon them a schedule of zoning and protection, which, though withdrawn, was still effective.

The board, he said, turned out to be a form of "kangaroo court" where the producer representatives could agree on various trade practices which they then enforced.

Steffes' suit against the major companies is due to be tried this month, he told the board, but if the provisions of the code are held legal the suit will not mean a thing.

Mr. Steffes declared that in no other way than by overbuying can an exhibitor at present get all the pictures his audience wants to see. W. O. Thompson, a member of the Review Board, suggested production is a "greater gamble" than exhibition, which might be the answer for producer-owned houses.

"I do not think that the theatre owner has any right in the production end of the motion picture business, nor do I think the producer has any right in exhibition," Mr. Steffes declared.

The large companies are in receivership, he continued, because of overseating.

Says Independents Forced Out

The alleged patent monopoly of the American Telephone and Telegraph Company has driven all but three or four independent producers out of business, it was complained by Alfred Weiss, who, prior to forming Hollywood Metropolitan Studios, said he was for six years first vice-president and general manager of the Goldwyn company, quite some time ago. He, himself, was driven out of business two years ago, he added.

He could make a good profit in silent pictures, Mr. Weiss testified, but the coming of sound was his undoing, as he produced with independent equipment and then could not sell to the majors, who demanded the use of licensed equipment. The same was true in the export field, he said.

Mr. Weiss said he had manufactured sound equipment to sell at $4,500 to $6,500 in competition with the Western Electric product selling for $22,000. Sales in six months amounted to $600,000, he said, and he just had accepted an offer of $750,000 for 49 per cent of his company when he was served with papers in an infringement suit. His customers then refused to complete their contracts, the $750,000 offer for his business was withdrawn and he went out of business. Then, he added, the suit was no longer pressed.

Governor Assails Block Booking; Forced Buying of 976 Shorts Cited; Brandt and Myers Sum Up Independents' Case

Says Telephone Company Dominates

Robert Robbins, sound device manufacturer, charged that "the telephone company today dominates and owns, directly or indirectly, at least six of the eight major producers." He proposed divorcing public utilities from private enterprise and placing motion pictures under the communications commission to be created under legislation now pending.

That the IATSE might have an opportunity to respond to the charges made by Mr. Harston, the board announced it would hear William C. Elliott, president, on April 9.

The usual charges of producer domination and unfair practices in the film code were iterated and reiterated at a previous session of the Review Board, held last Thursday, when a number of exhibitors from New York, the Middlewest and the Southwest were called by Mr. Mason, board counsel.

Owners of independent houses leased by producers and turned back when depression overtook the large companies found they no longer could buy pictures for the runs they previously enjoyed, according to Julius Charnow of New York, who said his Leonia, N. J., house was turned back by Fox.

Says He Had To Take 976 Shorts

Irvin P. Gerber, owner of three houses, said that to get features for one of his theatres he had to take 976 shorts, two and one-half years' supply, and when he went to Paramount to buy features he was told he would have to take more shorts, which he refused to do, so that he has been unable to get any Paramount product.

Several witnesses were asked about the Theatre Owners' Chamber of Commerce of New York. Leo Brecher testified that only a half dozen members were independents, including Charles O'Reilly, who was said to have some small theatre interests, but whose main business was that of candy vending, with the producer houses among his most important customers.

Overbuying by affiliated houses to prevent independents from obtaining product was scored by Edward Frieberger, owner of the Dover, N. J., Playhouse. Percentage selling was attacked by Bernard S. Barr, of Brooklyn.

Mr. Frieberger declared that in the last two or three years the business has become almost "unbearable" and is worse under the code than before.

"It seems that the code has given a certain amount of credibility to the buying of pictures under block booking," he declared.

"The code has a definite provision that I have to buy a certain percentage of shorts, based on the number of pictures I play during the year; the code tells me that when I buy Metro pic-

(*Continued on following page*)

CHARGE MONOPOLY UNDER CODE

(*Continued from preceding page*)
tures I must also buy a certain percentage of their shorts."

Offering a chart which, he declared, showed the cost and income of pictures booked on the percentage plan, Mr. Barr declared 50 per cent was the average for programs carrying 38 features so booked in the past year and used in double-feature programs. In the case of one picture cited by Mr. Barr, calling for a 25 per cent guarantee, the house took in $240.70 and the cost of films was $145.

Prices Called Unfair

Producer and affiliated houses obtain pictures for superior runs at less than do independents for later runs, it was charged several times. Information was obtained from bills sent independents by mistake. Thus, Albert Cooper, of the Idle Hour, Long Island City, said he paid $40 for the last run of "The Bowery," while a producer competitor got it first run for $25.

Mr. Nicholas Palley, telling how he spent $470,000 in erection of his Scarsdale (N. Y.) theatre, only to find he could not get pictures, was asked by John F. Sinclair, a member of the Review Board, why he built a house when he knew such a situation existed. He answered that he guessed he "had too much money I didn't know what to do with."

Independent theatres on the whole represent a larger investment and are better houses than the producer structures, the board was told by Harry Brandt, of New York, president of the Independent Theatre Owners' Association. There are, he said, some 13,000 independents and 4,000 affiliates, but the independents are unorganized and for this reason have never gone into production of their own films.

The average independent, Mr. Brandt declared, is neither a financier nor a promoter. "The only thing an independent exhibitor ever promotes is a mortgage for his theatre," he said, adding that "the mortgage and title companies should be at this hearing protecting the independents because they do not know how near they are to owning a lot of theatres."

"The independent theatre owners looked upon the code as a life saver. Instead, we find ourselves so much further down in the rate of our business that there are hundreds of millions of dollars and thousands of employees in jeopardy and a monopoly set up that you will never break through,' he said.

Censorship Not Board Matter

The one phase that will *not* be taken up by the review board is censorship, it was indicated by questions propounded by Chairman Darrow after Miss Alida C. Bowler, of the children's bureau of the Department of Labor, attacked the code for its failure to give the exhibitor a "fifty-fifty break" in the selection of films.

Louis F. Blumenthal, of Yonkers, characterized dating as the "most vicious" of all practices and declared that the code has "semi-legalized" the right of a distributor to name the playing days for exhibitors.

Asserting that he had sought to participate in the drafting of the code, but that his offer was rejected, Milton C. Wiseman of New York, attorney for the ITOA, declared he had warned Mr. Rosenblatt that the code perpetuated the monopoly of the "Big Eight" and that it "set up a dynasty" in the Code Authority, stacked eight to two against the exhibitor, through the provision outlining the method of selecting alternates.

"We independent exhibitors begged of Mr. Rosenblatt that in the so-called poor man's court—the local boards—we should have some word in the designation of those people to whom we look to protect our interests," he said. "Up to the present time every recommendation of ours has been wholly disregarded."

Other witnesses included Col. H. A. Cole of Dallas, R. C. Glass of Beaumont, Texas, H. M. Richey of Detroit, and Fred J. Herrington of Pittsburgh.

Brandt and Myers Sum Up

The "little man's" case was summed up Wednesday when Harry Brandt and Abram F. Myers, chairman of Allied, took the stand, Mr. Brandt declaring that, "if Will Hays had drafted the document, he would at least have soft-pedaled some of the clauses so as not to have aroused this great wave of protest."

None of the things agreed upon by the "Big Eight" and the independents was carried into the code, Mr. Brandt asserted, and the independent exhibitors are entirely without representation. No minutes, however, were kept, so that no evidence is available about the breaking of the agreements.

Figures on the value of the independents' investment, he said, indicate that the 350 houses in his organization represent over $150,000,000.

Mr. Brandt attacked Mr. Rosenblatt's connections prior to joining the NRA and also those of Charles O'Reilly, who he said is closely tied up with the "Big Eight" and whose associate is a member of the New York Grievance Board.

Following Mr. Rosenblatt's refusal to testify before the Review Board, Mr. Brandt charged, he conferred, not with the Code Authority or Administration lawyers, but with counsel for the producers.

Mr. John Flinn's appointment as secretary of the Code Authority also was attacked, on the ground that he had been connected with the producers.

"Paying for Own Guillotine"

"We are being asked to pay for the lumber for our own guillotine," Mr. Brandt declared. "We ask that the code be reopened, and that an impartial administrator be put in charge of it. We contend that the present code is unconstitutional in a great many ways."

Declaring that the independents have always stood soundly for arbitration, Mr. Myers pointed out that most of the controversies are between sellers and buyers and declared there are seven sellers and only three buyers on the Code Authority. Further, he said, the major producers have the bulk of the power on the local boards, with the majority of socalled unaffiliated members comprising Columbia, United Artists and Universal representatives.

The boards can put any theatre out of business, he declared, charging that the set-up in the code is a "Chinese copy" of the arrangement denounced in the Youngclaus case. The Grievance Boards, he added, are impotent to grant relief to exhibitors but are a powerful weapon of punishment for price cutting or other offenses.

The independents have no objection to the producers selling to whom they please, he told the board, but do oppose the agreements between producers which have made present conditions possible.

Bareford Statement in Record

A written statement from Harold S. Bareford, of the Code Authority, submitted in compliance with an agreement reached at a conference with Mr. Mason, was put into the record. The statement was as follows:

"It is the business of the distributors of motion picture film, whether large or small, to find the best customers possible for their product and to receive or contract for the best film rentals, and in the accomplishment of that purpose it is immaterial whether that customer is a customer operating one theatre or 500 theatres. It is, of course, obvious that a company distributing motion pictures and also operating theatres, will prefer its own theatres to those of competing exhibitors, but beyond that point and in dealing with theatres operated independently of the distributing company, the distributor will invariably, for its own selfish interests, license its product to the exhibitor who can pay the best film rental. The credit risk and integrity of the individual exhibitor is always a factor as well as the representation that pictures are given in first run theatres, which representation affects the manner in which the public receives the picture not only for the first run but all subsequent runs in the territory. That is to say, a theatre that will properly publicize and present a picture, definitely adds to the public good will of the picture.

"Producers spend hundreds of thousands of dollars in the production of individual pictures which are leased to exhibitors for minute fractions of their cost. It must be obvious that this tremendous investment can be prejudiced, injured or destroyed by the manner in which it is handled.

Cites Circuits' High Film Rentals

"It would be foolish to suppose that a distributor would give a better price and better terms for its product to a competing distributor who was interested in the operation of theatres than to an exhibitor who was not a distributor.

"Competition in no industry is keener than the competition between producers and distributors of motion pictures. Distributors sell their product to circuits of theatres as well as to individual theatres regardless of whether or not circuits are connected with producers of motion pictures. The same general form of contract is used with all customers. In dealing with large circuits, however, the regular form of contract used by distributors necessarily requires some elaboration to apply the terms thereof to a large number of theatres differently situated, each theatre having a definite problem and usually a definite film rental.

"A large circuit of theatres will pay as high if not a higher film rental for pictures than individual theatres. Were it not for the high film rentals paid by circuits, the money would not be forthcoming to the producer, and the producer could not assume the risk of investing large sums in production."

IATSE FEEDS STAGEHANDS FREE

A new charity in the amusement business has been instituted in Chicago by George Brown, president of the International Alliance of Theatrical Stage Employees' local. Mr. Brown has opened the "IATSE" restaurant, where unemployed stagehands may eat three meals daily without charge and "without embarrassment."

At the end of the first six months of operations the "IATSE" has supplied over 36,000 free meals. For each meal paid for by employed stagehands, one and one-half free meals are served to unemployed men. Employed stagehands get a full meal for 35 cents.

HELD OVER SECOND WEEK!

RADIO CITY MUSIC HALL

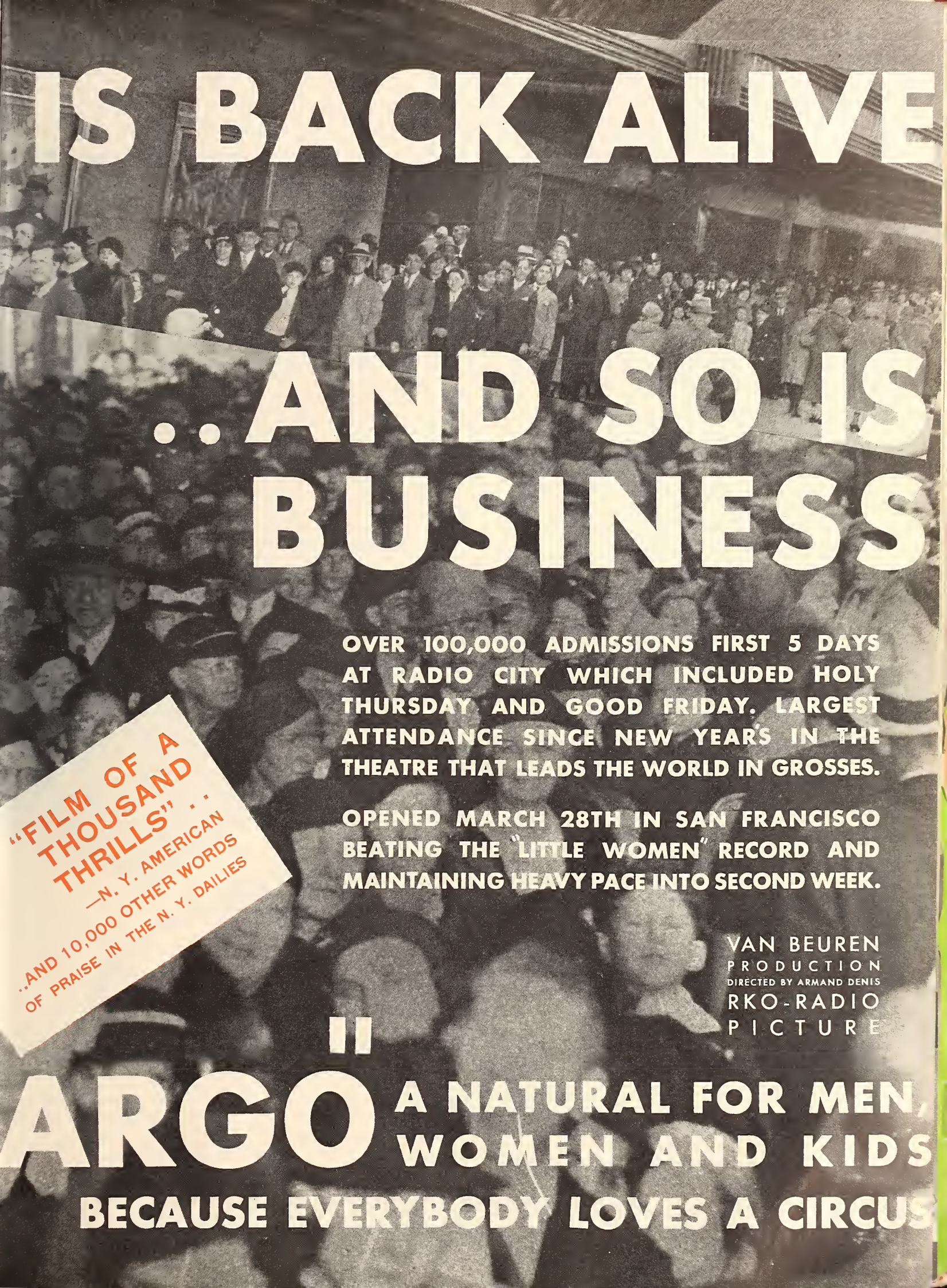
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FRANK BUCK'S "WILD CARGO"

FRANK BUCK



WILD C


IS BACK ALIVE
..AND SO IS
BUSINESS
OVER 100,000 ADMISSIONS FIRST 5 DAYS AT RADIO CITY WHICH INCLUDED HOLY THURSDAY AND GOOD FRIDAY. LARGEST ATTENDANCE SINCE NEW YEAR'S IN THE THEATRE THAT LEADS THE WORLD IN GROSSES.
OPENED MARCH 28TH IN SAN FRANCISCO BEATING THE "LITTLE WOMEN" RECORD AND MAINTAINING HEAVY PACE INTO SECOND WEEK.
"FILM OF A THOUSAND THRILLS" . .
—N. Y. AMERICAN
..AND 10,000 OTHER WORDS OF PRAISE IN THE N. Y. DAILIES
VAN BEUREN
PRODUCTION
DIRECTED BY ARMAND DENIS
RKO-RADIO
PICTURE
"ARGO"
A NATURAL FOR MEN, WOMEN AND KIDS
BECAUSE EVERYBODY LOVES A CIRCUS

PLAY IT AGAIN! . . .

Thousands of 'Dancing Dollars' waiting to be taken in for a second sight of that tantalizing, mesmerizing music show that's turned dance mad America into a nation of Brazilian Nuts. THAT "CARIOCA" PICTURE



The Biggest Musical Hits n Years are the four big numbers from "Flying Down To Rio"

"The Carioca"
"Orchids in the Moonlight"
"Flying Down To Rio"
and "Music Makes Me"

THEY MEAN BOX-OFFICE NOW!....

PLAY IT AGAIN! ADVERTISE IT BIGGER THAN EVER. CASH IN ON AMERICA'S GREATEST MUSIC SENSATION!



rioca picture"

"FLYING DOWN TO RIO"





Everybody's saying "Let's Do The Carioca! It's not a fox trot or a polka . . ." — and the AIR is burning up each night with its inflammable rhythm as hundreds of Radio orchestras sweep down the skyways with "The Carioca"!

In the big hotels, the smart ball rooms, the night clubs and the cocktail rooms it's "The Carioca"! In homes the young ones are teaching the old ones to do "The Carioca" . . . dance schools are advertising that they teach "The Carioca"—it's the sensation of the year, this "Carioca"!



RKO RADIO PICTURE

with

DOLORES DEL RIO

GENE RAYMOND • RAUL ROULIEN

GINGER ROGERS • FRED ASTAIRE

MUSIC BY VINCENT YOUMANS

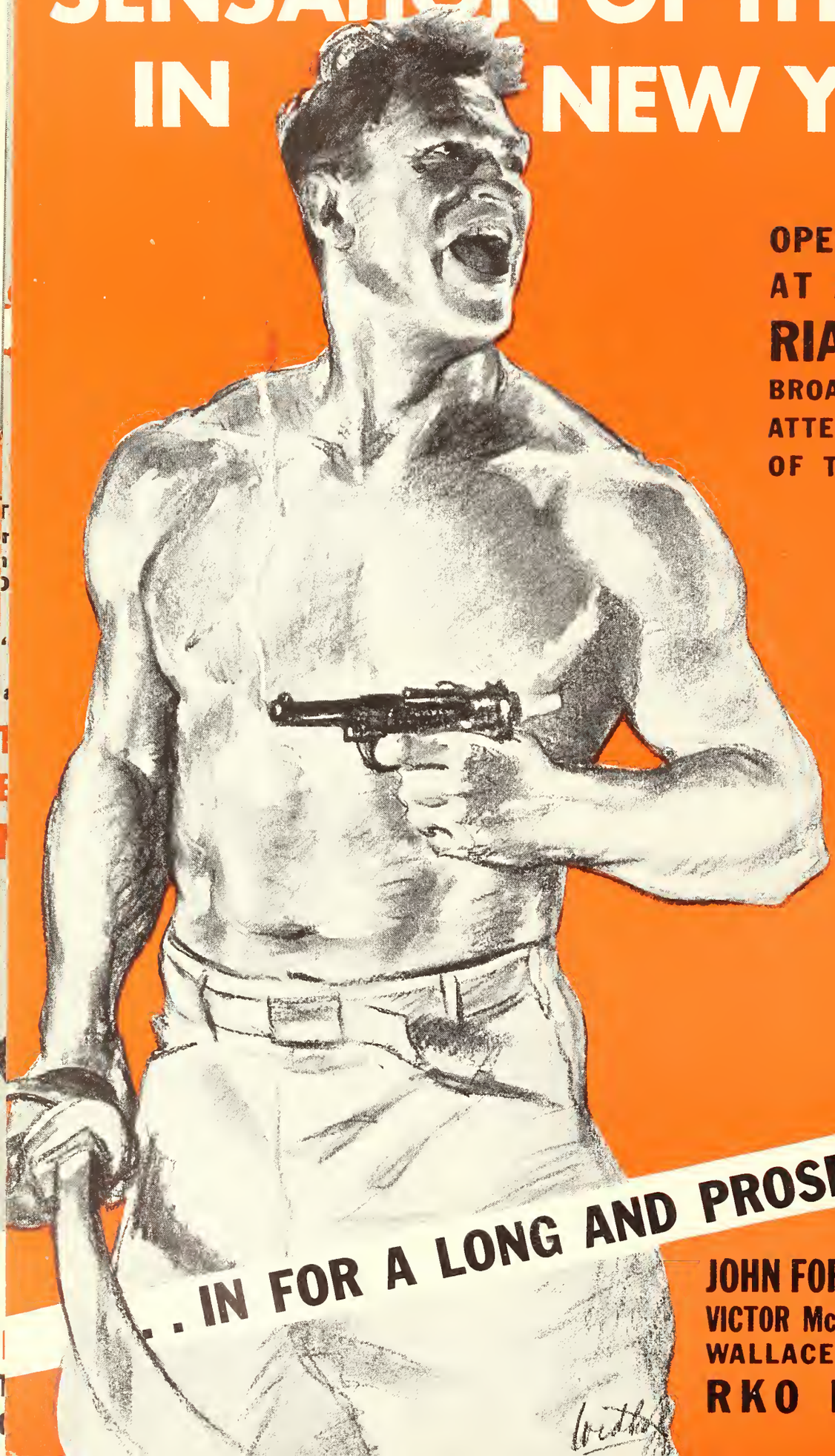
LYRICS BY EDWARD ELISCU AND GUS KAHN

DIRECTED BY THORNTON FREELAND

MERIAN C. COOPER, EXECUTIVE PRODUCER

"THE CARIOCA" WAS INTRODUCED TO AMERICA IN "FLYING DOWN TO RIO" THE GREATEST MUSICAL PRODUCTION THE SCREEN HAS EVER HAD!

"THE LOST PATROL" IS THE SENSATION OF THE HOUR IN NEW YORK!



OPENED LAST SATURDAY
AT ARTHUR MAYER'S
RIALTO THEATRE
BROADWAY, TO THE LARGEST
ATTENDANCE IN THE MEMORY
OF THE OLDEST EMPLOYEE

DRAWS
FOUR
STARS

★★★★

FROM THE
DAILY NEWS

AND THE
GREATEST
RAVE REVIEWS
YOU EVER READ!

. . IN FOR A LONG AND PROSPEROUS RUN!

JOHN FORD'S PRODUCTION WITH
VICTOR McLAGLEN . . . BORIS KARLOFF
WALLACE FORD. REGINALD DENNY
RKO RADIO PICTURE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

COUNT PAUL GREGORY HERSCHEL VON LIEBNITZ dropped out of nowhere into the little Kansas college town of Lawrence, immediately bringing forth a considerable fluttering of social excitement among the fraternity brothers and sorority sisters, 100 per cent Americans all. They listened attentively to his fantastic tale of Nazi assassination of his parents, his hair-raising escape from Germany. He told them he was the only German Jewish count in captivity, a direct descendant of Emperor Franz Josef, of Austria.

The campus social elect gushed over him, took him to their collective bosom. But the smiles of fawning approbation turned wry when the count, speaking as a special headliner from the stage of Glen Dickinson's Varsity theatre, regaled the townsfolk with a description of how he had fooled democratic Kansans who work themselves into a frothy lather when in the proximity of bogus nobility.

Count von Liebnitz explained that he was none other than Henry Leiby, 22 years old, itinerant son of a Cuyahoga Falls, Ohio, railroad clerk, who had made a bet and won it. He had wagered a friend that he could be the talk of the town within a week.

▽

Jimmy Starr tells us that Major George Beaumont, the man who sent the "cease firing!" message over the Western Front at the end of the World War, is now a uniformed watchman at the RKO studios in Hollywood.

▽

Sam Goldwyn has never forgotten his invasion of the mitten belt, relates Jack Moffit. On his desk today one may see the knife and shears he used to cut gloves with. They have been gold-plated and now are used to clip coupons. Sam doesn't want to forget his own story. In August, on the 22nd, Mr. Goldwyn will reach the half-century mark.

▽

Mr. "Bud" Pollard, at times variously connected with picture production, is addressing personages of prominence in the industry concerning a project "for the establishing of The Motion Picture Academy," for the purpose of affording "opportunity for the ambitious and talented aspirant." In view of Mr. Pollard's motion picture contacts and experience it is curious that he should select for his project this name, so readily to be confused with The Academy of Motion Picture Arts and Sciences, in Hollywood.

▽

And what has become of the old-fashioned parts that the old-fashioned Blue Eagles used to do?

▽

Paul Whiteman's appearance this week on the stage of the Capitol theatre on Broadway comes just 25 years after his association with a rickety old taxi cab which he piloted about the streets of his native Denver at the age of 18.

▽

Featured in the cast of a Hasty Pudding Club production staged last week by students at Harvard University, were Theodore Roosevelt, 3d, grandson of President Theodore Roosevelt; Irvin McDowell Garfield, grandson of President James Abram Garfield, and Robert Hepburn, brother of our own Katharine Hepburn. Young Roosevelt and young Hepburn had feminine roles.

▽

Fox publicity informs us that Hollywood chorus girls average a salary of $18 per week—and can live handsomely on only $5 of that sum. And what else?

FOR THE FIRST TIME IN HISTORY, we are told, a motion picture has been made of the Holy Sepulchre of Christ at Jerusalem. Neither kodak nor sketch book, camera or easel, has ever been set up to record for public consumption the interior of the world famous shrine. The distinction is now claimed by Mr. Fred Herrick-Herrick, director of the old silent days and now staging a comeback.

After expending considerable sales effort on the Greek High Priest, Archimandrite Kyriakos, Head Guardian of the Sepulchre, Mr. Herrick was finally permitted through the sacred portals with sound equipment and seven dragomen (porters). He had no sooner finished shooting than leaders of five different sects, all having religious headquarters thereabouts, started a young Holy War, charging desecration.

Peace came only when the benevolent Mr. Herrick produced from somewhere a roll of film, and with proper sacrificial gestures handed it to the complaining churchmen. It was an unexposed film leader and its delivery prompted the director to gather together his equipment and beat a hasty retreat.

The real Sepulchre shots are now part of some travel shorts which are on the current Radio Pictures release schedule.

▽

A letter that will never be mailed is Ed Sullivan's version of a piece of correspondence between General Hugh Johnson, NRA cracker-downer, and Mr. Al Jolson, wiry Warner warbler, as follows:

MR. AL JOLSON,
RITZ TOWERS,
NEW YORK CITY.

My dear Mr. Jolson:

My Secretary in Charge of Cracking Down advises me that during my cracking-down sessions with Messrs. Ford, Chrysler, and those men from General Motors last week, you were stirring up trouble on Broadway by singing "I'm Riding to Heaven on a Mule." The inference to be drawn is plain enough: You are deliberately encouraging opposition to the automobile industry. I have a letter here of the 15th instant from H. Ford referring me to his telegram of the 13th instant, in which he charges that you intend to sing the song in Detroit, when "Wonder Bar" plays there. If you attempt to do so, I will crack down so hard that I'll crack up Busby Berkeley's dance routines. Please wire me immediately at the White House Annex.

GENERAL HUGH JOHNSON.

P. S.—President Roosevelt has left on a fishing trip. Okay to wire me at the White House, direct, instead of Annex.

▽

Caption on a piece of Grace Line publicity:

SAMUEL UNTERMYER ARRIVES IN SANTA ROSA; ALSO $2,500,000 IN U. S. CURRENCY—GOLD

Shades of William Fox.

▽

The young manager of a Fox suburban theatre in Kansas City one afternoon recently, dropped in, uninvited, at a screening at the Paramount film exchange. He took one look—a good one—and hardly believed his eyes. Not a person in the picture being screened had on a stitch of clothes. Concluding that it was one of those nudist things, he determined to sit where he was and see it through. When the lights flashed, he found to his embarrassment that he was the only man in a room crowded with very elderly ladies, a committee of local club women who were to pass on the picture. "Young man," they stormed in concert, "you certainly have your nerve."

THE TOO EFFICIENT British Broadcasting System in England adopted a 24-hour clock system, last Sunday midnight, in connection with its program tidings and timings and other ethereal activities. One p. m. is now 13 o'clock on the BBC, 2:00 p. m. is 14:00 o'clock, half-past ten is 22:30, and so on up to 24:24 o'clock at 24 minutes after the eerie hour of midnight. The only excuse they offered—and it's just too feeble—is to avoid confusion between a. m. and p. m. But, then, paunchy ol' John Bull has always had a knack for doing things differently, dontcha know.

Being so closely related to BBC, figuratively, at least, we expect to hear almost any hour now, the melodious gong of Mr. Aylesworth's NBC strike out loudly: "The time is now 19:47 o'clock—courtesy of Blurbets, the home of red, white and blue diamonds."

Meanwhile, the less dignified along New York's geographically complexed film row are no longer asking the ultra conservative Telephone Company for the correct time by dialing "ME-ridian 7 1212." They now dial "NERTS 2 U," accomplishing the same results, even though only three of the seven alphabetical and numerical combinations are identical.

▽

One of our reporters asked someone in the office of Mr. Charles E. McCarthy, Fox Film's astute publicity director, for a list of Fox stars and players who have appeared on radio broadcasts within recent months. After consulting with the chief, Mr. McCarthy's assistant reported back that "we never had a performer appearing on the air." Maybe they never heard of William Penn Adair Rogers, Rudy Vallee, Leslie Howard, Elissa Landi, Warner Baxter, or Edmund Lowe.

▽

The wife of a Hollywood motion picture producer, guest at tea, expressed her sentiments about some deliciously tasty sandwiches prepared by her hostess, another producer's spouse.

"They tasted so good I ate seven," said frau guest.

"You ate eleven," corrected the hostess, "but who's counting."

▽

The women of Olcott Beach, small upstate New York community, are trying to pawn off a home-wrecking siren on Hollywood. Cecil Blount DeMille has received a letter from a spokeswoman of the group imploring him to send for the girl and give her a role in "Cleopatra," explaining that all the husbands in town are falling for her and, therefore, she must have something which would make her a good movie prospect.

Quite frankly, the letter declares, "we would all like to have her out of the county."

Mr. DeMille has decided to let things remain as they are, figuring the girl would be much happier as a big frog in a little puddle than lost in the Hollywood swim.

▽

Champagne used in Radio pictures contains apple cider and a powerful but harmless home-made chemical that shoots a cork twenty feet with a report that would turn an Epernay vintner green with envy. Radio players hope that news of repeal will eventually leak onto the lot.

▽

Folks down Louisiana way, at Gretna, across the river from New Orleans, turned out en masse to see Stepin Fechit in "David Harum." They remember Stepin when he had no such euphonious name. He was plain Lincoln Theodore Perry, and he washed cars in a little garage. Now he has four automobiles and as many chauffeurs.

LOCAL BOARD MEMBERS IN ACTION

REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



JACK L. BERKOWITZ (above), Buffalo Grievance Board, unaffiliated distributors, has two exchanges.



IKE LIBSON (above), Cincinnati Clearance Board, affiliated first-runs, is RKO Division manager



ALLEN JOHNSON, (above), Detroit Clearance Board, unaffiliated subsequent runs, has two Grand Rapids houses.

L. N. WALTON (below), Seattle Grievance Board, unaffiliated distributors, is Columbia manager.



WILLIAM C. RITER, (below), Los Angeles Clearance Board, unaffiliated distributors, is Columbia manager.

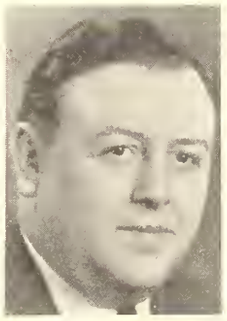


FRANK D. DREW (below), Cleveland Clearance Board, affiliated national distributors, is MGM manager.





ALLAN MORTIZ (above), Cincinnati Clearance Board, unaffiliated distributors, is Columbia manager.



IRVING MANDEL (above), Chicago Grievance Board, unaffiliated distributors, is Monogram distributor.



JEROME FRIEDLANDER (above), Cleveland Clearance Board, impartial member, is an attorney.



RODNEY D. TOUPS (above), New Orleans Clearance Board, affiliated first-runs, is Loew's State manager.

JAMES ROGERS (below), Memphis Grievance Board, unaffiliated distributors, is Columbia manager.



JAMES W HANLON (below), Atlanta Clearance Board, affiliated national distributors, is MGM manager.



MORGAN WALSH (below), San Francisco Clearance Board, unaffiliated subsequent runs, is Midland general manager.



IRA FURMAN (below), Charlotte Clearance Board, affiliated national distributors, is MGM manager.





JAMES E. COSTON (above), Chicago Grievance Board, affiliated exhibitors, is Warner territorial manager.



JAMES R. BEALE, (above), Portland Clearance Board, unaffiliated distributors, is Columbia manager.



SAM SEPLOWIN (above), Detroit Grievance Board, unaffiliated distributors, is Monogram distributor.



J. E. FONTAINE (above), Cleveland Grievance, affiliated distributors, is Paramount district head.

ISRAEL J. HOFFMAN (below), New Haven Clearance Board, affiliated first-runs, is Warner affiliate.



J. FRANK WILLINGHAM (below), Memphis Clearance Board, affiliated national distributors, is MGM manager.



CARL H. SHALIT (below), Detroit Clearance Board, unaffiliated distributors, is Columbia manager.



HAROLD W. EVENS (below), St. Louis Clearance Board, affiliated first-runs, manages Loew's State



ON CLEARANCE AND ZONING ISSUES

W. W. Anderson (below), Atlanta Clearance Board, unaffiliated distributors, is Columbia manager.



J. J. Milstein (below), Los Angeles Grievance Board, affiliated national distributors, is MGM manager.



George Smith (below) Cincinnati Grievance Board, affiliated national distributors, is Paramount manager.



George L. Levine (below), Milwaukee Clearance Board, unaffiliated distributors, is Universal manager.





Joseph N. Ackerman (above) Cleveland Clearance Board, impartial member, is municipal judge.



Robert J. Ingraham (above), Charlotte Clearance Board, unaffiliated distributors, is Columbia manager.



Al M. Kane (above), New Haven Clearance Board, affiliated national distributors, is Paramount manager.



Howard Stubbins (above), Los Angeles Grievance Board, unaffiliated distributors, is Monogram manager.

Claude Ezell (below), Dallas Grievance Board, unaffiliated distributors, is Monogram distributor.



Thomas J. Walsh (below), Salt Lake City Grievance Board, affiliated national distributors, is Radio manager.



Leroy R. Bickell (below), Dallas Grievance Board, affiliated national distributors, is MGM manager



Maurice Schweitzer (below), St. Louis Clearance Board, affiliated national distributors, is Paramount manager.





A. M. Bowles (above), San Francisco Clearance Board, affiliated first-runs, is Fox West Coast division manager.



E. S. Olsmith (above), Dallas Clearance Board, unaffiliated distributors, is Universal manager.



Charles Reagan (above), Chicago Grievance Board, affiliated distributors, is Paramount district manager.



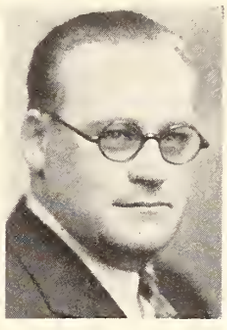
Sam A. Galanty (above), Washington Grievance Board, unaffiliated distributors, is Columbia manager.

BOARDS FOR TWO CITIES STILL TO BE PICKED

To help the field to become acquainted with the personnel of the Local Clearance and Zoning and Grievance Boards, 44 more members are introduced pictorially on these two pages this week. A total of 132 pictures previously has been reproduced. More will appear in subsequent issues.

Four more boards remain to be selected, one Clearance and one Grievance Board for New York, and the boards for Philadelphia.

H. Neal East (below), Seattle Grievance Board, affiliated national distributors, is Paramount manager.



John Danz (below), Seattle Clearance Board. Picture in March 10 issue was of Joseph Danz.

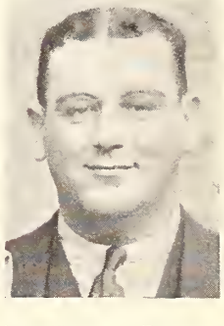


R. T. Smith (below), Milwaukee Clearance Board, affiliated national distributors, is Warner manager.





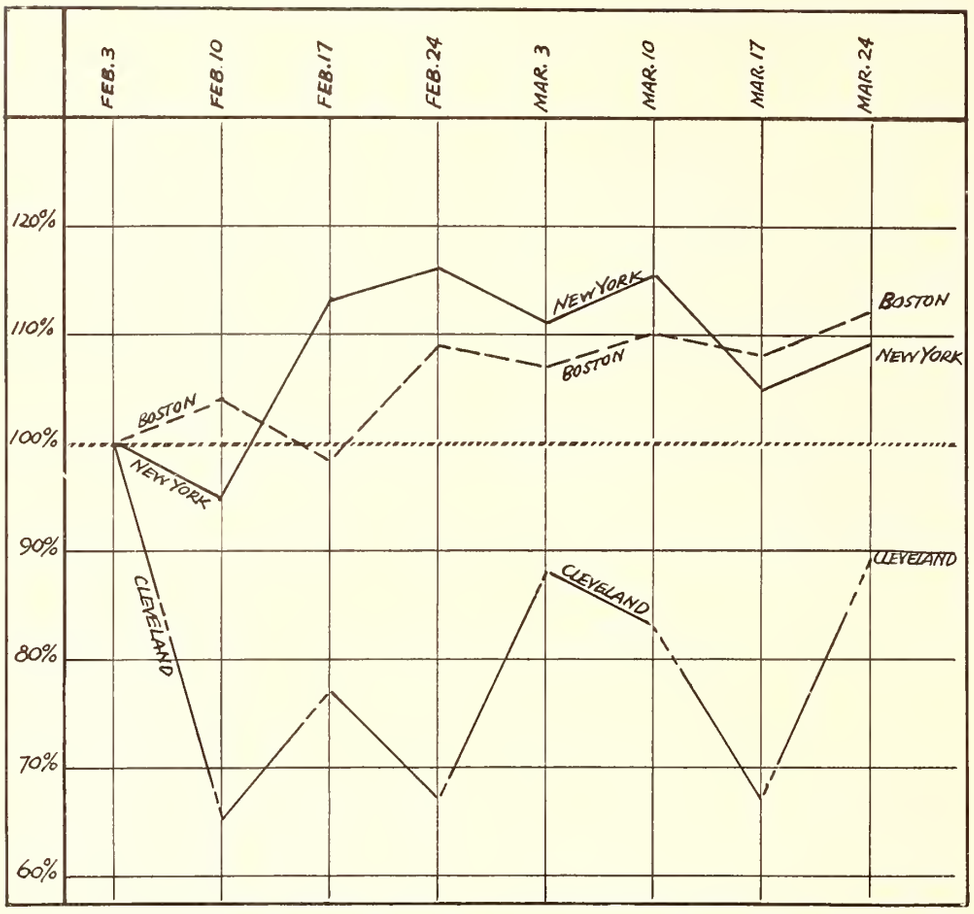
W. A. Keyes (above), Cincinnati Clearance Board, unaffiliated first runs, has Victory theatre.



I. Harry Rogovin (above), New Haven Grievance Board, unaffiliated distributors, is Columbia manager.



Hoyt Kirkpatrick (above), Memphis Clearance Board, unaffiliated subsequent runs, owns Fort Smith Hoyt theatre.



The chart, based on Motion Picture Herald's tabulation of box office receipts, indicates the trend of business in three eastern key cities during the eight-weeks period from February 8 to March 24, 1934. The gross in each city for the first week of the period is taken as 100 per cent.

Tax Unit Busy But Collects No Taxes

A sensation in the Canadian industry has developed with the discovery that the Canadian Government has maintained a special office in Ottawa, with a staff of employees, to collect a royalty tax on rentals of motion pictures imported from the United States, Great Britain and other foreign countries, although the Department of National Revenue decided one year ago not to impose the levy.

The office personnel has done nothing the past year but send out periodical notices to the Canadian film distributors to file returns on bookings of foreign films, but these notifications have been ignored by the exchanges because of the department's decision to forego the tax in spite of the urgent need for more revenue. It had been the intention to collect 12½ per cent on gross revenue derived from Canadian bookings of foreign films.

The proposed move by the Canadian Government early in 1933 caused a hurried conference in New York by U. S. producers with the result that Col. John A. Cooper of the Motion Picture Distributors of Canada and Henry Nathanson of Regal Films, Toronto, waited on the Department and succeeded in halting the plan. Yet the machinery is still operating—without returns.

Buffalo Variety Club Organizes

Standing committees of the Buffalo Variety Club were named last week by Dave Miller, organization president. The chairmen are: Ways and means, Ted O'Shea; house, Murray Whiteman; entertainment, Harry A. Seed; welfare, Jack L. Berkowitz; publicity, Charles B. Taylor; finance, George Hanny; reception, Ephraim G. Bettigole; transportation, Harold Howell; membership, Dave Miller; telephone, Joe Miller; barker correspondents, Bennie Darrow and W. E. J. Martin; athletic, Hercules N. Webster.

Harry Kalmine has been named chairman of the committee of the Pittsburgh Variety Club which will arrange the annual benefit to be held this month. Initial plans call for the appearance of stage and screen talent.

The Washington Variety Club, sponsored by Charles Krantz, Harry Hunter and several others, is scheduled to take definite shape at an organization meeting April 7.

In Kansas City the local Variety Club officially opened its quarters with a banquet at the Muehlebach Hotel, where the club is housed.

Bebe Daniels on Vaudeville Tour

Bebe Daniels, of First National, is to make a vaudeville tour with Ben Lyon, her husband.

Elstree Challenge Cited by Giannini

Hollywood should begin to look to its laurels, and an incentive in that direction should be found easily in the success of Great Britain's "The Private Life of Henry VIII" and "Catherine the Great," declared Dr. A. H. Giannini, financier, in a series of articles in the Los Angeles *Herald and Examiner.*

Dr. Giannini discussed the differing reactions in England to its new-found success in appealing to world markets, and added:

"I believe that after nearly a quarter of a century of practically absolute domination of the world motion picture industry it will be a good thing for Hollywood to look to its laurels.

"I believe the discovery that new artistic interpretations and improvements are possible in film making, and that new types of dramatic appeal will register with the public, may stimulate in Hollywood a new and well considered flow of creative spirit. Such discoveries seem to me to be in the nature of a liberal education. Such education, I feel certain, can be made use of not only in Hollywood but by a great many other typically high-speed and self-concentrated American institutions."

Dr. Giannini, however, predicted failure for any circuit of theatres in Canada for exclusive showings of British product. He also declared the threat of English actors and authors to work only in England will be useless.

Theatres Reopening In Ohio, Pennsylvania

Additional houses are reopening in the territory of Canton, Ohio. The Lyceum, reconditioned at a cost of $20,000, opened late last week, with Young and Rinehart in control.

In Pennsylvania J. A. Gribble and N. A. Notopoulos, operators of numerous theatres in the western part of the state, have taken the State at Bellwood. T. R. Shannonhas has opened the New Princess at Donora, following installation of new sound and redecoration. W. J. Cuthbert has reopened the Rex at Alliance after reconditioning.

"World in Revolt," New Mentone Feature, Finished

Mentone Productions, of which E. M. Glucksman is president, has announced release this month of a feature titled "The World in Revolt." The picture, which is now being edited, was written by Emil Lengyel, writer on politics and economics. Musical settings for the film are to be provided by Milton Schwarzwald and Gregory Stone. The advertising and publicity campaign is being prepared by Dr. Joe Lee. Harry Goldberg and Arnold Rittenberg.

Goodman Joins Castle Films

Murray Goodman has joined Castle Films in charge of eastern non-theatrical distribution. Mr. Goodman for ten years has been a director and secretary of Bray Pictures. Edward Mayer, Castle's general distribution manager, now is making the Chicago office his headquarters.

you can tell him by his

SMILE



The delegate who has booked FOX product is having a great time. Carefree, untroubled...he knows that pictures like "Carolina," "David Harum," "George White's Scandals," and "Bottoms Up" are packing them in while he's at the Convention.

but that's not all . .



WHEN YOU

You'll see what FOX was producing while you were convening...an outstanding line-up...even for FOX. You'll be glad to be home in time to take the bows from your audiences for showing these star-spangled, entertainment-packed pictures.



As Big as the Love of All the World!

ALL MEN ARE ENEMIES

HUGH WILLIAMS, HELEN TWELVETREES, MONA BARRIE, Herbert Mundin, Una O'Connor, Halliwell Hobbes, Henry Stephenson. From Richard Aldington's international best seller. Directed by George Fitzmaurice.



Scotland Yard follows a trail of blood into the fatal Caroni swamp

MURDER IN TRINIDAD

NIGEL BRUCE, HEATHER ANGEL, VICTOR JORY. From the novel by John W. Vandercock. Directed by Louis King.



As your Patrons Like Him Best!

WARNER BAXTER

starring in

TOO MANY WOMEN

ROSEMARY AMES, ROCHELLE HUDSON, MONA BARRIE, HERBERT MUNDIN, HENRIETTA CROSMAN. From the story "Odd Thursday" by Vera Caspary. Directed by James Flood.



Night club sirens and weather-beaten sourdoughs race for riches in the 1934 gold stampede

WILD GOLD

JOHN BOLES, CLAIRE TREVOR, HARRY GREEN, Roger Imhof, Ruth Gillette, Monroe Owsley. Directed by George Marshall.

GET BACK..



Reunited!

JANET GAYNOR CHARLES FARRELL
CHANGE OF HEART

JAMES DUNN, GINGER ROGERS. From the novel "Manhattan Love Song" by Kathleen Norris. Directed by John C. Blystone.



Eight-month Broadway comedy smash of a young man whose fancy lightly turned to plain and fancy love

SPRINGTIME FOR HENRY

OTTO KRUGER, NANCY CARROLL, NIGEL BRUCE, HEATHER ANGEL, HERBERT MUNDIN. From the hit play by Benn W. Levy. Directed by Frank Tuttle.



Racing hearts and pounding hoofs in the fastest and merriest horse race thriller ever screened

CALL IT LUCK

"PAT" PATERSON, Charles Starrett, Herbert Mundin, Directed by George Marshall.



Gripping inside drama of New York super-gamblers where the winner stands to lose his life

SPENCER TRACY
in
NOW I'LL TELL
by MRS. ARNOLD ROTHSTEIN

with HELEN TWELVETREES, ALICE FAYE. Directed by Edwin Burke

and the hit of hits!

STAND UP AND CHEER!

FOX

THE SHOW OF 1,001 SURPRISES

BRITAIN'S EXHIBITORS HIT "QUOTA QUICKIES"

CEA Declares Renters Asking 40% for Pictures Recently Costing 50%; 23 Inimical Bills Withdrawn Following Efforts

By BERNARD CHARMAN
London Correspondent

A general survey of problems besetting the film trade in Great Britain (more particularly the theatre side) is contained in the annual report of the Cinematograph Exhibitors Association. Frankly, it strikes a pessimistic note. It hints at a drastic reconstruction of the industry, by which many of those now scratching a living from it may find themselves pushed into the outer darkness, and cited are the advance of monopoly, centralization of the business in the hands of powerful groups, and of retreat of the independent.

Cites Decline of Patronage

Look at the opening remarks of the C. E. A. report:

"Outstanding features of the past year have been the falling off in patronage due to the industrial depression, which has been accompanied by a considerable amount of building of new cinemas. The decline in patronage has been accentuated in its effects by the very heavy turnover tax for which the entertainment industry is selected. When times are good, overtaxation may still leave an industry with some profits, but in these depressed times it is crushing in its incidence."

About the Tax, HERALD readers have heard plenty. It is the equivalent to a turnover tax of 16 2/3 per cent, over and above the heavy income tax assessment and local charges which every theatre is obliged to discharge.

"Overbuilding in many areas," said the CEA, "seems to result from the crazy impression prevalent in so many quarters that the cinema is an assured 20 per cent investment. Your General Council only wishes it were so.

"Today it is difficult to make a small profit in face of the very keen competition, and if all the schemes for the erection of cinemas materialize there will be a number built which it is safe to prophesy will never be of any value at any price at any time."

Warning to Producers

A clear warning to the film producer—and to Hollywood especially—follows:

"The public has become so acquainted with the respective merits of the various films offered that it increasingly declines to patronize the program picture and selects only those of merit. The habit of dropping into the cinema to pass the time, which was so marked a feature of silent days, has definitely become a matter of history.

"Today the public is shopping for its entertainment and is showing the keenest discrimination in its selection. Unfortunately there are too many program pictures which cannot withstand such a critical examination."

Elsewhere the report suggested lines of action by which this menace may be challenged. Overbuilding, it stated, "from sheer necessity to both renting and exhibiting sections may force its own solution on similar lines which other industries have found necessary to adopt. In a number of industries wholesalers and retailers have found it necessary to put their heads together when the retail side was cut to nothing through an excessive number of retailers. In that process no one, wholesaler or retailer, ever gets paid."

As to "quota quickies," Elstree and Shepherds Bush are advised:

"Until recently the production of good British films has kept pace in numbers sufficiently to supply exhibitors with their quota. Some of the foreign firms consistently purchase inferior British quota films, such policy appearing to be indicated by a desire to rid themselves of their quota obligations as cheaply as possible.

"If the matter ended there exhibitors would not be troubled to any extent, but in consequence of this policy the number of British films produced acts as no guide to the number that can be used. Certain British firms are producing excellent pictures consistently, but unless the total numbers improve, in effect, exhibitors will be forced to acquire their increased quota from an insufficient number of useable films."

But what successes for exhibitors did 1933 bring? As to rentals the report said:

"The year ends with renters asking 40 per cent for pictures which a few months ago they would have insisted could not be obtained for less than 50 per cent."

23 Bills Killed

Twenty-three bills deposited with Parliament by local bodies, all framed to interfere with the business of the theatre operator, were opposed through the Association's legal department, and in every case they were withdrawn.

Representations made to Western Electric obtained a reduction equivalent to one dollar a week in service charges.

In respect of Sunday opening campaigns, the association records showed that in 41 cases this privilege was obtained for the trade, lost on 10 occasions only.

One other achievement was the scotching of a movement for a ring of equipment manufacturers, framed, it was declared, to force up prices.

The tendency towards ridiculous cut prices, as well as the over-long program, has been checked in most areas.

An increase of 31 members in the year showed the CEA membership to have reached a new record of 3,652. The figure of 3,600 is usually accepted as representing the number of theatres in regular operation six nights a week.

Cohan-Harris Testimonial Sunday

Speakers invited to the testimonial dinner, entertainment and dance to honor George M. Cohan and Sam H. Harris, Sunday night at the Hotel Astor, New York, under the auspices of the Jewish Theatrical Guild of America, include George Jessel, toastmaster; Eddie Cantor, president of the Guild, Postmaster General James Farley, Colonel Theodore Roosevelt, Bernard S. Deutsch, president of the board of aldermen, Otis Skinner, J. B. Kennedy and Victor Moore.

Amity Expands Personnel

Amity Pictures' Chicago distribution will be managed by James Murtaugh and his associates, Jovoney, Barry and Charness, under the name Superior Pictures, at 806 South Wabash avenue. J. E. O'Toole, formerly Chicago manager, now has the Milwaukee and Minneapolis exchanges. Amity has acquired New Orleans territory rights to Father Charles E. Coughlin's "The Fighting Priest."

WHEN THE CENSORS GO INTO ACTION

Britain's Board of Film Censors objected to the title of Samuel Goldwyn's "Nana." They were afraid the opprobrium associated with Zola's book of the same name about forty years ago might reflect on the picture.

They decided, therefore, to give it a more moral title.

So "Nana" is now—"Lady of the Boulevards."

Otto Kahn Was Important Figure With Paramount

Otto H. Kahn, one of the world's most prominent banking figures, patron of the arts, philanthropist, who died last Thursday at his New York office, aged 67, was importantly identified with the financing of Paramount-Publix during that company's greatest period of major expansion.

Reports are current this week that Kuhn, Loeb & Company, Wall Street house which handled Paramount financing, will be headed by Sir William Wiseman as successor to Mr. Kahn. Sir William is concerned with the protective committee chiefly instrumental in bringing about reorganization of the company, and which received the advice of Mr. Kahn to the time of his sudden death.

Paramount's first step in the acquisition of an exhibition domain was by way of its initial public financing, when, in 1919, Kuhn, Loeb & Company handled a $2,000,000 stock issue. The financial house continued as the Paramount bankers until 1932. An acquaintance between Adolph Zukor, Paramount president, and Mr. Kahn, Kuhn, Loeb head, resulted in the selection of that house as the financing agent. Mr. Zukor, at a recent bankruptcy hearing, indicated the reason for that original selection by the simple statement that Mr. Kahn "was the only banker I knew."

The Kuhn, Loeb Company had become interested in motion picture financing as early as 1915, when it sponsored John R. Freuler for the presidency of the Mutual Film Company, in which Felix E. Kahn a brother of Otto, had been interested. With Kuhn, Loeb financial assistance, Mutual built the Rialto theatre on Broadway, with one S. L. Rothafel, taken from the Strand, up the street, as director. In the subsequent transaction by which Paramount acquired the Rialto, Mr. Zukor made the acquaintance of Mr. Kahn. Since the bankruptcy of Paramount in 1932, Mr. Kahn had been active in the rehabilitation of the company, in which, it is understood, he and other Kuhn, Loeb partners had invested heavily.

Manages National Supply Branch

A. R. Brake has succeeded O. J. Hazen as manager of the Salt Lake City branch of National Theatre Supply Company.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

NO "RAVES"

Motion Picture Herald is the most quoted journal of the industry. The authority of The Herald and its annual, Motion Picture Almanac, has been building status by consistent endeavour on a consistent and constant policy of calm reliability these many years.

It is interesting, therefore, to observe, and significant to record here on this page, that the oft quoted Herald is also the least frequently quoted when the purveyors of pictures are setting up symposiums of what they call "rave reviews."

Showmen never rave except for purposes of showmanship, for the purpose of "selling" somebody. Motion Picture Herald, neither in its review columns nor elsewhere, engages in staging editorial acts of either enthusiasm or despair.

It is the opinion, and policy, of Motion Picture Herald that the proper function of reviews in the trade press is to inform the showman of what he has to sell to his patrons, not to make up his mind for him, or to attempt to do so, but rather to give him briefly and accurately the information upon which he can base his own judgment.

The Herald looks at pictures for the exhibitor. Both the Herald and the exhibitor are glad when the picture is good, happy if it is great. The contributors to this page of showmen's reviews have seen a great many pictures. They also are persons who like motion pictures. But they do not "rave." Ballyhoo's place is in front of the box office, not on the exhibitor's desk.

—TERRY RAMSAYE

Viva Villa

(MGM-Selznick)

Drama

In "Viva Villa" MGM brings a graphically vivid and different form of entertainment to the screen. Portraying the career of Pancho Villa from boyhood to assassination, it mixes dramatic legend and fiction with historical fact. At the same time, using similar colorful production and entertainment license, it depicts with realism actual events and incidents out of which grew Mexico of today.

The extended running time in itself reflects that "Viva Villa" is a big effort, and it's big in showmanship; it tackles a daring subject; the finished product demonstrates the spirit in which it was conceived; the convincing treatment in acting, action, dialogue and spectacle incorporates thrilling entertainment for every kind of patron.

The picture tells the story of the man, whose exploits of a generation ago headlined the world press and even today is exciting feature story material. Life drama motivates the production, and about it rotate the drama, pathos, theatric comedy of a nation that went through Hell of bloody revolution to achieve triumph. Villa, a simple, ignorant peon, is the flaming symbol of a race that met cruelty with ruthlessness, of a people that fought, killed, burned, looted and destroyed in its struggle for freedom, for a piece of the land. There's the Villa who heeded the word of Madero when victory seemed assured, who crawled on his knees begging for his life, later avenging his humiliation with fiendish brutality. There's the Villa who, when his idol Madero was murdered, sounded a fanatic "Villa Wants You"—to engender a war that placed him in the presidential palace to force the promulgation of Madero's law giving the poor their land. There's the Villa who, when he realized he was a misfit, retired to his many loves, and dying in a butcher shop, hoping that the reporter Johnny, who holds him in his arms, will say something nice about him in the world's newspapers.

The picture places in the hands of exhibitors the showmanship necessities. The Wallace Beery box-office draw is established. With Carrillo, Fay Wray, Stuart Erwin, Cook, Stone, Schildkraut and Henry Walthall there is plenty of name support. That the yarn is a liberal mixture of fact and fiction makes it possible to exploit in dynamic fashion all the legend accrued to Villa. While essentially a man's picture, the advance should stress to the limit all the vivid realism of the show, driving home the hint that no one should miss this picture.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by David O. Selznick. Directed by Jack Conway. Screen play by Ben Hecht. Suggested by the book by Edgcumb Pinchon and O. B. Stade. Musical score by Herbert Stothart. Musical consultant, Juan Aguilar. Recording director, Douglas Shearer. Art director, Harry Oliver. Interior decoration by Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by James Wong Howe, A. S. C., and Charles G. Clarke, A. S. C. Technical advisor, Carlos Navarro. Technical associate, Matias Santoyo. Film editor, Robert J. Kern. Running time, 115 minutes. Release date to be announced.

CAST

Pancho Villa	Wallace Beery
Sierra	Leo Carrillo
Teresa	Fay Wray
Johnny Sykes	Stuart Erwin
Don Felipe	Donald Cook
Emilio Chavito	George E. Stone
General Pascal	Joseph Schildkraut
Rosita	Katherine DeMille
Madero	Henry B. Walthall
Pancho, the boy	Phillip Cooper
Villa's father	Frank Puglia

Glamour

(Universal-Zeidman)

Drama

Here is a picture with a love story based on the tried and true triangle premise, but it is vividly human, packs a fine sentimental wallop and takes fine advantage of many theatre elements for well-rounded adult entertainment. It is both dramatic and romantic, yet not lacking in comedy contrasts. Giving life to the easily understood story is an exceptional cast.

One of the outstanding audience points is the picture's realism, dealing with a situation which almost every man and woman has either experienced or dreamed about, and directing its punch at playing on the emotions. While not being melodramatically heavy, it nevertheless is serious, but in being serious it skips the pitfall of somberness.

Timed to the present, located in New York and London and given a not-too-common backstage atmosphere, the story primarily concerns itself with a girl who wants both a career and love. Linda, small-time chorus girl, manages to achieve a friendship with Victor, successful and glamorous composer. To rid himself of her, Victor writes a song for her, and falling for her ambitious line gets her a starring spot in the Ibsen produced show. Clicking, fame, romance, marriage to Victor and a baby come to Linda.

A big timer, she is attracted to Valenti, whom she discovered in a Bohemian cafe and induced Ibsen to give a job in her show. Victor sacrifices his hopes for happiness after his wife and Valenti confess their love, and consents to divorce. The locale shifts to London, where Valenti's success and mode of life parallel Linda's rise to fame. Disillusioned, the girl returns to America, where tragedy awaits. The child dies, Victor has lost his grip, yet out of the whirlwind of disaster comes a realization that prompts Linda to spurn Valenti's cable asking her to come back to him. She returns to Victor and they plan a new life.

In addition to offering a good market value title, "Glamour" has a cast easily appealing to both men and women. Lukas' popularity with the women should not be overlooked; nor should Constance Cummings' rising prestige with the men be ignored. The newcoming Phillip Reed, in addition to having a pleasing voice, which effectively puts across the theme song, seems to have personality.

A little too mature for children, the selling campaign should be devoted to arousing adult interest.—McCarthy, Hollywood.

Produced and distributed by Universal. A. B. F. Zeidman production. Directed by William Wyler. Based on story by Edna Ferber. Screen play by Doris Anderson. Continuity by Gladys Unger. Photographed by George Robinson. Film editor, Ted Kent. Art director, Charles D. Hall. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Running time, 74 minutes. Release date, April 9, 1934.

CAST

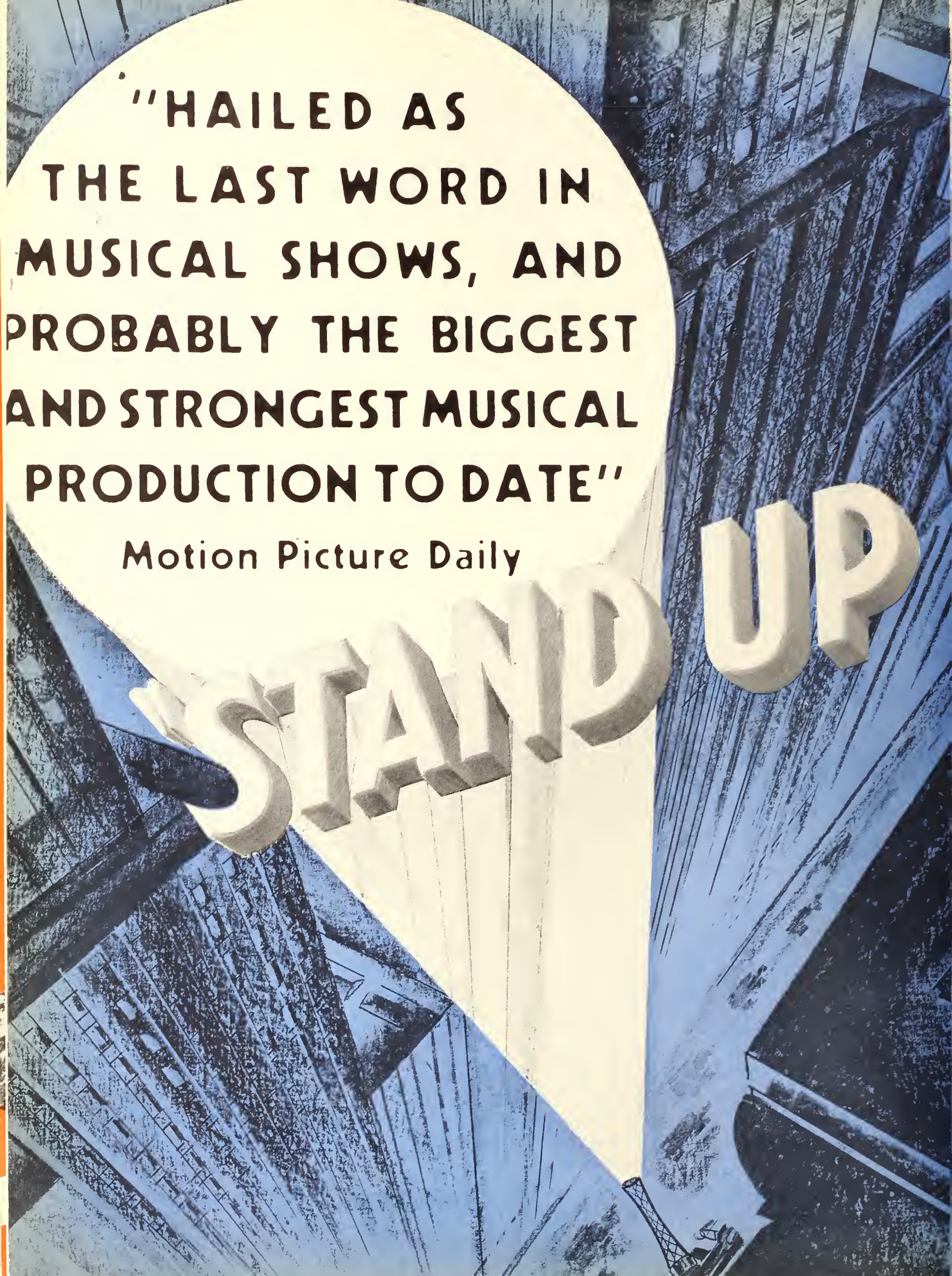
Linda Fayne	Constance Cummings
Victor Banki	Paul Lukas
Lorenzo Valenti	Phillip Reed
Ibsen	Joseph Cawthorn
Nana	Doris Lloyd
Dobbs	Olaf Hytten
Landlady	Jessie McAllister
Secretary	Alice Lake

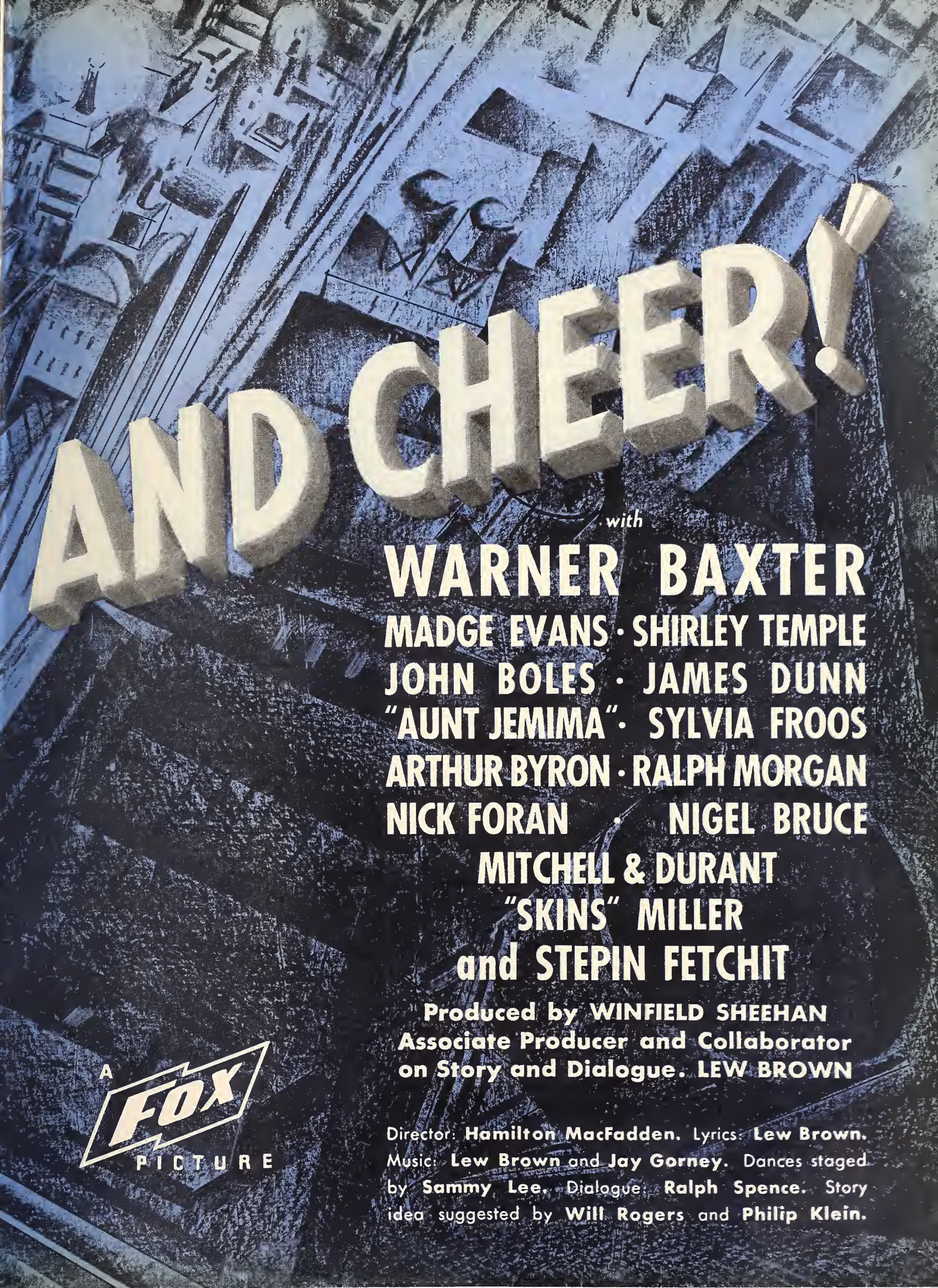
All Men Are Enemies

(Fox - Al Rockett)

Idyllic Romance

Arousing patron interest for this picture probably will not prove an easy job. Designed as a sentimental emotion socker, aiming to attain unusual feminine sympathy appeal, it reaches the screen a long drawn out, heavily dialogued exposition of idyllic romance. It narrates a story of love found in the beauties


"HAILED AS
THE LAST WORD IN
MUSICAL SHOWS, AND
PROBABLY THE BIGGEST
AND STRONGEST MUSICAL
PRODUCTION TO DATE"
Motion Picture Daily
STAND UP


AND CHEER!
with
WARNER BAXTER
MADGE EVANS · SHIRLEY TEMPLE
JOHN BOLES · JAMES DUNN
"AUNT JEMIMA" · SYLVIA FROOS
ARTHUR BYRON · RALPH MORGAN
NICK FORAN · NIGEL BRUCE
MITCHELL & DURANT
"SKINS" MILLER
and STEPIN FETCHIT
Produced by WINFIELD SHEEHAN
Associate Producer and Collaborator
on Story and Dialogue. LEW BROWN
A FOX PICTURE
Director: Hamilton MacFadden. Lyrics: Lew Brown.
Music: Lew Brown and Jay Gorney. Dances staged
by Sammy Lee. Dialogue: Ralph Spence. Story
idea suggested by Will Rogers and Philip Klein.

of Capri; tragically lost in the bitter whirlwind of war; strangled but never subdued by the jealous intrigues of a double-crossing wife; a love that endures the heart-breaking pathos of years of separation to be found again in the charming locale of its inception.

Showmanship story value is there. But the picture is practically void of that spontaneous interest-quickening spark, an essential demanded by modern American audiences. Added to this handicap is the preponderant and heavily British accented dialogue, difficult to understand in many cases. This condition erects an obstacle seriously interfering with the successful Hollywood debut of Hugh Williams. Tending to create uneasiness on the part of patrons, this hindering interpretive medium detracts much from story charm.

Two other conditions serve further towards making the selling of this picture a real test of constructive showmanship. Although Williams is introduced as a new screen personality, the picture fails to present him in a manner that logically justifies any new star discovery furore. Thus it becomes necessary to rely heavily on the more familiar identities and play up strongly the values of Helen Twelvetrees, Herbert Mundin, Mona Barrie, Henry Stephenson and Halliwell Hobbes where names are the primary ticket selling stimulator. Second is the title tone, which in no way reflects the theme. Not indicative of what to expect, it suggests conflict between men, whereas the actual emotion and dramatic collision, the outstanding entertainment asset, is between two women.

As the negative qualities have been emphasized, it should not be construed that this picture is bare of several potent business-creating assets. Basically, it's a women's attraction, and should be sold with proper understanding of what most effectively piques their curiosity.

More than usual dependence should be placed on story values in which the emotional punch is preserved and a sincere attempt is made to stir interest by straight heart appeal. Thus an advance campaign built along the "you belong to me—I'll keep you always" idea, embellished by lines conveying the impression that this picture is an always tender, sometimes heart-disturbing story of a love hungry boy and girl whom neither human nor earthly material forces could sever, should prove adaptable.—McCarthy, Hollywood.

A Fox release produced by Al Rockett. Directed by George Fitzmaurice. From a novel by Richard Aldington. Screen play by Samuel Hoffenstein and Leonore Coffee. Photographed by John Seitz. Running time, 80 minutes. Release date, April 30, 1934.

CAST

Tony ..... Hugh Williams
Katha ..... Helen Twelvetrees
Margaret ..... Mona Barrie
Noggins ..... Herbert Mundin
Scrope ..... Henry Stephenson
Ripton ..... Walter Byron
Annie ..... Una O'Connor
Allerton ..... Matt Moore
Clarendon ..... Halliwell Hobbes
Filoman ..... Rafaela Ottiano
Mamma ..... Mathilde Comont

The Trumpet Blows

(Paramount)

Drama

This is a drama of brotherly love and conflict. With Mexico the locale, the color of bull-fighting creating a thrilling atmosphere, that dramatic entertainment quality is accentuated by an odd triangle romance. Subordinate to all are three vivid character studies and a line of contrasting comedy. These elements should be presented in the same glamorous fashion as they are incorporated in the picture.

Probably the outstanding feature of the picture is the different story telling technique adapted. As there is an air of semi-mystery surrounding Señor Montes, guesses at to what's going to happen create and hold interest. It seems that one of the brothers must be eliminated if what most persons are likely to anticipate is to eventuate, so the unusual finale seems to be the only logical conclusion.

The picture, opening in a cemetery, in a fashion that gives no clue as to what is to follow, Montes is established as a somewhat mysterious character. Moving to his hacienda, he welcomes home brother Manuel, who has dissipated his Yankee college years but is a pastmaster at getting familiar with the girls, a technique vividly demonstrated with Lupe.

One look at Carmela, the girl Montes has selected for his betrothed, solidifies Manuel's determination to be a bull-fighter. When he becomes involved in a compromising situation with alluring Chulita, whom his older brother hopes to wed, the turmoil is on and Manuel goes on his own.

Under old Chato's tutelage, he meets fair success as a minor league toreador and is invited to participate in a championship corridor in Mexico City. Montes, who always has considered his junior as yellow, decides to be in on the party, hoping to see the cocky youth get a thorough going over. However, again finding the boy and Chulita in intimate association, he discloses his real identity as a first-class bandit and dares Manuel to get in the ring with a fire-eating bull. The challenge accepted, Manuel dares his elder to make known his identity if he's not too yellow. The bull is about to kill the toreador, when Montes, although in the custody of the police, leaps into the arena to distract the bull's attention long enough for Manual to get to his feet and skillfully apply the sword. Then comes the hectic climax in which Pepi makes a boner in identifying his boss, Montes, that wins him freedom, and the fade-out has the reunited brothers marching off with Chulita between them.

The picture brings to the screen values that ordinary folk like to see. Primarily adult entertainment, it offers plenty of novel excitement and color. The unique bull-fighting atmosphere, similarly, affords a unique showmanship angle that can be given endless publicity adaptations. —McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Stephen Roberts. Original by Porter Emerson Browne and J. Parker Read, Jr. Screen play by Bartlett Cormack. Adaptation, Wallace Smith. Music by Ralph Rainger. Lyrics by Leo Robin. Sound, Harold Lewis. Art directors, Hans Dreier and W. B. Ihnen. Technical advisor, Roberto Turnbull. Photographer, Harry Fischbeck. Running time, 72 minutes. Release date, April 13, 1934.

CAST

Manuel Montes ..... George Raft
Pancho Gomez, Señor Montes ..... Adolphe Menjou
Chulita ..... Frances Drake
Pepi Sancho ..... Sidney Toler
Chato ..... Edward Ellis
Carmela Ramirez ..... Nydia Westman
Señor Ramirez ..... Douglas Wood
Señor Ramirez ..... Lillian Elliott
Lupe ..... Katherine DeMille
Vega ..... Francis McDonald

Finishing School

(RKO Radio)

Comedy-Drama

Promising at the start to be modern light comedy, this picture gradually adapts a dramatic problem premise similar in intent to several recent pictures such as "Eight Girls in a Boat" and "Coming Out Party." Primarily it is a woman's picture. It devotes itself almost completely to creating sympathy for the poor little rich girl, central figure of the story, and thus has the element of a matinee attraction.

A unique idea is established to motivate the story. Crockett Hall, an ultra-exclusive girl's school, is introduced as "The Snob"—the menacing heavy. Its creed is dignified respectability. Yet the wealthy pupils know that they can get away with anything as long as the institution is not put in the nine hole. To it, wishing more time for her social activities, Mrs. Radcliff brings her daughter Virginia. A lonely girl, wanting maternal love more than anything else, Virginia would obey all the high sounding rules until, striking up with her roommate, Pony, gay high-flier who knows all the angles, she goes on a weekend trip to New York. Rescued from the unwelcome attention of an all-American football player by MacFarland, hoping-to-be doctor working as a waiter, their friendship quickly blossoms into love. Barred from visiting the school because he has no Blue Book social standing, the pair must meet clandestinely.

Comes Christmas vacation. Mother is off to Florida for the holidays; father in Washington for code hearings. Miss Van Alstyn, school head, informs Virginia that she will have to remain at the Hall. Informed of the situation by Pony, MacFarland sneaks in secretly and he and the girl meet in the boat house. Falling snow, covering up their footprints, denotes the passing of time. Weeks later, Miss Van Aylstyn becomes suspicious that something is wrong. Demanding that Virginia submit to medical examination, there is a tensely dramatic tear-filled sequence as the girl gives vent to her feelings, shocking and stunning the prim principal. As Mr. and Mrs. Radcliff are summoned, Virginia is on the verge of jumping off the balcony when she hears the familiar chug of Mac's flivver. Then comes the big scene in which the hero berates the school, Mrs. Radcliff and Miss Van Alstyn, topped off by the advent of Radcliff, who gives the boy a cigar when he announces he's going to marry the girl.

A straight-from-the-shoulder announcement that emphasizes the moral of the story, directed at the women—mothers and the older adolescents particularly—should prove effective.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Kenneth Macgowan. Directed by Wanda Touchock and George Nicholls, Jr. Screen play by Wanda Tuchock and Laird Doyle. From a story by David Hempstead. Photographer, J. Roy Hunt. Musical director, Max Steiner. Art directors, Van Nest Polglase and Al D'Agostino. Sound recorder, John L. Cass. Film editor, Arthur Schmidt. Running time, 73 minutes. Release date, April 27, 1934.

CAST

Virginia ..... Frances Dee
Mrs. Radcliff ..... Billie Burke
Pony ..... Ginger Rogers
MacFarland ..... Bruce Cabot
Mr. Radcliff ..... John Halliday
Miss Van Alstyn ..... Beulah Bondi
Miss Fisher ..... Sara Haden
Ruth ..... Marjory Lytell
Madeline ..... Adalyn Doyle
Billie ..... Dawn O'Day

Upperworld

(Warner)

Melodrama

Here is an audience picture that packs plenty entertainment and showmanship essentials. Primarily a human interest melodrama, it is also a group character study that majors in entertainment factors readily understood and appreciated by theatre-goers. Built on the "rich man can get away with murder" premise, strongly accenting natural realism, the plot excites attention at the beginning and by clever mixture of proved theatre values maintains interest all the way through.

Convincingly portrayed, with action and dialogue effectively counterbalanced, the show moves with pleasing speed. As the various situations are precipitated, audiences are fully aware of what is happening. Consequently there is hardly any mystery. Paradoxically, however, plot develops conflicting situations that defy logical anticipation of the finale. What does happen is decidedly different from advance conclusions.

Opening as a semi-sophisticated domestic drama, the yarn quickly plunges into its true character. A "society widower," Stream, powerful and wealthy railroad magnate, finds his wife's social duties erecting a barrier between them and his son, Tommy. A lonely man, he rescues Lily, burlesque show actress, from drowning. Spurred on by his chauffeur's queer how-to-be-happy philosophy, Stream finds much happiness in Lily's company. The domestic breach widening, menace enters as Producer Colima tries to make Lily blackmail her rich admirer. As he is forcing her to give up Stream's letters, the magnate appears at the crucial moment. A fight ensues, and two killings. Lily, trying to shield Stream, is a victim of Colima's bullet and Stream, grabbing a gun, shoots Colima. Then switching shells to make it appear murder and suicide, he leaves the apartment. He is seen by a vengeful cop, Moran, whom he previously had demoted. Stream returns home to find that his wife is beginning

to realize that she has been lax in her domestic duties.

The murder investigation getting nowhere, Moran steps in and by getting finger prints that show Stream guilty, builds a dramatic anticlimax, growing to a finale that sees a jury acquitting Stream on the grounds of self-defense, and the reunited little family embarks on a second honeymoon.

This picture, in a sensible fashion, puts up on the screen practically all the elements that audiences like to see in a picture—drama, romance, thrill, hints of sex lure, comedy, menace, suspense, action and dialogue. Running through it all is a vein of sympathy stimulation. Though William takes advantage of the rich man's commonly accepted prerogative, nevertheless the audience is kept on his side. There are characters to pull for in this picture; there are others to hate, and everything moves realistically.

Sell it as a unique interpretation of a familiar plot, stressing all the varying values of the picture.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Roy Del Ruth. Original story by Ben Hecht. Screen play by Ben Markson. Photographed by Tony Gaudio. Running time, 70 minutes. Release date, April 28.

CAST

Alex Stream ..... Warren William
Mrs. Stream ..... Mary Astor
Lily ..... Ginger Rogers
Chauffeur ..... Andy Devine
Tommy Stream ..... Dickie Moore
Banker ..... Henry O'Neill
Colima ..... J. Carrol Naish
Officer Moran ..... Sidney Tolar
Rocklen ..... Theodore Newton
Commissioner Clarke ..... Robert Barratt
Marcus ..... Ferdinand Gottschalk
Butler ..... Robert Greig
Inspector Kellog ..... Frank Sheridan
Chris ..... John Quallen
Captain Reynolds ..... Willard Robertson

Speed Wings

(Columbia)

Action Melodrama

There is ample action of high speed variety in this film. With Tim McCoy on an airplane instead of a horse, this is the kind of action melodrama which numerous exhibitors often have indicated as their preference for that important weekend billing.

It is to be sold as action material of the skies, with a thrill in a parachute jump, and a sequence of suspense and speed in a race of fast planes, out to set a new air record. Couple that idea with the theme of the racing pilot who lost his nerve and was forced to regain it or crash, and won both his race and the girl. The Tim McCoy name of course belongs on the marquee. In support are Evalyn Knapp and William Bakewell, both familiar to the patrons. The others, quite unknown, serve as the expected menace.

It should be comparatively simple to arrange some sort of effective tieup with any airport or similar flying center in or near the community. It is the kind of picture with which the exhibitor can go after the children, feeling reasonably certain they will get the action type of thrill from the picture.

McCoy and Bakewell are all that is left of an aviation company, six men who made and flew racing planes. Bakewell, after the crash of number four, loses his racing nerve, can no longer take the sharp dips, achieve the high speed necessary for successful racing and motor testing. He threatens to resign, then accidentally meets Miss Knapp and hires her as an office stenographer, to McCoy's annoyance. But Bakewell is still beaten as a racing pilot, despite the efforts of McCoy and Miss Knapp to bring him back.

They discover that Hooper Atchley, rival manufacturer, somehow has learned of their motor plans, and has built a plane the equal of their best. When McCoy finds Miss Knapp's picture in Atchley's office, she falls under suspicion, though Bakewell refuses to believe it. Then McCoy finds his mechanic in the act of phoning information to Atchley, and promising the new McCoy plane will not fly in the big national race. McCoy throws him out. Miss Knapp discovers that McCoy has taken off to test a plane which has been damaged. When Bakewell refuses to go up, she does, warns McCoy, is forced to jump from her plane, and is hurt, landing in the hospital.

In order to force McCoy and Bakewell, who is pushed into the plane, to abandon the race just as it starts, Miss Knapp is kidnaped and word flashed to the racing plane. McCoy compels Bakewell to take the stick, parachutes down, and goes after the train in another plane. Bakewell flies on to win the race, which is action-packed, then goes after McCoy. Reconciliation all around, and termination of the Bakewell-Knapp romance, concludes the picture.

The weekend is the playing position, with the selling on the action angle and concentration on bringing in the youngsters.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Otto Brower. Story and screen play by Horace McCoy. Assistant director, Robert Margolis. Photographed by Al Siegler Sound engineer, Lambert Day. Film editor, Jack Rawlins. Release date, February 5, 1934. Running time, 62 minutes.

CAST

Tim ..... Tim McCoy
Mary ..... Evalyn Knapp
Jerry ..... William Bakewell
Mickey ..... Vincent Sherman
Crandall ..... Hooper Atchley
Gregory ..... Ben Hewlett
Haley ..... Jack Long

Ariane

(Blue Ribbon Photoplays)

Drama

Elizabeth Bergner, young and talented German actress, who was hailed for her recent performance in "Catherine the Great," is in this foreign-made production the chief selling factor for the exhibitor. Her performance, actually, is the mainstay of the production. Without her wholly appealing and engaging portrayal the film would have but little substance.

The film was adapted from the novel by Claude Anet, a fact which in all probability will mean little to the regular run of American motion picture patronage. Entirely in English, the settings are of course wholly in keeping with the European locale of the story, for the most part in Vienna. Paul Czinner, who directed "Catherine the Great," also made this, and Percy Marmont, once a popular star of the silent screen, plays the masculine lead opposite Miss Bergner. It is virtually Miss Bergner's picture, she and Marmont being the constant center of the story's development. Miss Bergner once again demonstrates her marked ability as a dramatic actress, with continual shifting of moods. She is the selling point, and about her may be woven copy indicating the story, that of a young girl meeting a cosmopolite and feigning past love affairs in order to hold his interest and affection.

Miss Bergner, a county school girl of brilliance, determines, despite the opposition of the aunt and uncle with whom she lives, to go on to Vienna to further her studies. At the opera she meets Marmont, world-wandering Englishman, who is fascinated by the charm and ingenuousness of the young student. They walk and talk, and she becomes virtually his mistress, the understanding being that if and when he tires of her company, they should immediately part, with no regrets and nothing owing on either side. Understanding from his conversation that he is a man of the world, she builds an elaborate fiction of numerous previous love affairs.

Eventually he leaves, with little ceremony, and the girl comes to the realization that she is in love with the man. Hearing nothing from him, she is completely unhappy until he returns, as suddenly as he went, and they go to Italy for a vacation. He is called to the United States, and she continues her student activities, until he returns again. At dinner, conversation turns to her past affairs, he plies her with questions, she fictionalizes as she recounts her adventures. They quarrel, he begins to pack, and only as his train is pulling out of the station, does he reach to the platform, draw her to his side, for what is understood to be a "live happily ever after" conclusion.

The film lacks action, the story lacks depths and real value, and the exhibitor playing the picture will have to make the most of Miss Bergner, as a capable performer, and with reference to her highly successful interpretation of "Catherine the Great."

It is obviously adult material.—Aaronson, New York.

Produced by Pathe-Cinema in London and Paris. Distributed by Blue Ribbon Photoplays. Directed by Paul Czinner. From the novel by Claude Anet. Music by Roubaud. Release date, March 6, 1934. Running time, 69 minutes.

CAST

Ariane ..... Elizabeth Bergner
Anthony Graham ..... Percy Marmont
Ariane's Aunt ..... Edna Vaughan
Olga ..... Ilsa Matheson
The Baroness ..... Diana Ross
The Doctor ..... Warwick Ward

The Crosby Case

(Universal)

Mystery

A mystery film of more or less routine character, "The Crosby Case" offers little in the way of unusual material for selling with respect to cast names, treatment or title, making it necessary for the exhibitor to concentrate on complications in a murder mystery, with ample suspicion falling almost equally upon a number of involved persons. From the standpoint of eventual reaction on the part of the audience, it is quite sufficient to note that the guilty party is perhaps the least suspect of all, yet a cleverly simple deduction on the part of the inspector indicates that he should have been the most ready suspect.

There is, then, ample excuse for the exhibitor to make use of the time-honored but quite effective device of challenging the audience to use their wits in solving the mystery of the murder of the quack doctor. He may feel reasonably certain that no one, or very few, will succeed.

The only names which will have any amount of selling significance are Wynne Gibson, Onslow Stevens, J. Farrell MacDonald, and perhaps Alan Dinehart, William Collier, Sr., Warren Hymer and John Wray. Richard "Skeets" Gallagher is cast in a minor role, hardly warranting important billing.

When Dr. Crosby staggers out of an apartment house entrance one night, to fall in front of a passing taxi, the ambulance surgeon discovers he was shot, and the police take charge. Dinehart is the inspector, Collier his pseudo-intelligent detective, who serves to supply a bit of comedy, as does Hymer as the stupid, hulking cab driver. The comedy relief is well handled.

Suspects include Miss Gibson, apprehended as she leaves the same apartment house; Stevens, who is discovered to have owned the killer's gun some time before; Edward Van Sloan, a half-blind research engineer, who was the last to see the doctor alive; Wray, police stool pigeon, who is picked up by detectives with $2,000 in currency in his pocket, the reason for which he refuses to explain; MacDonald, doorman at the apartment house where the doctor lived. Gallagher is merely the reporter who spends his time in the inspector's office, making remarks concerning the intelligence of Collier.

A case is pinned on Stevens, but there is a definite absence of motive. It is indicated that Stevens and Miss Gibson once were engaged, but that he suddenly disappeared. The angle of the couple, she doing her best to aid in establishing his innocence, after they are reconciled at police headquarters, provides the exhibitor with a copy idea. Miss Gibson breaks the police case against Stevens, who was identified by Van Sloan, when she proves the scientist to be practically blind. Eventually Dinehart, after the discovery of iron filings, indicating where the number on the gun was tampered with, and the deduction that MacDonald followed Crosby into the street when he staggered forth, instead of assisting him in the lobby of the apartment house, proves his case against MacDonald, the motive having been blackmail with regard to



Presented by

CARL
LAEMMLE

Edna Ferber's GLAMOUR

PAUL LUKAS
CONSTANCE CUMMINGS

Phillip Reed, Doris Lloyd, Joseph Cawthorn. Directed by William Wyler. A B. F. Zeidman Production.

LEE TRACY

GLORIA STUART, Roger Pryor, Onslow Stevens, Alec Francis, Lawrence Grant, Dorothy Granger. Directed by Edward Sedgwick. Produced by Carl Laemmle, Jr.

I'LL TELL THE WORLD

UNCERTAIN LADY

EDWARD EVERETT HORTON
GENEVIEVE TOBIN

PAUL CAVANAGH, Mary Nash, Renee Gadd, George Meeker, Dorothy Peterson, Donald Reed. Produced by Carl Laemmle, Jr. Directed by Karl Freund.

BORIS KARLOFF
BELA LUGOSI

David Manners, Jacqueline Wells, Andy Devine, Lucille Lund. Suggested by a story by EDGAR ALLAN POE. Produced by Carl Laemmle, Jr. Directed by Edgar Ulmer.

THE BLACK CAT

LITTLE MAN, WHAT NOW?

★ ★ ★ ★ ★

MARGARET SULLAVAN

DOUGLASS MONTGOMERY, Alan Hale, Hedda Hopper and many others. From Hans Fallada's best seller.

A FRANK BORZAGE PRODUCTION

the doctor's crooked practices.—AARONSON, New York.

Produced and distributed by Universal. Directed by Edwin L. Marin. Screen play and dialogue by Warren B. Duff and Gordon Kahn. Photographed by Norbert Brodine. Release date, March 5, 1934. Running time, 78 minutes.

CAST

Lynn Ashton ..... Wynne Gibson
Scotty Graham ..... Onslow Stevens
Inspector Thomas ..... Alan Dinehart
Sergeant Melody ..... William Collier, Sr.
Sam Collins ..... Warren Hymer
Lubeck ..... Edward Van Sloan
Willie ..... John Wray
Miller ..... Richard "Skeets" Gallagher
Costello ..... J. Farrell MacDonald
Rodgers ..... Harold Huber
Weems ..... Harry Seymour
Cliff ..... Leon Waycoff
DeCobra ..... Mischa Auer
Sam's Wife ..... Doris Canfield
Gerard ..... Wade Boteler
Logan ..... Harry Woods
O'Shea ..... James Flavin
Wilson ..... Arthur Hoyt

Ever Since Eve

(Fox)

Comedy-Drama

By reason of the presence in the cast of George O'Brien, one might be led to believe this is another western. Though part of it is set in western country, it is not of that variety of hardy perennial, and should not be sold as such. It lacks the western's action and excitement, but rather definitely makes up for that lack with respect to comedy and novelty situation and idea.

There might be considerable advantage in the wholly accurate device of selling the film as one in which George O'Brien is not a cow puncher or guardian of the law, but a western gold miner, who runs into the oldest difficulty on earth, the complications which result from misunderstanding of a member of the opposite sex. Also, O'Brien steps out of his customary cowman's garb and dons the dress of the man of the city. He is a man about town for a short while, an angle which should be worth considerable attention in the selling of the picture. The O'Brien fans, and they are many, should be challenged with the idea of seeing their star out of his usual casting. Much should be made of the comedy, in which Herbert Mundin takes a leading part.

With O'Brien's name may be sold that of Mary Brian, who makes an attractive heroine, and Mundin. Betty Blythe, in a minor role, offers a performance which is definitely reminiscent of the screen of another, and earlier day, but she may be remembered by some of the audience. The title offers an opportunity for selling to the feminine contingent of the patronage.

O'Brien is the youngest of four partners, western owners of a profitable gold mine, and treated as a son by the three elders, Mundin, Roger Imhof and Russell Simpson. With their Chinese cook, they live alone, and dread the sight of women. It becomes necessary for one of them to go to the city to buy mining machinery, and the three elders are thrown into a fright. O'Brien arranges to win the card draw which is taken to decide, and Simpson and Imhof force Mundin to accompany him as guardian, despite his objections.

In town, O'Brien meets Miss Brian, who appears to be playing him for a good thing. Mundin's protests are useless. In fact, he himself indulges in a tete-a-tete with Miss Blythe, Miss Brian's mother. En route to the western home after the marriage of the young couple, O'Brien becomes suspicious of her motives in marrying him, and treats her distantly, though warning her to "act as though she loved him" before the others. The two quarrel and she returns home. O'Brien goes after her; she attempts to teach him a lesson, and he leaves without her, she going back to the mine alone. O'Brien leaves the country, traveling abroad, while a son is born to his wife. The sequence in which the three elderly men all act the prospective father is highly amusing. O'Brien eventually returns, still not knowing of the heir, and treats his wife in the same chilly manner. To bring them together, Simpson frames a kidnap scare, which works perfectly, bringing about a reconciliation.

The manner in which the dramatic theme of a marital complication is thrown against the amusing background of Mundin and the old men, makes for good entertainment, for the weekend or midweek.—AARONSON, New York.

Produced and distributed by Fox. Directed by George Marshall. Screen play by Henry Johnson and Stuart Anthony. From "The Heir to the Hoorah," by Paul Armstrong. Stage play produced by Kirke LaShelle. Photographed by Arthur Miller. Sound, Bernard Freericks. Musical director, Samuel Kaylin. Release date, February 9, 1934. Running time, 72 minutes.

CAST

Neil Rogers ..... George O'Brien
Elizabeth Vandegrift ..... Mary Brian
Horace Saunders ..... Herbert Mundin
Mrs. Vandegrift ..... Betty Blythe
Dave Martin ..... Roger Imhoff
Jim Wood ..... Russell Simpson
Phillip Baxter ..... George Meeker

Channel Crossing

(Gaumont-British)

Melodrama

There are three ways of crossing the 21 miles of sea that flow between England and the shores of France; the majority of travelers go by boat, an appreciable minority goes by air, and a few hardy souls try to swim it! The producers of this piece of frank melodrama chose the first method as the background for their story, and thereby built up an effective atmosphere for a lightly entertaining story.

All the action takes place aboard the channel steamer Canterbury, and a number of passengers become involved in the workings of circumstances, all in the "Grand Hotel" manner. There is a powerful financier, who carries thousands of lesser folk in his train and has built up a reputation for being infallible. Unfortunately he is not invulnerable, and his pretty secretary finds he has been issuing worthless script to further his schemes. So it all goes wrong, and the secretary's headstrong young lover throws a spanner in the works. The result is that the financier takes advantage of a sea mist to heave him overboard, and then, to satisfy the secretary, is instrumental in saving the young man's life. Of course, there can be only one way out. The financier takes an overdose of sleeping medicine and the curtains close on the boat disappearing in the direction of England, the sweethearts in a clinch.

It's just as simple as that, and needs a strong bit of acting by Matheson Lang, well-known English heavy, to hold it together. Lang puts sincerity into the part of the financier and creates a definite interest for the character. As far as American audiences are concerned, there is only Constance Cummings, as the secretary, to mean much, and she certainly portrays beauty in distress with telling effect. Anthony Bushell is the lover, a somewhat anemic youth, and popular British players (including Edmund Gwenn, hero of "The Good Companions") have incidental roles.

Life is given to the picture by a series of wise-cracking interpolations by a vaudeville star named Max Miller, which any audience should find to its liking.

How this subject may be sold to American customers is not easy to judge. It has certain material for dramatic suggestion. Its marine atmosphere may assist in this, many of the settings being of an exceptionally pleasing nature.—CHARMAN, London.

Produced by Gaumont-British. Directed by Milton Rosmer. Production personnel: Angus McPhail, Louis Levy, Ian Dalrymple, George Gunn. Unit manager, Graham Cutts. Original screen story by Angus McPhail and W. P. Lipscomb. Scenario by W. P. Lipscomb. Additional dialogue by C. Campion. Photographed by Philip Tannura. Art direction by Alfred Junge. Editing by Dan Birt. Assistant direction by C. Landeau. Recording by A. F. Birch. Costumes by Gordon Conway. Running time, 69 minutes.

CAST

Jacob Van Eeden ..... Matheson Lang
Marion Slade ..... Constance Cummings
Peter Bradley ..... Anthony Bushell
Vi Guthrie ..... Dorothy Dickson
Nigel Guthrie ..... Nigel Bruce
Trotter ..... Edmund Gwenn
Dr. Walkley ..... Douglas Jeffries
Captain ..... H. G. Stoker
Wisecracker ..... Max Miller

Bedlam of Beards

(RKO Radio)

Fair Comedy

Clark and McCullough, RKO's lively comedians, go through most of their usual antics in this subject, which is most aptly described by its title. The pair, barbers, decide to go after the reward offered for the return of the kidnapped Whipple, a bearded and deaf elderly gentleman. McCullough is sent into the street as a decoy, bearded like the real Whipple, but unfortunately Whipple's wife finds him and takes him home. Eventually Clark, McCullough, the kidnapping leader, and the real Whipple are tearing about the house, all wearing the same kind of beard. It is fair comedy, at best.—Running time, 18 minutes.

Goofytone News Reel

(Universal)

Questionable

This, number six of the series, will appear too silly to be amusing to some patrons, in all probability, and just silly enough to be enjoyable to others. A burlesque on the normal newsreel, this number has the annoyed husband explaining the reasons for his contemplated divorce, a nudist colony interview, two large feminine cross-country hikers, a "biologist" explaining his passion for ants, firemen at work and the manhole endurance champion coming up for air. If your patrons like this sort of thing—Running time, 9 minutes.

The Brave Tin Soldier

(Celebrity)

Good Cartoon

Brightened by the use of color, this latest subject in the P. A. Powers ComiColor cartoon series is of the sort to be found entertaining by adults and highly enjoyable for youngsters. When the old toymaker finds one soldier with a leg missing, he throws it away. When the master has retired, the one-legged soldier meets the toe dancer, arouses the anger of the king, and they are both shot, landing at the gates of heaven where his leg is restored. It is well drawn and the color is good.—Running time, 7 minutes.

Dirty Work

(MGM)

Good Comedy

Though more or less of the slapstick variety of comedy, this Laurel and Hardy subject is amusing, has a few real laughs, and where the audience is especially appreciative of this ace comedy team of MGM, it should be thoroughly enjoyed. In this case they are a pair of chimney sweeps, going to work in the home of a scientist, who has developed a fluid which makes the victim many years younger. The two have their usual battle, this time to the accompaniment of clouds of dust. Eventually, as expected, Hardy falls into the liquid, emerging as an infant, with the Hardy derby and mannerisms.—Running time, 20 minutes.

Headliners

(Universal)

Some Entertainment

Ed Sullivan, New York columnist, who is a far better columnist than a motion picture player, is the focal point of this Mentone subject, which with its several vaudeville turns, is fair entertainment. With Sullivan, who meets the comedy team of Block and Sully in a restaurant, as leader of the expedition, the camera moves to shots of Barbara Blanc, eccentric dancer, and Ben Pollack's orchestra at the Casino de Paree in New York. George Givot, of the often amusing comic accent, does his bit as the restaurant proprietor. It is fair entertainment, but the names may mean but little in the field.—Running time, 20 minutes.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Hell Cat"	Story and screen play by Adele Buffington and Fred Niblo, Jr. Director: Al Rogell.	Robert Armstrong, Ann Sothern, Minna Gombell, Bennie Baker, Guy Usher.	Shooting
"One Night of Love"	Story by Charles Beahan and Dorothy Speare. Director: Victor Schertzinger.	Grace Moore, Tullio Carminati, Lyle Talbot.	Shooting
FOX			
"Call It Luck"	Story by Dudley Nichols and George Marshall. Director: James Tinling.	Pat Paterson, Charles Starrett, Herbert Mundin, Georgia Caine, Gordon Westcott, Theodore Von Eltz, Susan Fleming.	Shooting
"Change of Heart"	Story by Kathleen Norris. Director: John Blystone.	Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn, Beryl Mercer, Kenneth Thomson, Irene Franklin.	Shooting
"The World Moves On"	Story by Reginald Berkeley. Director: John Ford.	Madeleine Carroll, Franchot Tone, Raul Roulien, Reginald Denny, Nigel Bruce, Ferdinand Schumann-Heink, Barry Norton, Halliwell Hobbes, Ivan Simpson.	Shooting
"Now I'll Tell"	Story by Mrs. Arnold Rothstein. Director: Edwin Burke.	Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr., Barbara Weeks.	Shooting
"Merry Andrew"	Based on the play by Lewis Beach. Director: David Butler.	Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor.	Shooting
HAROLD LLOYD CO.			
"The Catspaw"	Story by Clarence Budington Kelland. Director: Sam Taylor.	Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer.	Shooting
MASCOT			
"The Lost Jungle" (Serial)	Original screen play by Sherman Lowe and Al Martin. Directors: Dave Howard and Armand Schaefer.	Clyde Beatty, Sid Saylor, Cecilia Parker, Warner Richmond.	Shooting
METRO-GOLDWYN-MAYER			
"The Barretts of Wimpole Street"	Stage play by Rudolf Besier. Screen play by Claudine West and Ernest Vajda. Director: Sidney Franklin.	Norma Shearer, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier.	Shooting
"Manhattan Melodrama"	Original story by Arthur Caesar. Director: W. S. Van Dyke.	Clarke Gable, Myrna Loy, William Powell, Nat Pendleton, Muriel Evans, Isabel Jewell.	Shooting
"Sadie McKee"	Story by Vina Delmar. Director: Clarence Brown.	Joan Crawford, Franchot Tone, Esther Ralston, Gene Raymond, Jean Dixon, Edward Arnold.	Shooting
"Operator 13"	Original story by Robert W. Chambers. Director: Richard Boleslavsky.	Marion Davies, Gary Cooper, Mae Clarke, Mills Bros., Russell Hardie, Jean Parker.	Shooting
"Treasure Island"	Original by Robert Louis Stevenson. Director: Victor Fleming.	Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger.	Shooting
MONOGRAM			
"Blue Steel"	Story and direction by R. N. Bradbury.	John Wayne, Eleanor Hunt, George Hayes.	Shooting
PARAMOUNT			
"Many Happy Returns"	Story by Lady Mary Cameron. Director: Norman McLeod.	Gracie Allen, George Burns, George Barbier, Joan Marsh, Franklin Pangborn, Guy Lombardo.	Shooting
"The Witching Hour"	Original story by Augustus Thomas. Director: Henry Hathaway.	Tom Brown, Judith Allen, John Halliday, Richard Carle, Sir Guy Standing, Olive Tell, Ralfe Harolde, Henry B. Walthall, Ferdinand Gottschalk.	Shooting
"Halfway Decent"	Original story by Damon Runyon. Director: Alexander Hall.	Adolphe Menjou, Dorothy Dell, Charles Bickford, Warren Hymer, Edward Arnold, Lynn Overman, Sam Hardy.	Shooting
"Thirty Day Princess"	Original story by Clarence Budington Kelland. Director: Marion Gering.	Sylvia Sidney, Cary Grant, Edward Arnold, Vincent Barnett, Ray Walker.	Shooting
"Private Scandal"	Story by Vera Caspary and Bruce Manning. Director: Ralph Murphy.	Mary Brian, Zasu Pitts, Phillips Holmes, Ned Sparks, Lew Cody, Grace Bradley.	Shooting
"Cleopatra"	Adaptation by Bartlett Cormack. Director: Cecil B. DeMille.	Claudette Colbert, Henry Wilcoxin, Warren William, Ian Keith, C. Aubrey Smith, Irving Pichel, Gertrude Michael, Joseph Schildkraut, Robert Warwick, Claudia Dell.	Shooting
"It Ain't No Sin"	Original story by Mae West. Director: Leo McCarey.	Mae West, Roger Pryor, John Mack Brown, John Miljan, Katherine DeMille.	Shooting
RKO RADIO			
"Cockeyed Cavaliers"	Story and screen play by Edward Kaufman, Ben Holmes and Ralph Spence. Director: Mark Sandrich.	Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee.	Shooting
"Of Human Bondage"	Story by W. Somerset Maugham. Director: John Cromwell.	Leslie Howard, Bette Davis, Reginald Denny, Frances Dee, Kay Johnson, Reginald Owen, Alan Hale.	Shooting
TWENTIETH CENTURY			
"Bulldog Drummond Strikes Back"	Story by H. C. McNeile. Director: Roy Del Ruth.	Ronald Colman, Loretta Young, Una Merkel, Charles Butterworth, C. Aubrey Smith, Warner Oland.	Shooting
"The Last Gentleman"	From the play by Katharine Cluxton. Director: Sidney Lanfield.	George Arliss, Edna May Oliver, Janet Beecher, Charlotte Henry, Ralph Morgan.	Shooting
UNIVERSAL			
"The Humbug"	Play, screen play and direction by Max Marcin.	Nils Asther, Gloria Stuart, Erin O'Brien-Moore.	Shooting
"Half a Sinner"	Play by Leroy Clemen and John B. Hymer. Director: Kurt Neumann.	Joel McCrea, Sally Blane, Berton Churchill, Russell Hopton, Micky Rooney, Spencer Charters.	Shooting
"Little Man, What Now?"	Novel by Hans Fallada. Director: Frank Borzage.	Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, George Meeker, Fred Kohler, Bodil Rosing.	Shooting
"Embarrassing Moments"	Original by William Anthony McGuire. Director: Edward Laemmle.	Chester Morris, Marian Nixon, Walter Woolf, Henry Armetta, Alan Mowbray, John Wray.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Dames"	Original by Robert Lord. Directors: Archie Mayo, Busby Berkeley.	Dick Powell, Ruby Keeler, Guy Kibbee, Joan Blondell, Pat O'Malley, Zasu Pitts, Hugh Herbert.	Shooting
"The Old Doll's House"	Story by Damon Runyon. Director: Alan Crosland.	Richard Barthelmess, Ann Dvorak, Helen Chandler, Gordon Westcott, Phillip Reed.	Shooting
"Madame DuBarry"	Screen play by Edward Chodorov. Director: William Dieterle.	Dolores Del Rio, Victor Jory, Osgood Perkins, Reginald Owen, Dorothy Tree, Verree Teasdale.	Shooting

THE CUTTING ROOM

STINGAREE

RKO-Radio

This is a dramatic love story, in which music plays an effective but not dominant part. Written by E. W. Horning, it was adapted to the screen by Becky Gardiner. William Wellman, whose work with "Lilly Turner," "Heroes for Sale," "Wild Boys of the Road" and "College Coach" is demonstrative of his versatility, is the director. Music and lyrics are by Frank Harling and Gus Kahn.

The cast is composed almost exclusively of well-known screen names. Irene Dunne, most recently seen in "Ann Vickers" and "If I Were Free," and Richard Dix are starred. Listed among the supporting players are Mary Boland, Conway Tearle, Andy Devine, Henry Stephenson, Una O'Connor, George Barraud and "Snub" Pollard.

The story, which promises high dramatic value, is timed to half a century ago. The locales are Australia, London, other European capitals and finally Auustralia for the climax. Equally dividing its theme between idyllic romance and exciting drama, it is marked by punchy dialogue, calls for fast and thrilling action and utilizes incidental and specialized music in an effective manner. It concerns itself with the undying love which a girl has for a picturesque good-bad bandit. Rescued from misery by the bandit, who is charmed by her voice, he uses true desperado tactics to gain her an audience with a noted operatic producer. Captured and jailed, he waits while the girl goes on to musical success that brings the day's notables to her feet. Love for the man who made her fame possible prompts her return to Australia, where the bandit escapes, kidnaps the girl and takes her to a hideaway where they never will be separated.

The story looks to be natural material for both Irene Dunne and Richard Dix. It likewise appears to have the entertainment values for the more discerning patrons as well as the regular run-of-the-mill customers.

"20th CENTURY"

Columbia

In adapting this stage show, which was remarkably popular in New York and many metropolitan centers, Columbia is majoring on comedy. The original and screen play are by Charles MacArthur and Ben Hecht, who previously worked together on "Front Page." MacArthur did "Rasputin and the Empress" and the screen play of "Viva Villa" is Hecht's latest contribution. An action director, Howard Hawks, who made "Scarface," "The Crowd Roars," "Tiger Shark" and "Today We Live," is directing the MacArthur-Hecht material.

Following up its "It Happened One Night" experience, Columbia has better than usual name values in the cast. John Barrymore and Carole Lombard are in the leads. Supporting this pair is a roster of players that includes many familiar and several new names. Of the better known players, Walter Connolly, Roscoe Karns, Dale Fuller, Ralph Forbes, Edgar Kennedy, Herman Bing and Lee Kohlmar have important parts. Less familiar personalities are Etienne Girardot, who appeared in "The Kennel Murder Case," Clifford Thompson, Gigi Parrish, Snowflake and Pat Flaherty.

As comedy predominates in dialogue, action and sequences, the story narrates the hectic, flamboyant experiences of a busted theatrical producer who resorts to every wile and strategem to lure an ex-flame and now sensational stage star to sign a contract to act for him and thus rehabilitate his threadbare fortunes.

Speedy action, which in many cases jumps back to the silent day technique for pantomime effect, is relied upon to heighten the brisk and brusque dialogue. As the show is really a story of high-powered showmanship, it should contain plenty of easily adaptable showmanship ideas.

AFFAIRS OF A GENTLEMAN

Universal

Adapted from the stage play, "Women in His Life," this story, essentially a murder mystery, includes also some tricky romance, quite a bit of situation and dialogue comedy and more than the usual amount of thrill. The screen play is by Cyril Hume and Peter Ruric and direction is by Edward Marin, who during the past year handled "The Death Kiss," "Bombay Mail" and "Sweetheart of Sigma Chi."

The cast is composed entirely of familiar screen names. Paul Lukas, now riding the crest of high popularity with women because of "Little Women," "Candlelight," "Glamour" and "The Countess of Monte Cristo," has the leading role. Leila Hyams tops the list of half a dozen women in Lukas' life, including Patricia Ellis, Dorothy Burgess, Lillian Bond, Joyce Compton and Dorothy LeBaire. Of the men beside Lukas in the cast, Onslow Stevens, who played in "Counsellor at Law," "Only Yesterday" and currently is in "I'll Tell the World," and Phillip Read, who appeared in "Gambling Lady," "Fashions of 1934" and clicked in "Glamour," have the most important parts.

The story seems to have an unusually tricky showmanship value. A man (Lukas), author of sexy best sellers, is found dead. Reconstructing the crime, the events of the immediate past, as well as the corpse, are brought to life again. As the amazing situation in which Lukas has involved himself with the six women in his life, their husbands and lovers is reacted, mystery builds along with romance, drama and comedy. So complex and baffling is story narration that even to the climax it is unhinted as to whether the man was murdered or committed suicide.

SIGNED . . .

Columbia

New contracts to Richard Hemming and Billie Seward. . . . D. Ross Lederman to direct "Hook and Ladder." . . . Vincent Sherman and Lucien Prival join "The Crime of Helen Stanley." . . . Engage Minna Gombell for "The Hell Cat." . . . William Bakewell, Arthur Rankin and Esther Muir assigned to "The Party's Over." . . . Lyle Talbot given lead in "One Night of Love." . . . John Wray goes into "The Most Precious Thing in Life." . . .

▽

Fox

Lew Ayres and Pat Paterson awarded leads in "Lottery Lover." . . . Jean Parker (from MGM) cast in "By Royal Command." . . . Warner Baxter and Claire Trevor assigned to "Maximillian and Carlotta." . . . Charles Coleman engaged for "Always Honest." . . . Rosita Moreno opposite Raul Roulien in "The Cossack" (Spanish). . . . New contract to Ruth Paterson. . . . James Dunn and Lilian Harvey given top spots in "365 Nights in Hollywood."

▽

MGM

Wallace Beery to star in "Any Port in a Storm," Harry Segall writing screen play. . . . Jean Parker assigned to "Student Tour," with Charles Butterworth and Jimmy Durante. . . . Constance Bennett (from 20th Century) and Herbert Marshall given leads in "The Green Hat." . . . Lionel Barrymore and Franchot Tone added to "One Hundred Per Cent Pure" (formerly "Age of Larceny"). . . . New contracts to Mae Clarke, Leo Carroll, Jean Harlow, Muriel Evans and Stuart Erwin. . . . Clemence Dane writing dialogue on "David Copperfield."

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Monogram

Eleanor Hunt signed for lead opposite John Wayne in "Blue Steel" (Lone Star). . . . Polly Ann Young assigned to "The Man from Utah" (Lone Star). . . .

▽

Paramount

Roscoe Ates goes into "Canal Boy" (Rogers). . . . Lanny Ross, Richard Arlen, Jack Oakie and Lyda Roberti cast in "College Rhythm." . . . Mary Boland signed for "Here Comes the Groom" (Rogers). . . . Zasu Pitts engaged for "Mrs. Wiggs of the Cabbage Patch." . . . Joseph Schildkraut in "Cleopatra." . . . Edward Everett Horton joins "Kiss and Make-Up" (Schulberg). . . . Burns and Allen featured in "Many Happy Returns." . . .

▽

RKO Radio

Polly Moran to appear in two pictures. . . . Al Santell to direct Ann Harding in "The Life of Virgie Winters." . . . Skeets Gallagher and Ned Sparks given roles in "Down to the Last Yacht." . . . New contract to Steffi Duna. . . . Sam Mintz writing screen play on "By Your Leave." . . . Skeets Gallagher joins cast of "The American Harem." . . .

▽

Universal

George E. Stone added to "Embarrassing Moments." . . . DeWitt Jennings in "Little Man, What Now?" . . . Margaret Sullavan assigned to "Angel." . . . Jane Wayatt to star in "Fanny." . . . New contracts to Henry Hull, Russ Brown and Louise Latimer. . . .

▽

Warner-First National

Ricardo Cortez assigned to "Self Portrait." . . . Zasu Pitts added to "Dames." . . . Osgood Perkins and Anita Louise join "Madame Du Barry." . . . David Landau and Dorothy Tree cast in "The Dark Tower." . . . Helen Chandler given lead in "The Old Doll's House." . . . Mr. and Mrs. Jesse Crawford to make a one-reel short. . . . Alfred E. Green to direct Kay Francis in "Fire Bird." . . .

Shubert Defends Right to "Ziegfeld" Name on "Follies"

Lee Shubert, theatrical producer, declared in White Plains, N. Y., last week that he and his brother J. J. Shubert, were entitled to the use of the name Ziegfeld in connection with the production of the current stage "Follies," under a contract with Mrs. Billie Burke Ziegfeld, widow of Florenz Ziegfeld, and the estate of Abraham Erlanger, another producer.

Mr. Shubert was summoned by Surrogate George A. Slater in a proceeding instituted by William S. Coffey, as administrator of the Ziegfeld estate. Mr. Coffey sought to examine Mr. Shubert on the ground he was withholding property belonging to the estate by using the late producer's name without authorization.

Tri-State Names Cummings

Everet R. Cummings, former Publix executive, has been named Nebraska and Western Iowa division manager for Tri-State Theatre Corporation, at Omaha. Joe Rosenfeld, manager of the Orpheum, has been promoted to the post of Omaha city manager, succeeding Ralph Goldberg, resigned.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 218.—(A) In measuring the focal length of a simple lens in what way must the light rays reach the lens? (B) How would you proceed to measure the focal length of a bi-convex lens? (C) What two focal lengths are of importance to projectionists and why are they important? (D) What do you understand "working distance" to mean as applied to a projection lens?

Answer to Question No. 212

Bluebook School Question No. 212 was: (A) Just what optical elements has a projection lens? (B) Why are the two front lenses cemented together and what is used to cement them? (C) Is it possible the cement used between the two front lenses may melt and run out? (D) What would you do if it did? (E) Is it possible to correct screen image distortion due to angular projection by specially ground lenses? Explain.

The following made satisfactory answers: G. E. Doe; C. Rau and S. Evans; D. Danielson; T. Van Vaulkenburg; W. Lemke; H. H. Menefee; P. Gaethe, Jr., R. J. Arntson; J. Wentworth; H. Edwards; R. De Totto; A. F. Sprafke; D. Calladine; D. Ferguson; L. Cimikoske; W. Broadbent; Nic Granby; F. Sims and O. L. Davis; D. U. Granger; D. L. Sinklow; B. R. Walker; C. B. and L. N. Traxler; D. Breaston and D. Haber; J. H. Rathburn and D. Little; R. Schuler and M. R. Davidson; T. Malleby; F. G. Klar, L. Klar and T. H. Morton; G. Johnson and L. R. Spooner; G. Thompson; J. Lansing and R. D. Oberleigh; L. G. Gregeson; H. R. Baldwin; F. and J. L. Hanson; M. F. Fallon; L. C. Northup; D. T. Arlen and M. Spencer; D. H. and L. B. Palmer; D. Singleton and M. Henderson; F. L. Granby; A. F. Sprafke; D. Goldberg and L. Hutch; P. Felt; D. L. Michelson; K. M. Thomas; J. J. Richmond; J. Konners, M. and J. Devoy; U. L. Danielson; J. Turner and L. Condon; B. R. Hanson; D. Sanders; F. L. Benton and A. L. Dodson; M. F. Surmord; F. Ferguson and D. Lally; T. T. Golley; D. D. Davis and T. Thomas; P. H. Cupero; F. Harlor and G. Harrison G. Lathrope and N. L. Tomlinson; F. H., S. and P. Dalbey; F. L. Sanderson, J. G. Paulson; L. Jones and B. L. Banning; O. Allbright; K. L. Knight and M. Henderson; R. and K. Wells; L. M. Richards; R. Geddings and L. Grant; G. R. Squires; B. H. Sanders, K. Y. Spencer, D. C. Lode and J. Jansen; D. L. Monehan and L. B. Bryant; G. Griener; L. R. O'Leary.

(A) There were so many correct answers to this one that no fair selection could be made exeept in one point, namely, the use of the term "factor." This our good friends, the Bausch and Lomb engineers, have advised me is at variance with long established practice, which is to designate the front and rear factors (as we have termed them) of a projection the "elements," which practice we have agreed to conform to. Our good friend G. E. Doe is the only one who made note of this, so we select his answer for publication. He says:

"Four lenses constitute the assemblage from which a projection lens is made. Of these two, separated by a spacing ring (except in one make of lens in which they are cemented together), are termed in our Bluebook the 'back factor,' though lensmakers term them the back or rear 'element.'

"The other two are so cemented that the entire surfaces are joined solidly with a cement having almost the same refractive index as Crown glass, all of which results in little or no surface reflection losses and negligible refraction of light. This in effect double lens is the front element, or should I say factor since we are Bluebook students."

The term elements will be adopted in the new Bluebook.—F. H. R.

(B) William Lemke says: "The two front lenses are cemented together with Canadian balsam to prevent the lens correction from being disturbed when cleaning also to reduce light loss and prevent undesirable refraction."

H. Edwards says: "The two front lenses are cemented for the reason that to insure undisturbed lens correction these two lenses must be and remain in precisely the same position with relation to each other. The cement is Canadian balsam."

T. VanVaulkenburg answers thus: "These two lenses are cemented into physical contact all over their inner surfaces by Canadian balsam, for the reason that it is essential that they remain in precise relation to each other and to accomplish this without any or as little as possible light refraction in passing from one lens to the other."

(C) Every one answered this correctly except one man, which means that by huge majority "yes" is the correct answer.

(D) G. E. Doe says: "In event the cement melted I would secure the loan of a lens from the supply house and have them send my lens to the factory for recementing. It is a job the projectionist could not possibly do. It would be possible for him to separate the lenses by slowly heating them in water, but there his ability would end and even in doing that he might work injury to the lens surfaces."

(E) D. Goldberg and L. Hutch answer thus: "Screen image distortion due to projection angle is due to the fact that the light beam expands with every added foot of distance from the lens, therefore since the top of the screen located perpendicular will be nearer to the lens than its bottom, it follows that that portion of the beam incident upon sections below the top must travel further, and therefore will be expanded more at the screen plane.

"Theoretically this might be overcome by lens grinding. Practically it cannot, for the reason that if such a lens could be made, which is very doubtful except possibly in cases of very slight distortion, it would be enormously costly by comparison with ordinary lenses. The condition can only be remedied by (1) locating lens and screen center opposite each other—so locating the lens that its optical axis will be perpendicular to the screen surface, or (2) accomplishing this purpose by tilting the top of the screen back until that condition exists."

Excellent, gentlemen. I am not myself entirely certain, but believe a lens to remedy such a condition could not be ground in the usual way. I think it would have to be ground by hand, in which case it certainly would cost plenty. I shall ask about that and advise you as to the answer. Anyhow, it would be an entirely impracticable thing to apply in practical work.

Interior Department Plans Park and CCC Pictures

With H. T. Cowling, treasurer of the Society of Motion Picture Engineers, producing, the Interior Department at Washington is preparing to undertake the production of motion pictures for the National Park Service and for the Civilian Conservation Corps.

Pictures outlining the activities of the two organizations are to be produced by the department, which in the past has undertaken similar picturization of other activities. In addition to preparing a film record of its operations, the new unit is expected to undertake to furnish educational programs to the Civilian Conservation Camps.

Saenger Tax Petition Denied

The United States circuit court of appeals, New Orleans, has denied the petitions of A. D. Saenger, formerly connected with Saenger Theatres, Inc., and Mrs. Bertha H. Saenger for a review of the decision of the United States tax board of appeals for Louisiana, in connection with exemptions claimed on income tax returns.

20th CENTURY



FRONT PAGE *News Everywhere is 20th*

MARCHES ON



As Time, country's No. 1 news-magazine, deems Darryl F. Zanuck's production of GEORGE ARLISS in "THE HOUSE OF ROTHSCHILD" most important news of week, devotes front cover and five columns of space to smash hit now in its fifth capacity-plus week at the two-a-day Astor on Broadway.



Released thru

UNITED ARTISTS

Presented by Joseph M. Schenck

Century and its Parade of TIMELY HITS!

THEATRE RECEIPTS

Theatre receipts for the calendar week ended March 31, 1934, from 110 houses in 19 major cities of the country, reached a total of $1,088,322, a decrease of $82,473 from the total of the preceding calendar week, ended March 24, when 111 theatres in 19 cities reported an aggregate gross of $1,170,795.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Madame Spy" (U.).....	18,000	"Sing and Like It" (Radio).....	21,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze".....	11,000
Fenway	1,800	30c-50c	"Wharf Angel" (Para.) and..... "Bedside" (F. N.)	8,000	"Journal of a Crime" (F. N.) and.. "The Last Round-Up" (Para.)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"This Man Is Mine" (Radio).....	17,500	"David Harum" (Fox)	22,000	High 12-2 "Little Women"	28,000
Loew's State ...	3,700	35c-50c	"Queen Christina" (MGM)..... (2nd week)	17,500	"Queen Christina" (MGM) ..... (1st week)	21,000	Low 3-11 "When Strangers Marry"..... High 1-7 "Strange Interlude"	12,000 23,000
Metropolitan	4,350	30c-65c	"Jimmy the Gent" (W. B.).....	30,000	"George White's Scandals" (Fox)	34,000	Low 3-11 "King of the Jungle".....	11,000
Paramount	1,800	30c-50c	"Wharf Angel" (Para.) and..... "Bedside" (F. N.)	9,000	"Journal of a Crime" (F. N.) and "The Last Round-Up" (Para.)	9,000	High 11-4 "I'm No Angel"..... Low 3-11 "King of the Jungle".....	44,500 26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"David Harum" (Fox).....	15,000	"Nana" (U. A.)	15,200	High 12-9 "Dancing Lady".....	31,000
Century	3,000	25c	"Son of Kong" (Radio) and..... "Sleepers East" (Fox)	5,000	"Mystery of Mr. X" (MGM) and "Frontier Marshal" (Fox)	6,000	Low 3-25 "Our Betters"..... High 8-12 "Forgotten Men" and "Easy Millions"	9,800 8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Long Lost Father" (Radio) and "Coming Out Party" (Fox) (6 days)	4,900	"Palooka" (U. A.) and..... "If I Were Free" (Radio)	8,000	High 11-4 "I'm No Angel"..... Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	27,200 5,200
Hippodrome	2,100	25c-35c	"You Can't Buy Everything".... (MGM) and "Midshipman Jack" (Radio) (8 days)	5,400	"No More Women" (Para.) and.... "I Was a Spy" (Fox)	6,500	High 6-24 "Gold Diggers of 1933"..... Low 8-26 "Moonlight and Pretzels"....	16,100 5,100
Lafayette	3,300	25c	"I Like It That Way" (U.) and... "Sin of Nora Moran" (Majestic)	6,500	"It Happened One Night" (Col.).. (3rd week) and "The Line-Up" (Col.)	8,400	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge".....	4,800
Chicago								
Chicago	4,000	35c-68c	"Good Dame" (Para.).....	28,000	"It Happened One Night" (Col.)..	38,000	High 9-2 "Goodbye Again".....	75,000
McVicker's	2,284	30c-60c	"George White's Scandals" (Fox)	16,000	"David Harum" (Fox) ..... (2nd week)	8,000	Low 4-29 "Central Airport"..... High 10-14 "Too Much Harmony".....	22,000 20,000
Oriental	3,940	25c-40c	"No More Women" (Para.).....	22,000	"I Was a Spy" (Fox).....	15,000	Low 7-1 "The Woman I Stole"..... High 10-14 "I'm No Angel".....	5,000 50,000
Palace	2,509	35c-75c	"The Lost Patrol" (Radio).....	17,000	"Search for Beauty" (Para.).....	18,000	Low 12-16 "A Man's Castle"..... High 9-9 "Morning Glory".....	10,000 37,000
Roosevelt	1,591	25c-50c	"It Happened One Night" (Col.)	15,000	"Jimmy the Gent" (W.B.).....	7,000	Low 5-27 "Below the Sea"..... High 10-14 "Penthouse".....	14,000 16,000
State-Lake	2,776	20c-35c	"Sleepers East" (Fox)	13,000	"Long Lost Father" (Radio).....	12,500	Low 3-4 "Luxury Liner"..... High 1-13-34 "Goodbye Love".....	6,200 18,000
United Artists...	1,700	30c-60c	"Catherine the Great" (U. A.)....	15,000	"Palooka" (U. A.)..... (2nd week)	8,500	Low 2-18 "Lucky Devils"..... High 1-21 "The Kid From Spain".....	4,500 27,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	25c-35c	"The Poor Rich" (U.).....	5,600	"Man of Two Worlds" (Radio)..	6,260	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"I Believed in You" (Fox).....	3,000	"George White's Scandals" (Fox).. (9 days)	11,000	High 10-21 "East of Fifth Avenue"....	30,000
RKO Palace.....	3,100	30c-75c	"Sing and Like It" (Radio).....	15,000	"Coming Out Party" (Fox).....	19,000	Low 6-10 "Circus Queen Murder"..... High 3-3-34 "It Happened One Night"..	2,900 28,000
State	3,400	30c-44c	"The Show-Off" (MGM).....	8,000	"Queen Christina" (MGM).....	8,500	Low 8-19 "No Marriage Ties"..... High 8-19 "Tugboat Annie".....	4,200 26,000
Stillman	1,900	25c-35c	"No More Women" (Para.) and.. "The Quitter" (Chesterfield)	4,000	"Six of a Kind" (Para.) and..... "The Gay Deceiver" (Majestic)	4,200	Low 6-24 "The Eagle and the Hawk" High 10-28 "I'm No Angel".....	5,000 9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake...	800	30c-40c	"Once to Every Woman" (Col.) and "Speed Wings" (Col.)	2,000	"Devil Tiger" (Fox) and..... "Dancing Man" (Monogram)	2,000	High 10-28 "Footlight Parade"..... Low 2-10-34 "Easy to Love".....	10,000 1,500
Denver								
Aladdin	1,500	25c-40c	"Countess of Monte Cristo" (U.)..	3,000	"Mandalay" (F. N.)	3,000	High 2-25 "Cavalcade".....	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Death Takes a Holiday" (Para.) (2nd week-3 days)	3,250	"Death Takes a Holiday" (Para.) (1st week)	8,000	High 10-28 "I'm No Angel".....	16,000
			"The Last Roundup" (Para.)..... (4 days)	2,750			Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Dark Hazard" (F. N.).....	7,000	"George White's Scandals" (Fox).	7,000	High 1-13-34 "Roman Scandals".....	17,500
Orpheum	2,600	25c-50c	"I've Got Your Number" (W.B.)..	13,000	"Jimmy the Gent" (W. B.).....	10,000	Low 12-16 "The World Changes"..... High 2-17-34 "Hi, Nellie!".....	3,000 19,500
Paramount	2,000	25c-40c	"Madame Spy" (U.) ..... (3 days)	1,200	"Devil Tiger" (Fox) ..... (4 days)	1,600	Low 6-10 "Zoo in Budapest"..... High 4-1 "The Kid From Spain".....	3,750 7,000
			"Meanest Gal in Town" (Radio).. (4 days)	1,550	"I Like It That Way" (U.) ..... (3 days)	900	Low 7-8 "The Barbarian".....	2,000
Detroit								
Downtown	2,750	15c-40c	"Spitfire" (Radio)	8,300	"Man of Two Worlds" (Radio)....	7,200	High 10-14 "No Marriage Ties"..... Low 6-10 "The Woman I Stole".....	16,500 3,700
Fisher	2,700	15c-40c	"Journal of a Crime" (F. N.).....	5,600	"Hi, Nellie!" (W. B.).....	6,100	High 1-28 "Silver Dollar".....	15,400
Fox	5,100	15c-50c	"George White's Scandals" (Fox)	22,500	"Spitfire" (Radio)	27,500	Low 3-18 "Secret of Madame Blanche" High 9-16 "Sing, Sinner, Sing".....	3,100 32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Dark Hazard" (F. N.).....	16,400	"Death Takes a Holiday" (Para.)	21,200	High 1-21 "Tonight Is Ours".....	23,700
State	3,000	15c-40c	"Wine, Women and Song" (Chadwick) and "Countess of Monte Cristo" (U.)	6,100	"The Show-Off" (MGM) and..... "She Made Her Bed" (Para.)	5,300	Low 7-1 "College Humor"..... High 10-14 "I'm No Angel" (5 days)..	7,300 24,100
United Artists..	2,000	25c-50c	"Palooka" (U. A.) ..... (2nd week)	11,200	"Palooka" (U. A.) ..... (1st week)	12,300	Low 2-24-34 "The Last Roundup"..... High 2-11 "The Kid From Spain".....	3,200 17,400
							Low 3-25 "The Sign of the Cross".....	4,100

A VIVID, DRAMATIC SCREEN PLAY CHARGED WITH EMOTIONAL FIRE!



Jack HOLT

IN

WHIRLPOOL

with

Jean Arthur – Donald Cook – Allen Jenkins – Lila Le

Directed by Roy William Neill

A COLUMBIA PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
W. B. Hollywood.	3,000	25c-55c	"Wonder Bar" (F. N.)..... (2nd week)	14,000	"Wonder Bar" (F. N.)..... (1st week)	22,000	High 3-25 "42nd Street".....	26,000
							Low 1-27-34 "The Big Shakedown"....	7,000
Indianapolis								
Apollo	1,100	20c-40c	"David Harum" (Fox) ..... (4th week)	2,500	"David Harum" (Fox)..... (3rd week)	4,000	High 2-18 "State Fair".....	7,000
							Low 1-20-34 "Frontier Marshal".....	2,000
Circle	2,800	20c-40c	"Journal of a Crime" (F. N.).... (5 days)	2,700	"Death Takes a Holiday" (Para.)	4,500	High 8-19 "She Had to Say Yes".....	12,000
							Low 3-4 "The Sign of the Cross"..... (2nd week)	2,500
Indiana	3,100	20c-40c	"Success at Any Price" (Radio).. and "Two Alone" (Radio)	4,000	"She Made Her Bed" (Para.) and "Once to Every Woman" (Col.)	3,500	High 3-25 "Parachute Jumper".....	15,000
							Low 3-24-34 "She Made Her Bed" and "Once to Every Woman"	3,500
Lyric	2,000	20c-40c	"Let's Be Ritzy" (U.).....	6,000	"Love Birds" (U.)	6,000	High 7-22 "College Humor".....	9,500
							Low 11-11 "Saturday's Millions".....	3,000
Palace	3,000	25c-40c	"This Side of Heaven" (MGM)..	4,500	"The Show-Off" (MGM)..... (25c-55c)	9,000	High 2-3-34 "Sons of the Desert".....	12,500
							Low 12-16 "Women in His Life".....	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Massacre" (F. N.) ..... (7 days and Sat. late show) (25c-60c)	9,000	"Meanest Gal in Town" (Radio) and "Mandalay" (F. N.) (7 days and Sat. late show)	5,000	High 10-28 "Ace of Aces".....	21,000
							Low 5-20 "Sweepings".....	4,000
Midland	4,000	25c	"Catherine the Great" (U. A.)..... (7 days and Sat. midnite show)	6,100	"Palooka" (U. A.)..... (7 days and Sat. midnite show)	5,000	High 1-7 "Strange Interlude".....	30,000
							Low 4-15 "Perfect Understanding".....	4,900
Newman	1,800	25c	"Beggars in Ermine" (Monogram) and 'The Ninth Guest" (Col.) (7 days and Sat. midnite show)	4,800	"Jimmy the Gent" (W.B.) and.. "She Made Her Bed" (Para.) (7 days and Sat. midnite show)	6,500	High 10-21 "I'm No Angel".....	20,000
							Low 5-27 "Picture Snatcher".....	2,800
Royal	900	25c	"Elysia, Valley of the Nude" .... (Master Arts) (3rd week)	2,000	"Elysia, Valley of the Nude"..... (Master Arts) (2nd week)	2,300	High 3-17-34 "Elysia, Valley of the Nude"	6,500
							Low 3-3-34 "The Ghoul"	2,000
Uptown	2,000	25c-40c	"David Harum" (Fox)..... (3rd week-9 days)	3,000	"David Harum" (Fox) ..... (2nd week)	6,000	High 1-6-34 "Mr. Skitch".....	8,500
							Low 7-1 "Lilly Turner".....	1,600
Los Angeles								
Filmarte	800	40c-50c	"Dawn" (Col.) ..... (2nd week)	1,500	"Dawn" (Col.) ..... (1st week)	1,800	High 11-25 "Emperor Jones".....	3,950
							Low 3-24-34 "Dawn"	1,800
Loew's State ...	2,416	30c-55c	"Murder in Trinidad" (Fox) and.. "Lazy River" (MGM)	8,366	"George White's Scandals" (Fox)	10,050	High 8-19 "Tugboat Annie".....	28,300
							Low 2-24-34 "Coming Out Party".....	4,870
Paramount	3,596	30c-55c	"Wharf Angel" (Para.).....	25,430	"Come On, Marines" (Para.).....	21,325	High 1-7 "No Man of Her Own".....	30,000
							Low 3-18 "King of the Jungle".....	10,000
RKO	2,700	25c-40c	"Little Women" (Radio).....	15,500	"It Happened One Night" (Col.).. (3rd week)	6,100	High 3-31-34 "Little Women".....	15,500
							Low 9-30 "Brief Moment".....	1,700
United Artists ..	2,100	25c-40c	"Catherine the Great" (U. A.).. (30c-55c)	11,500	"Palooka" (U. A.)	7,500	High 10-21 "The Bowery".....	21,000
							Low 1-28 "Hello, Everybody".....	3,900
W.B. Downtown	3,400	25c-55c	"Wonder Bar" (F. N.)..... (2nd week)	12,000	"Wonder Bar" (F. N.)..... (1st week)	18,000	High 3-25 "42nd Street".....	19,000
							Low 2-10-34 "Easy to Love".....	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Four Frightened People" (Para.)	2,000	"Devil Tiger" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 11-11 "I Loved a Woman".....	1,000
Minnesota	4,000	25c-40c	"Bolero" (Para.)	8,500	"As the Earth Turns" (W. B.)..	8,000	High 11-11 "I'm No Angel".....	10,000
							Low 2-3-34 "Eskimo".....	7,000
RKO Orpheum..	2,900	20c-40c	"This Man Is Mine" (Radio)..... (25c-50c)	6,000	"Mandalay" (F. N.).....	6,000	High 1-7 "Animal Kingdom".....	14,000
							Low 3-11 "Cynara".....	3,000
State	2,300	25c-40c	"I've Got Your Number" (W. B.)	6,000	"Good Dame" (Para.).....	6,000	High 4-29 "Cavalcade".....	8,000
							Low 3-11 "King of the Jungle".....	3,500
World	400	25c-75c	"Sweetheart of Sigma Chi"..... (Monogram)	2,000	"Comrades of 1918" (German).....	2,000	High 1-27-34 "Waltz Time" (2nd week)	3,500
							Low 11-25 "Vi Som Gar Koksvagen"..	1,000
Montreal								
Capitol	2,547	25c-75c	"Bolero" (Para.)	10,000	"Catherine the Great" (British)..	11,000	High 2-24-34 "Queen Christina".....	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Imperial	1,914	25c-50c	"Voyages de Noces" (French) and "Fanny" (French) (6 days)	1,800	"Le Petit Roi" (French).....	1,800	High 1-7 "Enlevez-Moi" and "Cain"..	4,000
							Low 7-8 "Les Bleus d'Amour".....	1,500
Loew's	3,115	25c-75c	"Hips, Hips, Hooray" (Radio)....	11,500	"As Hushands Go" (Fox).....	10,500	High 1-21 "The Mask of Fu Manchu"..	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Fugitive Lovers" (MGM) and.... "You Can't Buy Everything" (MGM)	9,500	"The World Changes" (F. N.) and "I've Got Your Number" (W. B.)	10,000	High 2-18 "The Sign of the Cross"...	15,500
							Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	8,500
Princess	2,272	25c-65c	"Fashion Follies of 1934" (F. N.).. and "Once to Every Woman" (Col.)	7,500	"It Happened One Night" (Col.) and "Shadows of Sing Sing" (Col.) (2nd week)	5,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (2nd week)	23,600	"The House of Rothschild" (U. A.) (1st week)	21,167	High 3-31-34 "The House of Rothschild" (2nd week)	23,600
							Low 3-25 "The White Sister".....	14,559
Capitol	4,700	35c-$1.65	"The Show-Off" (MGM)..... (2nd week)	37,815	"The Show-Off" (MGM)..... (1st week)	55,400	High 2-24-34 "The Cat and the Fiddle"	60,100
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Ever Since Eve" (Fox).....	7,200	"Wine, Women and Song" ..... (Chadwick)	7,200	High 1-7 "The Half Naked Truth"....	24,750
							Low 6-3 "When Strangers Marry".....	4,900
Palace	2,500	25c-75c	"George White's Scandals" (Fox)	14,482	"Spitfire" (Radio)	14,589	High 2-4 "Animal Kingdom".....	16,150
							Low 4-15 "Parole Girl".....	4,500
Paramount	3,700	35c-99c	"Come On, Marines" (Para.).....	25,900	"Good Dame" (Para.)	34,000	High 10-21 "I'm No Angel".....	83,450
							Low 2-4 "Hello, Everyhody".....	15,600
Rialto	2,200	25c-65c	"Once to Every Woman" (Col.)..	11,200	"No More Women" (Para.)..... (10 days)	16,300	High 2-17-34 "Devil Tiger".....	23,000
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Catherine the Great" (U. A.)....	33,500	"Palooka" (U. A.) ..... (3rd week)	18,500	High 12-30 "Roman Scandals".....	48,000
							Low 8-5 "The Rebel".....	7,200
RKO Center ..	3,700	25c-55c	"David Harum" (Fox) ..... (4 days) "The Ninth Guest" (Col.) (3 days)	7,513	"Death Takes a Holiday" (Para.).. (4 days) "Long Lost Father" (Radio) (3 days)	8,160	High 1-7 "Animal Kingdom".....	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let's Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Bottoms Up" (Fox)	63,121	"George White's Scandals" (Fox)	69,388	High 11-25 "Little Women".....	109,000
							Low 6-17 "Ann Carver's Profession"...	44,938
Roxy	6,200	25c-65c	"Hold That Girl" (Fox)	17,400	"Coming Out Party" (Fox).....	15,000	High 11-25 "The Invisible Man".....	42,000
							Low 1-28 "Air Hostess".....	9,100
Strand	3,000	25c-$1.10	"Wonder Bar" (F. N.)..... (4th week 1 day) "Jimmy the Gent" (W. B.) (6 days)	20,845	"Wonder Bar" (F. N.)..... (3rd week)	17,000	High 10-14 "Footlight Parade".....	55,190
							Low 12-23 "Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"If I Were Free" (Radio)	2,500	"Hips, Hips, Hooray" (Radio)	2,200	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"The Cat and the Fiddle" (MGM)	3,500	"Death Takes a Holiday" (Para.)	4,700	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Hold That Girl" (Fox) (4 days)	1,200	"Dark Hazard" (F. N.) (4 days)	1,200	High 9-2 "Gold Diggers of 1933"	3,900
			"Three on a Honeymoon" (Fox) (3 days)	900	"Heat Lightning" (W. B.) (3 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Gambling Lady" (W. B.)	3,500	"George White's Scandals" (Fox)	4,400	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Sweetheart of Sigma Chi" (Monogram) and "Massacre" (F.N.)	4,250	"Mandalay" (F. N.) and "Bedside" (F. N.)	4,100	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-35c	"Love Birds" (U.) and "I Was a Spy" (Fox)	7,250	"Hi, Nellie!" (W. B.) and "This Side of Heaven" (MGM)	7,250	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Death Takes a Holiday" (Para.) and "Hold That Girl" (Fox)	7,500	"By Candlelight" (U.)	7,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"In the Money" (Chesterfield) and "Sin of Nora Moran" (Majestic)	3,750	"You Can't Buy Everything" (MGM) and "Sleepers East" (Fox)	5,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 3-31-34 "In the Money" and "Sin of Nora Moran"	3,750
Philadelphia								
Aldine	1,200	40c-65c	"Palooka" (U. A.) (6 days)	7,500	"Nana" (U. A.) (3rd week-6 days)	5,000	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"The Cat and the Fiddle" (MGM) (6 days)	2,200	"All of Me" (Para.) (6 days)	2,200	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"As the Earth Turns" (W. B.) (2nd week-3 days)	4,000	"As the Earth Turns" (W. B.) (1st week-6 days)	12,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Long Lost Father" (Radio) (6 days)	14,000	"No More Women" (Para.) (6 days)	14,000	High 1-20-34 "Bombay Mail"	33,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Three on a Honeymoon" (Fox) (6 days)	14,500	"David Harum" (Fox) (2nd week-6 days)	15,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Heat Lightning" (W. B.) (6 days)	3,000	"Four Frightened People" (Para.) (6 days)	3,300	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"Coming Out Party" (Fox) (6 days)	6,000	"I Believed in You" (Fox) (6 days)	7,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Locust	1,200	30c-60c	"George White's Scandals" (Fox) (6 days)	8,500	.....	.....	High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"	4,000
Stanley	3,700	40c-65c	"Mystery of Mr. X" (MGM) (6 days)	10,000	"Wonder Bar" (F. N.) (2nd week-6 days)	11,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-50c	"The Lost Patrol" (Radio) (6 days) (30c-55c)	9,000	"Jimmy the Gent" (W. B.) (6 days)	8,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Walnut	1,500	25c-50c	"Social Register" (Col.) (6 days)	4,000	"Murder on the Campus" (Chesterfield) (6 days)	4,800	High 3-17-34 "Son of Kong"	5,000
							Low 3-31-34 "Social Register"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"No More Women" (Para.) and "The Poor Rich" (U.)	5,700	"Mystery of Mr. X" (MGM) and "Journal of a Crime" (F. N.)	6,300	High 1-21 "Frisco Jenny"	11,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Four Frightened People" (Para.)	3,000	"Jimmy the Gent" (W. B.)	2,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Pantages	1,700	15c-25c	"Blood Money" (U. A.) and "Woman's Man" (Monogram)	2,000	"Song You Gave Me" (Col.)	2,100	High 11-4 "Lady for a Day"	10,200
							Low 3-17-34 "Oliver Twist" and "Woman's Man"	1,700
Paramount	3,008	25c-40c	"Three on a Honeymoon" (Fox) and "The Ninth Guest" (Col.) (8 days)	5,000	"David Harum" (Fox) and "Once to Every Woman" (Col.) (9 days)	12,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Good Dame" (Para.)	4,700	"Catherine the Great" (U. A.)	5,000	High 8-19 "Tugboat Annie"	8,500
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"One Is Guilty" (Col.) and "Voice in the Night" (Col.)	9,000	"Long Lost Father" (Radio) and "Hula" (Central Films)	10,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Spitfire" (Radio) (2nd week)	10,500	"Spitfire" (Radio) (1st week)	16,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"Two Alone" (Radio)	9,000	"Love Birds" (U.)	13,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"The Cat and the Fiddle" (MGM) and "Bedside" (F. N.)	11,000	"This Side of Heaven" (MGM) and "No More Women" (Para.)	9,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Come On, Marines" (Para.) and "Sleepers East" (Fox)	4,000	"I Believed in You" (Fox) and "Heat Lightning" (W. B.)	4,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 3-31-34 "Come On, Marines" and "Sleepers East"	4,000
United Artists	1,200	25c-50c	"Palooka" (U. A.) (2nd week)	6,000	"Palooka" (U. A.) (1st week)	9,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Gambling Lady" (W. B.)	15,500	"Death Takes a Holiday" (Para.)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Jimmy the Gent" (W. B.) (2nd week-5 days)	2,750	"Jimmy the Gent" (W. B.) (1st week)	3,750	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Bolero" (Para.)	5,000	"Fashions of 1934" (F. N.) (5 days)	3,500	High 8-5 "Tugboat Annie"	19,250
							Low 3-31-34 "Bolero"	5,000
Liberty	2,000	10c-35c	"It Happened One Night" (Col.) (5th week)	5,000	"It Happened One Night" (Col.) (4th week)	5,000	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Nana" (U. A.) (2nd week)	3,000	"Nana" (U. A.) (1st week)	4,750	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Four Frightened People" (Para.) and "I Like It That Way" (U.) (8 days)	5,500	"Search for Beauty" (Para.) and "Devil Tiger" (Fox)	4,500	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 3-24-34 "Search for Beauty" and "Devil Tiger"	4,500
Paramount	3,050	20c-30c	"Good Dame" (Para.)	5,000	"This Side of Heaven" (MGM)	5,250	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

GERMAN ADVERTISING COUNCIL AIM TO AID HOME FILMS IN OWN CITIES

Seeks to Facilitate Exploitation and Bring New Customers; Theatre's Own Advertising Is Exempt From 2 Per Cent Tax

by J. K. RUTENBERG
Berlin Correspondent

During the past few weeks there have been in the foreign press partly contradictory reports regarding the intentions and duties of the German Advertising Council. These reports make it necessary to outline concisely and clearly the immediate intentions and duties of that organization. The rules for the carrying out of the law of September 12, 1933, give the Council certain social economic duties and also the power to carry them through. In order, however, to be able to work effectively for German social economics, it is absolutely necessary first of all to reorganize the handling of advertising and its administration.

The Council for Advertising of German Economics does not aim to put a check on all those who are handling economic advertising according to good commercial principles. On the contrary, it is the sole duty of the Council to further effective advertising in any possible way and to demonstrate to the German people as a whole the value and the necessity of economic propaganda. The Advertising Council will oppose only departures from sound advertising principles.

The Council has in mind only protection of German pictures in the German towns and country-side; this, however, does not mean that the Council will forbid all outside advertising. The outside advertising, which by many firms is not always carried through in the best manner, in certain instances has induced many people to demand the elimination of any and all outside advertising. But to the duties of the Advertising Council belong the maintenance and the furtherance of every possibility for labor. It wants to place the necessary outside advertising into clearly indicated channels and in this way do justice to good taste as well as to the requirements of economics. The Advertising Council therefore will now issue rules for the future handling of all outside advertising. It will not examine every advertisement, every poster, every advertising letter, and every prospectus before its appearance. Such a task could practically never be fulfilled.

Reserves Right to Withdraw Permits

The main point of the rule lies in this, that the Advertising Council reserves the right in certain special cases to withdraw even a generally issued permit. The permit to do economic advertising of course will be taken only from those who believe that they can continue to injure German advertising by edition swindle, tariff unfaithfulness or any other questionable practice. For 25 years there has been in Germany an Advertising Protection Union and the various unions have negotiated among themselves for the last ten years in order to come to a better understanding. Practice has shown that the way followed until now has not led to the goal and therefore the Advertising Council of German Economics is obliged to interfere with the most drastic means in its power, that is, the taking away of the permit.

Not only in this negative sense will the Advertising Council reestablish confidence in the value of advertising, but also will very much facilitate by positive measures the exploitation of advertising means and thereby bring many new customers to all those who place means of advertising at the disposal of economics. From a second announcement of the Advertising Council is to be noticed that the 2 per cent tax will neither be taken from the advertising adviser nor from the advertising agent, but solely and entirely from the advertiser, that is, the person who is carrying out the advertising.

Protecting the Theatre Owner

In order to protect the motion picture theatre owner against annoyance and at the same time give him some data about the new regulations regarding advertising—as far as they are of importance to him—the following is pointed out:—

The law differentiates between self-advertising and foreign advertising. Self-advertising is exempted from taxation. Foreign advertising, however, is subject to taxation.

Self-advertising is all kinds of advertising which the owner of a theatre is using for his own enterprise. Hereunder fall for instance the following:

1. Transparencies, luminous strips or other luminous advertising apparatus at the front part of the house or in the lobby or the theatre, or in the theatre itself. In this case it does not matter whether the advertising devices contain the name of the theatre or whether they refer to the film which is being produced at that time.
2. The theatre has carriages or motor cars passing through the town on which posters or loud-speakers, respectively, are announcing the theatre or the pictures shown in the theatre.
3. The advertising is being done by posters on wooden walls in front or inside the theatre.
4. Advertising the theatre in newspapers, magazines, or the like.
5. Advertising in the lobby of the theatre or at a similar place by pictures, writings or sound, for other theatres owned by the same company or the same person.

If there is, for instance, a selling counter—sweets, cigarettes, or the like—established by a foreign firm, in the lobby, the receipts through lease or rent, obtained by the owner of the theatre, are exempt from taxation.

Taxable Foreign Advertising

The taxable foreign advertising classification takes in the following cases:

1. In the lobby of the theatre are show-windows of one or more firms.
2. In the lobby of the theatre is some kind of exhibition by one or more firms.
3. The placard of the theatre is for instance surrounded by the notice: "Read the paper," advertising a third firm.
4. In the program distributed by the theatre foreign firms are advertised.
5. On the theatre ticket, on its back or on the margin, advertising for foreign firms appears.
6. The program of the theatre has a special space for advertisements in which third firms are advertised by picture, sound or writing.

All these systems of advertising are dutiable. There is, however, an important case of exception, if the theatre has transferred by way of contract the exploitation of advertising to an advertising company. That is to say, *if not he himself but only the advertising company* closes the advertising contracts.

Foreign Advertising Dutiable; Theatre Cannot Place Bulletins in Outside Shops Unless on Special Poster Walls

A special regulation of the new law must be pointed out. It is fundamentally prohibited to announce the theatre or the program of the theatre by hanging up placards, printed matter or the like in shops of third persons—for instance, hairdresser, cigaret shops, or the like—or at any other places.

Exception will not be granted. It does not make any difference if the display of this poster is being paid for or free of charge. An exception is made only in case this advertising is being done at places especially destined to this purpose, for instance on walls for posters, or the like, and, of course, in case it is effected at the place of operation.

This regulation in the advertising law is new for the film business, all the more because advertising through display of placards has expressly been settled by the regulations of the Reichsfilm chamber. It is to be hoped, in order to avoid a dispute among the authorities, that these regulations will be altered.

A special permit for advertising need not be applied for by the theatre owner. It has generally been granted both for self-advertising and foreign advertising through the law.

The amount of the tax is 2 per cent of the real proceeds; that means of the amount which the theatre owner finally receives, for instance after deducting the commission for an intermediary.

Hazel Flynn at Music Hall

Hazel Flynn, until recently motion picture critic of the Chicago *Evening American,* has joined the publicity department of the Radio City Music Hall in New York, where she will work in association with James MacFarland. Miss Flynn succeeds George Gerhard.

Columbia Adds Exploiteers

Columbia has doubled the exploitation staff on "No Greater Glory." Ed Olmstead and Budd Gray will handle the Akron opening; Ralph Gervers and Les Kaufman, Hartford, and Harold Harris and Ben Atwell, Washington.

Eric Knight Writes Novel

Eric M. Knight, film critic of the Philadelphia *Public Ledger,* has had published a novel, "Invitation to Life." Several film companies are reported interested in the story.

"Viva Villa" at Criterion

MGM plans to open "Viva Villa" at the Criterion, New York, as a two-a-day road-show, on April 6. It will be the first MGM release to play the Criterion for eight years.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Every once in a while there comes to one an agreeable and pleasant surprise that nearly knocks him off the chair. Such an experience was ours yesterday when we received a three page closely typewritten letter from our good friend, Bernard Charman, of Hampstead Garden, London, England.

Mr. Charman is the London representative of this household necessity and he ranks well up to the top of the journalistic profession of England, and we wish we had the space to give you his letter in full, but you know how Ernie is (being a Scotchman born and raised in Sweden), he is pretty tight with his space, so all we can do is to comment on it.

Mr. Charman seems to be laboring under some kind of a delusion, for he seems to think that we have some special knowledge of this business that is not common to other members of the industry, all of which is a mistake, since we are nothing but a ham writer from the sagebrush and therefore not supposed to know much, if anything, about the business. However, there are certain phases of the business that have become so deeply imbedded in our hide we sometimes fear that it will break out in some kind of a rash that might be dangerous.

As to British Product

In his letter Mr. Charman asks us some rather pointed questions relative to the reaction of the American audience to the English product. Since the questions are honest and fair we will attempt to be equally fair and honest with our answers, as we have experienced this reaction in our wanderings.

As we have observed it throughout the country, the principal objection of the American audience to the English product is in the dialogue. Not but what the English pronunciation is correct, but in many cases it is very much different from that used on this side of the water. For instance, the American would say, "I'm going out to see the horses," while some Englishmen would say, "I'm going hout to see the 'osses." Not much different but confusing through a loud speaker when you are watching the performers.

Mr. Charman cites several English made pictures and wishes us to state the American reaction to them. The only picture we recall at this time is "Sorrel and Son," and we are free to say that we have heard more favorable comment on that picture (and are still hearing it, although it was played here over a year ago) than any picture we can call to mind at this time.

And There's "Be Mine Tonight"

There is another foreign made picture that has met with a peculiar experience in this country, and that was "Be Mine Tonight." It ran continuously in one of the Minneapolis theatres for eighteen weeks before it was taken off, but in most of the smaller towns it is said to have been a flop, not because the picture was poorly done, but because the people were leary of English actors and English dialogue. Everyone who saw the picture praised it, except possibly those who desire their entertainment to run to "hot stuff." Personally we rate "Be Mine Tonight" as the most satisfying entertainment we have experienced in many a day. There is this about English-made pictures that the American audience can always bank on. They will be clean and free from sex situations and suggestive matter that are, and have been, so common with the American product.

The average American producer has a perverted notion that what the American public wants is hot stuff, bedroom scenes, long clinches on the sofa, suggestive remarks and situations, when as a matter of fact they want nothing of the kind, except a small portion of the audience whose minds run to that kind of entertainment, and thank God, they are of a mighty small minority. If we could only make Hollywood understand that!

We are sorry not to be able to answer Mr. Charman's most excellent letter direct, but we have to conserve our strength to be able to pound out a little stuff for this colyum, otherwise we couldn't furnish the family with beans and sowbelly. But we trust that Mr. Charman will accept this as answer and remember that he has some mighty warm friends in the HERALD office on this side of the ocean.

▽

"And 100 Other Artists"

We saw a poster recently advertising a picture which gave the names of the two stars and then added, "and 100 other artists," and it made us wonder if the writer of that poster thought that the public was a lot of suckers and hadn't any sense and that the exhibitors were a bunch of dupes who would swallow anything.

The fact is that they have never put "100 artists" in any picture, no matter how big, and when they are trying to fool the public and the exhibitors they are only fooling themselves, and when Hollywood will start putting a little honesty and common sense in their advertising this business will show marked improvement.

▽

According to the radio there are at least two hundred different brands of gasoline, each one a little better than the other one, notwithstanding that they all most likely come out of the same well, and out of the same refinery and out of the same tank, and nobody can tell the difference. To hear these announcers tell of the merits of their particular brand would lead one to expect to hear some spieler tell you that his tooth paste was strong enough to remove the enamel from a bath tub or hear some fellow singing "Pull for the shore, sailor, pull for the shore" when he was about to croak with the bellyache. There's a lot of difference between what some people think the public thinks and what the public really thinks. W. H. Public is one guy you can't fool.

▽

An editorial in the Omaha *World-Herald* today says: "Ten thousand women became ten thousand fighting, screeching wildcats at the funeral of Lilyan Tashman in New York recently. This was no doubt prompted by curiosity rather than by reason, since the deceased had a world reputation as a screen actress and a Hollywood reputation as 'the best dressed woman in America'."

The exhibition by those women of their disgraceful conduct at Miss Tashman's funeral is another evidence of the predominance of mob spirit over reason and reminds us again that it is one of the dangerous things we have to contend with. A women's mob is much more dangerous than a men's mob, for the reason that men will temper their rash actions with some reason, while a women's mob runs hog wild.

▽

Charles C. Pettijohn, general counsel for Motion Picture Producers and Distributors of America, is reported in the HERALD as saying," if the present federal criminal law was enforced against a few bad boys making a few pictures which have smart-aleck sophisticated smut, there would be greater results than from all the censorship bills in the world." *Fine*! We agree with him, but he should remember that his organization is the one that promulgated the famous "Code of Ethics," so why pass the buck to the law enforcement bureau?

▽

We will leave this parting thought with you, that while mobs may come and mobs may go, you never need fear that there will be any mob demonstration over the bier of a radio crooner.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Joyce Sees American Talent Important to Foreign Films

The industry in Europe, England particularly, will derive great benefit from the creation of a wider field for American talent abroad, Frank Joyce, of Joyce-Selznick agency, declared last week on his return from Europe. The Coast agent said an interchange of talent would be an aid to the industry on both sides of the Atlantic.

Mr. Joyce said he found comedy talent especially in demand abroad, and had signed considerable talent, including Elizabeth Bergner and Flora Robson, of "Catherine the Great," and Douglas Fairbanks, Jr., who will be presented in a play as yet uncompleted, which is expected to run 12 weeks in New York following a similar engagement in London.

Poster Association To Meet

Members of the National Poster Service Association from all parts of the country will meet in St. Louis early in April. Simon Libros of Philadelphia is president. The organization plans to print its own posters on pictures from all companies.

Daly With United Artists

Len Daly, formerly with Paramount, has joined the foreign publicity department at United Artists.

Hands Across the Land



MONOGRAM

EXCHANGEMEN & EXECUTIVES
in convention at Atlantic City
Greet and wish Success to the

M P T O A

in convention in Hollywood
and are sorry they cannot be
with the MPTOA men in person.



W. RAY JOHNSTON
PRESIDENT



TREM CARR
VICE-PRESIDENT
IN CHARGE OF PRODUCTION

MONOGRAM KEPT ALL ITS 1933-34 PROMISES

"THE SWEETHEART OF SIGMA CHI"

"THE AVENGER" "BROKEN DREAMS"

"BEGGARS IN ERMINE" "CITY LIMITS"

"MANHATTAN LOVE SONG" "WOMAN'S MAN"

"MONTE CARLO NIGHTS" "THE LOUDSPEAKER"

"MONEY MEANS NOTHING"

MONOGRAM IS PREPARED TO DELIVER AGAIN!

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Richard Cromwell—A very good action picture with plenty of wisecracks which were rather different though most of them were imitations of the line which Mae West possesses. An excellent picture for Saturday or midweek, as it has plenty of action. Played March 16-17.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

ABOVE THE CLOUDS: Richard Cromwell, Robert Armstrong—This is a good program picture played on a double bill. They all liked it and said so.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ABOVE THE CLOUDS: Richard Cromwell, Robert Armstrong—Here is a picture without stars that is very good. A good story and fast action. My people liked it. Running time, 68 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

BEFORE MIDNIGHT: Ralph Bellamy—Just another one of those Who Killed Cock Robin things. Customers wasted an evening. I wasted a play date. Running time, 63 minutes. Played Mar. 13.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family patronage.

BEFORE MIDNIGHT: Ralph Bellamy, June Collyer—Why they still make mystery pictures is still one big mystery to me. Someone is killed and presto, Sherlock Holmes slides in, and after six reels of audience snores, BOO-OO-OO, the murderer is found. Played Mar. 16-17.—Alvin P. Mueller, Texas Theatre, Seguin, Texas. General patronage.

KING OF THE WILD HORSES: Rex, William Janney, Dorothy Appleby—A good western for Friday-Saturday. Pleased my weekend patrons. Played Mar. 2-3.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

KING OF THE WILD HORSES: William Janney—An excellent western. Compares with "Strawberry Roan." Lots of good scenery and action. Will do business on your action nites. Business better than average.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MASTER OF MEN: Jack Holt, Fay Wray—A very good program picture. All liked it. The star, as usual, extra good, and story entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MY WOMAN: Wallace Ford, Helen Twelvetrees—Just a picture. The acting fine but the story was not there. The cast tried to make it good but my patrons said it was not, and the customers are always right.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NIGHT OF TERROR: Bella Lugosi—Doubled this one with "Dangerous Crossroads," also a Columbia picture. Both are nice pictures and will please. Running time, 65 minutes. Played Feb. 22.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—Usual murder mystery. We did a fair business but nothing unusual. Too much of these plays are being displayed. The public wants something different. Running time, 68 minutes. Played Mar. 6-7.—Grand Theatre, Dunkirk, Ohio. General patronage.

SHADOWS OF SING SING: Bruce Cabot, Grant Mitchell—Played this on Bargain Night and it seemed to please. Running time, seven reels. Played Mar. 5-6.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SOLDIERS OF THE STORM: Regis Toomey—This one is far too weak. Use it for a double feature program. Played Feb. 28.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Empire

LETTING IN THE SUNSHINE: Rene Gadd—This is a good musical comedy. If we could get a few more like this one we could educate the public on this continent to appreciate British films. Running time, 70 minutes. Played Mar. 14-15.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

First Division

BIG DRIVE, THE: Official Signal Corps picture of the World War. Because of recent war publicity, brought this to excellent business. Tied up with Legion post and results very satisfactory. Running time, 91 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

ROAD TO RUIN: Helen Foster, Paul Page—Have not seen any exhibitor reports on this and hasten to tell everyone who wants to make some money to get this picture and give it an extended run. The reaction is beneficial. It causes a great deal of talk and some of those kind of pictures that makes the patrons go out and tell some one else to be sure to see it. Business great.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

First National

BEDSIDE: Warren William, Jean Muir—Just a fair program picture, about a fake doctor who finally gets caught up with, but he gets the girl. Played Mar. 5-6.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

BIG SHAKEDOWN, THE: Bette Davis, Charles Farrell—This is just another picture dealing with the old familiar gangster operations. This time they go in the drug business. It is a drama with a touch of comedy and a good love story. In spite of the splendid cast and acting, I consider this only fair entertainment and strictly adult material. The Warner trailer sold it and business about average for a one day showing. Running time, 64 minutes. Played March 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BIG SHAKEDOWN, THE: Charles Farrell—Not up to Warner's standard in production or draw. If you are forced to play it use it on double program. Too many crook and racketeer pictures have been made. While this one deals with drugs, it has nothing new to offer. Played Mar. 21.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family and rural patronage.

CENTRAL AIRPORT: Richard Barthelmess—A very good picture with plenty of action and a good story. The last sequence, where all the automobiles in Havana are gathered so an aeroplane can land, is excellent. Played March 23, 24.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—A wow for entertainment. Drew well and the customers went out with smiles all over their faces.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Mary Astor—This picture takes place in Atlantic City, where a sales convention is going on. It's gay and eventful. Plenty of comedy. A lot of good actors in it. Running time, 69 minutes. Played Feb. 23-24.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

ELMER THE GREAT: Joe E. Brown—Good comedy that pleased and did nice business. Some of the boys complained because Joe did not give his tiger yell, but they are strong for Joe E. Brown just the same. Running time, 70 minutes. Played Feb. 23-24.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

FASHIONS OF 1934: William Powell, Bette Davis—I made a report after previewing this picture before screening it. I thought and stated that it would be a money getter in any house, but to my surprise it did only average business, and only pleased mildly. I was wrong, as it pleased but mildly, and is not a small town picture after all. Played Mar. 11-12.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FASHIONS OF 1934: William Powell, Bette Davis—A very good production, but not a "42d Street" at the box-office. Played Mar. 15-16.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis, Frank McHugh—Boy, what a show this is! If Warner keeps this up the depression will soon be over. Comedy, action, brand new fashions for the females to gasp at and to top it off a big musical number with "Gold Digger" appeal. This Frank McHugh is a knockout. One of his laughs and the audience is ready to roll in the aisle. Played Mar. 4-5-6.—Alvin P. Mueller, Texas Theatre, Seguin, Texas. General patronage.

FEMALE: Ruth Chatterton—Good picture but it lacks the something that puts a picture over.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HAVANA WIDOWS: Joan Blondell, Lyle Talbot—This one has plenty of laughs and is well done. I doubled this one with a western and the gross was above average. Running time, 62 minutes. Played Mar. 7-8.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

JOURNAL OF A CRIME: Ruth Chatterton—This is only fair enteranment and not up to the usual picture from Warners. Too bad that they should waste the perfect performance of Miss Chatterton and Menjou in such a poor story as this. They both deserve better stories and parts and I hope they get a better break next time. Played only one day to only fair business. Pleased about 50 per cent. Running time, 65 minutes. Played Mar. 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Kay Francis at her best, with lots of fine clothes. A woman's picture. Played Mar. 10.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez, Lyle Talbot—This Warner family is certainly producing the kind of pictures that the public wants. Step on this one. It's a surefire money-maker for any one. Played Feb. 11-13.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

MASSACRE: Richard Barthelmess—This should please nearly every one. Not his best but a fine picture. Played Feb. 21.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

SON OF A SAILOR: Joe E. Brown—This one has good, clean fun. Although he has made a lot better pictures, would sure like to seem him make one as good as "Sit Tight." Running time, 73 minutes. Played Mar. 5-6.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

SON OF A SAILOR: Joe E. Brown—Great entertainment. As good as any he has made to date. Lends itself admirably to sailor exploitation. Plenty of good comedy all through. Comparatively clean and free from smut so can be recommended for children without fear. Average business. Running time, 73 minutes. Played Mar. 9-10.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

WORLD CHANGES, THE: Paul Muni—Very well received. Please, Mr. Producer, let's build up the show business with some more real products. Played Mar. 12-13.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.

Fox

BERKELEY SQUARE: Leslie Howard, Heather Angel—Might be all right, but no one here could understand it. Large crowd of older women came to see it. All disappointed except a few—and darn few. Running time, 90 minutes. Played Feb. 21-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—This combination gets 'em. Be sure they don't think Barrymore and Gaynor are together as lovers. However, business very good. No theatre anywhere need be afraid of this one. The question is—why can't we get more like it! With careful selection of shorts, you will have the perfect program for the family. Running time, 80 minutes. Played Feb. 11.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—One of the best that has been released by Fox. It starts sadly with a death and ends the same way, with a suicide. Only these events mar the story. Played Mar. 1-2.—Frank A. Finger, New Gem Thetare, Marissa, Ill. General patronage.

CAROLINA: Janet Gaynor—One of the best pictures of the season. Received more compliments on this production than any I have run in the past four months, and with one exception, "Dinner At Eight," the receipts were the best since November. Clean and wholesome, the kind of picture that will assist exhibitors in regaining the respect of discriminating patrons. Running time, 82 minutes. Played Mar. 20-21.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland, Heather Angel—Only a fair program picture but seemed to please very well. Dialogue not very good. Played Mar. 13-14.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland, Heather Angel—Well liked, story interesting and well directed.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

DAVID HARUM: Will Rogers—You'll laugh as you've never laughed before at the show world's greatest entertainer, Will Rogers, in "David Harum." A nice little picture.—Manley Mattice, Novelty Theatre, Middleburgh, N. Y. General patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—Nothing out of tbe ordinary in this jungle type of picture. There has been too many of this kind made already. Average business. Running time, 60 minutes. Played Mar. 2-3.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—Greatest wild animal picture ever filmed. Good for Saturday night.—Manley Mattice, Novelty Theatre, Middleburgh, N. Y. General patronage.

DOCTOR BULL: Will Rogers—Not the best Rogers picture that's been made, but pleased most of the customers. It drew the least of any for us. I don't blame the picture, however. The tobacco situation here is such that people simply haven't the money to attend shows with. Played Jan. 23-24.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

EVER SINCE EVE: George O'Brien—I would class this as an exceptionally good program picture. Excellent story and filled with laughable situations. The National Screen Service trailer does not do this picture justice. A good family picture and especially suitable for week-ends in small towns and rural communities. Running time, 70 minutes. Played Mar. 9-10.—W. J. Powell, Lonet Thetare, Wellington, Ohio. Small town and rural patronage.

FRONTIER MARSHAL: George O'Brien—A very good western with a real cast. Played Mar. 19-20.—Frank A. Finger, New Gem Theatre,. Marissa, Ill. General patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—Patrons liked it and business was fairly good. Action fast. Lots of wise-cracking by Dunn and Trevor. Running time, 65 minutes. Played Mar. 13-14.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—You'll make no mistake if you are looking for laughs in this picture. Good for Saturday night.—Manley Mattice, Novelty Theatre, Middleburgh, N. Y. General patronage.

HOOPLA: Clara Bow—Picture went over good, drew pretty well. Did not like Clara doing such a tough mutt. She was too hard. Like her better as a cutie. —Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HOOPLA: Clara Bow—Played on Sunday-Monday-Tuesday and drew extra well. Patrons seemed pleased. Can overdo this kind. Running time, 78 minutes. Played Feb. 11-12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

I WAS A SPY: Herbert Marshall, Madeline Carroll—Didn't give this any extra exploitation, but it drew better than any picture for Monday and Tuesday than we have run for some time. Great entertainment. Great acting. Better than average business. Running time, 90 minutes. Played Mar. 12-13.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor —Very entertaining. Jimmy well liked here. Claire is building up a rep for herself.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

LAST TRAIL, THE: George O'Brien, Claire Trevor.—Good. Good western, but too short. Running time, 60 minutes. Played Jan. 31.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor —A good show but program stuff. Fine moral. It tames "ambitious young blood." Played Mar. 14-15.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.

MAD GAME, THE: Spencer Tracy—This would have been satisfactory entertainment but for the ending. As one young man remarked, they went out of their way to ruin it. Ninety-nine of every hundred people want a happy ending to all pictures. Business off. Running time, 73 minutes. Played Feb. 28, Mar. 1. Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

THREE MORE SEND FIRST REPORTS

Additional representation for the states of Texas, Illinois and New York in "What the Picture Did for Me" comes this week with the enrolling of the following exhibitors as regular contributors to the department:

Manley Mattice, Novelty Theatre, Middleburgh, New York; Frank A. Finger, New Gem Theatre, Marissa, Illinois, and Herbert Mueller, Texas Theatre, Sequin, Texas.

Read their reports in this issue.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Excellent picture. First Lilian Harvey picture I have played and everyone liked her. Fine picture for small towns. Poor print. Running time, 74 minutes. Played Feb. 16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

OLSEN'S BIG MOMENT: El Brendel—Very poor entertainment and they told us so. A drunk staggers through seven reels which always makes poor entertainment. Just plain no good. Played Feb. 21-22.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

ORIENT EXPRESS: Norman Foster, Heather Angel—Good program picture with no drawing power whatever, but we used in on cash nite, where it was suitable and satisfied. Running time, 75 minutes. Played Feb. 14.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ORIENT EXPRESS: Heather Angel, Norman Foster—Just fair. Did not draw much business. Would do well on a double bill. Running time, 72 minutes. Played Mar. 23-24.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Excellent. Best Gaynor to date. Played Jan. 27-28.—E. H. Malone, Community Theatre, Hammond. Wis. General patronage.

SAILORS' LUCK: James Dunn, Sally Eilers—Excellent. Our crowd liked it. Personally thought it was only a weak program picture.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

SMOKY: Victor Jory, Irene Bentley—Here is a dandy. You can run this one and be glad that you are in the sbow business.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SMOKY: Victor Jory, Irene Bentley—Excellent. Best show in a long time. Pleased 100 per cent. No booze in this one, which made it a good show. Played Feb. 14-15.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

WALLS OF GOLD: Sally Eilers, Ralph Morgan—Rather a sophisticated type of story dealing with a big moneyed mogul and his philanderings, even to stealing his nephew's girl for wife. But it all ends happily, of course. Shows Sally Eilers in a new role, but she certainly does justice to her part, and Morgan takes his part as natural as usual. Running time, 73 minutes. Played Mar. 12-13.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

WALLS OF GOLD: Norman Foster, Sally Eilers—Good program picture that pleased and did as well as could be expected, coming after "Little Women" and very cold weather, too. Running time, 72 minutes. Played Feb. 21-22.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

WORST WOMEN IN PARIS?: Adolphe Menjou—Most indifferent. Everyone would have been better off if this one had never been made. Result, very poor business. Running time, 75 minutes. Played Feb. 14-15.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Mascot

TARZAN THE FEARLESS: Buster Crabbe—Feature poorly made but did very good business and on serial slowly died out owing to superior picture shown here made by another producer. Played Feb. 1.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family patronage.

MGM

BOMBSHELL: Jean Harlow, Lee Tracy—Fair entertainment. Did not please our crowd. Played Feb. 4-5.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

DINNER AT EIGHT: Jean Harlow, Marie Dressler, Lionel Barrymore—The best entertainment I have seen in anybody's picture. Story great, directing wonderful, and the stars don't need any boosting. They were all on the job in this picture at their best. Played Mar. 18, 19, 20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DINNER AT EIGHT: Marie Dressler, Wallace Beery, Lionel Barrymore—Excellent entertainment for those who appreciate good acting. No good for the common herd. Running time, 110 minutes. Played Feb. 16-17-18.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

ESKIMO: Native Cast—Drew much better than I expected. Very entertaining, especially to men and children. Quite suggestive in spots, but, strange to say, there were no complaints from patrons. Running time, 117 minutes. Played Mar. 6-7.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

FUGITIVE LOVERS: Robert Montgomery—Not a bad program picture. Second night's business twice as good as first night with dance and six day prize fight tournament as opposition second night. Running time, 80 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—This is certainly great entertainment. Gave splendid satisfaction. Lots of fine comments. A good show and clean.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—An excellent musical show. Splendid recording. Bing Crosby steals the show from Marion Davies. Running time, 92 minutes. Played Feb. 27-28.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—This picture has a lot more plot to it than had "Dinner at Eight," and it is my opinion tbat all in all it pleased more of the audience than did that picture. The picture is all Dressler and Barrymore. However, it is not the same class as "Tugboat Annie." Did not pull as well as the other picture, but that is no criticism to go by, for business is below normal and has been for some time. It is good entertainment, but a little drawn out in footage. The followers of Dressler will like it and there is no doubt but what she is a great trouper.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler—Here is one of the mysteries of the show business, that the greatest of all box-office stars, right on the heels of her great success, "Tugboat Annie," should prove so ordinary as far as receipts go. The picture itself is real good entertainment and will please generally. Receipts on this just barely average, and being one of the specials, well, you know the rest.—I. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

NIGHT FLIGHT: Helen Hayes, Lionel and John Barrymore, Clark Gable—This one has not much of a plot but is gripping tension, and good acting as night flying starts in the Argentina. Did average business. Running time, 91 minutes. Played Mar. 1.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer—This picture has everything that spells entertainment. Not a dull moment from start to finish. A climax that is a wow. But we could not sell it to the public; for some reason or other they just did not come in. Running time, 101 minutes. Played Feb. 9-10.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Jack Dempsey, Primo Carnera—Great show. Did a nice business. Running time, 110 minutes.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Primo Carnera, Jack Dempsey—This picture pleased our patrons. It's more of a man's picture. You will make good with this one. Played Mar. 18-19.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

QUEEN CHRISTINA: Greta Garbo—Very unsatisfactory business and a loss at the percentage. They don't want costume stuff, they don't want tragedy. The public doesn't want, and I personally most firmly dislike, women dressed like and acting like men. The public has no perverse psychology. Garbo is being killed.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SONS OF THE DESERT: Laurel and Hardy—Best feature length production this couple has made. A constant gale of laughter from start to finish. An ideal week-end picture. Running time, 66 minutes. Played Mar. 2-3.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

STAGE MOTHER: Alice Brady, Franchot Tone—Here is another Metro picture that is only fair entertainment and will not draw. It is a drama with music and comedy. Alice Brady is not liked here and therefore business was a flop, even on a bargain day. This is an old picture and if you have not played it and are going to, then I want to sympathize with you. Here's hoping that Leo will hold Metro up to standard this year. Running time, 87 minutes. Played

Mar. 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WOMAN IN HIS LIFE, THE: Otto Kruger, Isabel Jewell—Pretty good picture, but the part does not suit Mr. Kruger. It's not a big picture, but good average entertainment. Played Mar. 9-10.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Monogram

HE COULDN'T TAKE IT: Ray Walker—This, while not a million dollar special, pleased our Family Night trade. Seemed to enjoy this boy Walker. Running time, 68 minutes. Played Mar. 20.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family and rural patronage.

LUCKY TEXAN, THE: John Wayne—Played this on Saturday double bill and gave satisfaction. Some of the best comedy I have seen in any western. The comedian in this picture is funny. Wayne is always good in any picture. The whole cast is good and story entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—A "trick picture" anywhere. Time and talent and money wasted. Regulars stayed away but many of the grownups, who were mostly parents, liked it. Small children liked it, other kids didn't. Don't ruin your Sunday business with this and don't run a kid matinee if you expect to have any night business. Running time, 80 minutes. Played Mar. 22-23.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—This is an exceptionally good play. March and Raft were the outstanding players. Miriam Hopkins was also good. Running time, 71 minutes. Played Mar. 10-11.—Grand Theatre, Dunkirk, Ohio. General patronage.

BOLERO: George Raft, Carole Lombard—Only fair. After all the rumpus about this picture, I really thought we would have something big. Nobody got excited about it, and I received some very severe criticism for over-advertising it. No doubt it will go pretty good in the big cities, but my patrons don't like the hero to die in the end, and they told me so. There should be two endings in this type picture. One sad for those who like it and the other happy. People in the small towns don't want the hero to die. If Hollywood wants it that way, okay, give it to them, but don't force it on the little fellow. The picture would do 50 per cent more business by changing the story a little and making a happy ending. Played Mar. 16-17.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DUCK SOUP: Four Marx Brothers—Even a small town knows when there is a flop. This was sure it. As talented as they are musically, why oh why not make a hit. No piano or harp numbers. Oi, stuff so poor it hurts the show business not a little bit. Played Mar. 18-20.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.

DUCK SOUP: Four Marx Brothers—The Four Marx Brothers "ain't what they used to be" in drawing power, but this kent a fair crowd laughing most of the time.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

EIGHT GIRLS IN A BOAT: Dorothy Wilson, Douglas Montgomery—Boys, this is a honey. A nice warm subject and a bunch of good looking gals. The young girls will just eat it up. A raw picture that will get the men, too, if handled right. Played Mar. 14-15.—Alvin P. Mueller, Texas Theatre, Seguin, Texas. General patronage.

FOUR FRIGHTENED PEOPLE: Herbert Marshall, Claudette Colbert—Whatever this was supposed to have been, it missed the mark. The thing that saved it was some of the jungle settings. Story strange and impossible. However, with the paper on this picture, you can sell it to your action audiences. Business average.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall—Good jungle picture. Shows how four civilized people, who suddenly are set adrift in the jungle, will act. Shows the hardships that they go through, living in constant fear of thirst, starvation and, worst of all, savages. Running time, 95 minutes. Played Mar. 13-14.—Grand Theatre, Dunkirk, Ohio. General patronage.

GOLDEN HARVEST: Richard Arlen, Genevieve Tobin—This was one of the cleanest pictures we have ran lately. But somehow this picture did not click at the box-office. I think the name killed it. But in running this one step on it; they will like it. Played Mar. 20-21.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—This is only fair entertainment and will not go over as well as the other Arlen pictures. Arlen and Miss Allen both turn in a good performance, but the subject matter was not liked by our patrons and therefore they left displeased. The picture is misnamed and that alone will keep many patrons away from it. We played this one day to fair business. Running time, 70 minutes. Played March 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HIS DOUBLE LIFE: Roland Young, Lillian Gish—Clean and fair story, but too much conversation and too much of that with English accent. Did not draw. Lillian Gish, however, as charming as in silent days and doing splendidly even in this one.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Adams—We departed from custom and ran this on a Sunday. Drew better than most specials and pleased. Personally think they changed story a bit too much, but no one else seemed to think so. Had dated it early and used extra advertising. Emphasized the fact that it was good enough so that we were using it on Sunday and Monday. Played Mar. 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott, Monte Blue—A very good western taken from the story "Border Legion." Played two days and it stood up. Played Mar. 8-9.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

LAST ROUND-UP, THE: Randolph Scott, Monte Blue, Barbara Fritchie—They don't come any better than this one in the western line. It has a logical story, swell acting and moves right along to a splendid climax. You can lay to everything that you have in the way of advertising and the picture will not let you down. The westerns with their moderate rentals are going to be the mortgage raisers if the farmer ever gets in the money. We have found that pictures like "Dinner At Eight" with the high rentals will put us in the red quicker than anything else, and that is what happened the week we ran that picture. It was not worth the money that was paid for it. A chap with a nice voice sings "The Last Roundup." The director missed a bet in that. He should have had the male chorus on the "Roundup" as well as the solo. That I heard from many of the patrons. It would have added to the picture, but it is plenty good enough as it was.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LONE COWBOY: Jackie Cooper—Did the kids like it. The grownups, too. Lots of natural ability in that boy.—Max B. Horn, Star Theatre, Hay Springs, Neb. Small town patronage.



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MAN OF THE FOREST: Randolph Scott—Good western entertainment. Business fair for bad weather. Too bad Paramount is going to drop these good westerns. Let us hope they will change their minds. Running time, 60 minutes. Played Feb. 16-17.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MAN OF THE FOREST: Randolph Scott—A splendid western. I wish I could get a Zane Grey Paramount just about once each month.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—This one is of the melodrama type but has plenty of action and some comedy relief. Is much better than I thought before seeing it. My opinion is that for small town theatre it will serve as better week-end than starting on Sunday. However, it will make good entertainment in either position.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Baby Le Roy—Good play. The name had us fooled but it was a wonderful play. It showed just how a mother and friends act when their loved one has been kidnapped. Running time, 69 minutes. Played Mar. 3-4.—Grand Theatre, Dunkirk, Ohio. General patronage.

NO MORE WOMEN: Victor McLaglen, Edmund Lowe—If you have to run this, Friday and Saturday are the days. Too rough to draw the women and not rough enough for the men. It's an action picture, that's all. Running time, 75 minutes. Played March 18.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

NO MORE WOMEN: Victor McLaglen, Edmund Lowe—Another Charles Rogers picture. I hate to hear that this is his last year with Paramount. He has delivered a consistently good product. This picture for fast moving drama and a possible story fits this pair well.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

NO MORE WOMEN: Victor McLaglen, Edmund Lowe—When I saw this picture at the Paramount Exchange I wanted to cancel it, but decided to run it on a Friday-Saturday date, with a double bill. I put this with an excellent picture, so my patrons wouldn't holler too much, and to my surprise, they liked "No More Women" the best, which goes to show that an exhibitor can't always pick 'em. Personally, I did not like "No More Women," but my Saturday crowd did, and told me so. Not only that but they all came out to see it. The photos and advertising on this subject is good. The diving gave my patrons a thrill, and to my surprise it satisfied about 80 per cent. Played Mar. 9-10.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SEARCH FOR BEAUTY: Buster Crabbe, Ida Lupino—I think the title hurts this picture as it did but little business, and yet is a good picture. Something different. You'll like it and so will your patrons, but for some reason it did not draw for me. Robert Armstrong and James Gleason keep one laughing all the time. Beautiful sets.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SEARCH FOR BEAUTY: Robert Armstrong, Jimmy Gleason, Buster Crabbe, Gertrude Michael—Built around the beauty racket with Armstrong, Gleason and this girl Michael saving the show. Good picture of its kind, but the title must have militated against it because it did not do business. Where this Michael girl has been I do not know, but this I do know: she was a perfect foil for Armstrong and Gleason. But what this Crabbe has I nor my audience can see. He might be all right for a Tarzan but that is about all. It was Armstrong and Gleason and Michael that put the show over. My audience went for her in a big way—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SITTING PRETTY: Jack Haley, Ginger Rogers, Jack Oakie—Another good musical. However, they don't do the business they once did. Water has gone under the bridge again.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

SITTING PRETTY: Jack Oakie—Good business on Sunday and nobody on Monday night. Consensus of opinion was just fair. Pick out some extra strong shorts to play with this.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THUNDERING HERD, THE: Randolph Scott—Went over very nicely. These kind of westerns are enjoyable. People come to see them, that stayaway on the shoot 'em up type of western.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Two days to extra good business and everybody very much pleased. You can't go wrong on a Paramount Zane Grey picture. Played Jan. 19-20.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Seemed to go every pretty well. Nothing extra as far as drawing power goes. Chevalier well liked here.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Good picture, but didn't draw. Couple of good songs. People that did see it thought it was excellent. Running time, 84 minutes. Played Feb. 18-19-20.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

WHITE WOMAN: Carole Lombard—Used this on cash night. Satisfactory except that recording was poor. Charles Laughton's dialog hardly understandable even on our Western Electric equipment and we have sound hard to beat anywhere. Running time, 73 minutes. Played Feb. 7.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

RKO

AGGIE APPLEBY, MAKER OF MEN: Wynne Gibson—What a flop, partly due to the title "Aggie Appleby, Maker of Men." Family trade stayed away, and how! Too rough in subject matter for neighborhood and small town family trade. Don't use this title and any of the press book slogans if you must run it. Even Zasu Pitts' name could't get them in to see this punko from R. K. O. Running time, 73 minutes. Played Feb. 7.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

ANN VICKERS: Irene Dunne—Very good show. Business O. K.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

ANN VICKERS: Irene Dunne—Dreadful. Just one immorality after another. I was ashamed of such a thing on our screen. It is too bad to put such a good player as Irene Dunne in such a story. The casting director must have been eating pickled pigs feet to put Walter Huston in such a role opposite the delicate Irene. More of Edna May Oliver would have helped. Running time, 76 minutes. Played Feb. 12-13.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

ANN VICKERS: Irene Dunne—Miss Dunne is very popular here, but this picture fell way below drawing power. Those who came seemed to like it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger Rogers—Very poor entertainment. Not even good for Bargain Nite. Running time, 70 minutes.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

DELUGE, THE: Peggy Shannon, Matt Moore—This one is a lot different than other pictures. It has earthquakes, tidal waves and the end of the world to provide the thrills. Doubled this one with "King for A Night" and did good business. Both were liked. Running time, 68 minutes. Played Feb. 19.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

EMERGENCY CALL: Bill Boyd, Betty Furness—Expose of hospital graft by the underworld and ambulance chasers. Fast moving and has a great climax, with a fight in a warehouse, bringing in the cops, etc. The patrons certainly liked it. Average business. Running time, 61 minutes. Played Mar. 9-10.—William A. Crute, Victoria Theatre, Vancouver B. C. Neighborhood patronage.

FLAMING GOLD: Bill Boyd—Satisfactory entertainment for Friday and Saturday, and did a fair business. Our people had rather see Bill Boyd any time than Katharine Hepburn; what a shame Radio let him go. We want Bill Boyd; get him back, Radio. Running time, 53 minutes. Played Mar. 9-10.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio—This picture seemed to draw exceptionally well. It does not compare in quality to some of the other musicals, but it seemed to satisfy. Different from anything that we have ever shown. The trick photography was exceptionally good. Played Mar. 10-11.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers, Gene Raymond, Fred Astaire—One of the best musicals we have played since the day of "Rio Rita," "Gold Diggers of Broadway," etc. Beautiful music, beautiful girls, and something different in settings and locale. The Carioca dance a bit hot, but it was blocked out by the music and settings and characters. Astaire and Ginger just about steal the show from the leads. Played Mar. 4-5-6.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Ginger Rogers—A wonderful picture. Acting and directing good. One of the best musicals of the year. RKO sure has the pictures. "Flying Down to Rio" and "Little Women" are so good they should be played in every theatre. Recording excellent.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—One of the best musicals. In fact, the story part was better than most of the others, and the dancing of the "Carioca" was very lovely. The title of this certainly helped put it over. Business was slightly above average for Sunday-Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HIPS, HIPS, HOORAY!: Robert Woolsey, Bert Wheeler—This should give them a new lease on life, and is a good come back after some of the smutty ones they have made. It is plenty good even for the children. Played Mar. 17.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Did an excellent business on this one, if it is vulgar.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

KEEP 'EM ROLLING: Walter Huston—Here is an excellent show in every way.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

LITTLE WOMEN: Katharine Hepburn—Far overrated. Did not please here at all and my patrons told us so. Even the sound was poor. Played Mar. 3-4.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett, Frances Dee, Jean Parker—Most excellent. A good box-office picture because of the beautiful story—sweet and clean. This picture would have been a success if just you and I had played the parts, because it had the elements of good entertainment in it. Beauty, romance, sincerity and human appeal. More people praised the cleanliness of this picture than anything else about it. Running time, 114 minutes. Played Feb. 19-20.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

LITTLE WOMEN: Katharine Hepburn—This picture has great drawing power, but the men folks kick and keep on kicking. Radio makes you think this is the greatest picture of the year, but I am glad they are not all this kind. We nevertheless had fine results as it will bring people that haven't been for a long time.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

LONG LOST FATHER: John Barrymore—Did not draw. No one who did come seemed to like it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Very good program picture. Clean and entertaining. Recording excellent. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Marion Nixon—Poor picture, although the crowd thought it O. K. Played Jan. 28-29.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

RIGHT TO ROMANCE, THE: Ann Harding—Our patrons liked this one of Ann Harding's better than anything she has done since "East Lynn." Would call it good program picture. It had a variety of attractive scenes that were most pleasing. Ann Harding is always good and the most graceful actress of the screen. Robert Young was fine. Give him a chance, please. Business good. Running time, 66 minutes. Played Mar. 12-13.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

United Artists

MOULIN ROUGE: Constance Bennett—Too much Bennett and too frenchy and too much bedroom for our consumption. We are still wondering what it was all about and why. Running time, 75 minutes. Played March 18.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family and rural patronage.

PALOOKA: Jimmy Durante, Lupe Lupez—This is a wow of a picture. Played it for an American Legion benefit and grave great satisfaction. One of the best comedy pictures we ever played and did Jimmy Durante work hard! I'll say he did some great acting, and all the cast was fine. A great comedy and clean comedy. Played March 16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PRIVATE LIFE OF HENRY THE VIII: Charles Laughton—I didn't think this one would go over, but it did. I would not recommend it for a small town. It's a little deep and to like it you must understand it. Running time, 97 minutes. Played March 2-3.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Universal

BOMBAY MAIL: Edmund Lowe, Shirley Grey—Pretty good story with mystery angle. Action all takes place aboard train from Calcutta, India, to Bombay. Played March 9-10.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BOMBAY MAIL: Edmund Lowe—Rather hard to follow. Drew only average and pleased just fairly well.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—One of these delightfully clever romances that are so hard to put over in small towns. And yet, if you can get the right people in, it gives splendid satisfaction. Not much business, but a grand show. Played Jan. 16-17.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore, Bebe Daniels—Barrymore and Miss Daniels do some marvelous work, but the action practically all within an attorney's office and the people coming and going. No particular romance and plenty of conversation. Pleased older folks, but did not draw the younger class. Played March 18-19.—P. G. Estee, S. T. Theatre, S. D. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight's acting is great in this. Running time, 80

minutes.—P. G Held, New Strand Theatre, Griswold, Iowa. General patronage.

HORSE PLAY: Slim Summerville, Andy Devine—This was enjoyed by my Saturday crowd.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—A novelty picture different from the rest. If your patrons like mystery pictures this is one of the best, but it did not draw for us. Pleased them that came. Acting fine and well produced. Our people just did not come to the show. Played March 11, 12.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—Not the type of picture that pleases. The directing and acting very good. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE BIRDS: Slim Summerville, Zasu Pitts—That phenomenally stupid and witless picture "Horseplay" killed Summerville as far as my class A house is concerned. This is shown in the attendance on this piece of badly directed stuff. The scenes where Summerville has his tooth pulled would never get by a short comedy director. The swollen jaw was exaggerated as an amateur would do it. They have killed the appeal of this team.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—For family night or any other night this is a knockout. Drew the biggest mid-week crowd on family night that this theatre has had in years. Seemed to please 100 per cent. One continuous uproar from the very start to the final fade-out. The public nowadays want good clever comedy drama and this picture has plenty of it. Sound was excellent. Played March 1-2-3-4.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian—Very pleasing entertainment and did well at box-office. Clean, bright and tuneful. Its age did not hurt it any; that is, for us. Wish we could get more bright and happy pictures. Every one wants gay entertainment. Running time, 83 minutes. Played March 5-6.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

ONLY YESTERDAY: Margaret Sullavan — Great work by Margaret Sullavan in a story with a sad ending. I couldn't coax the neighbors in to see it, but had a lot of nice compliments on the picture from the few who came.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONLY YESTERDAY: Margaret Sullavan—This one was sold to us as a special and in two days and one matinee did us the smallest gross that we have had this year. While it was a good picture it was far from being a picture that would please the majority. Entirely too slow moving to satisfy the younger generation. Had we seen the picture before showing we would never have booked it. The sound was the poorest that we have had in months. Patrons are still complaining that they could not hear. How can the producers expect an exhibitor to hold his patronage by sending out prints with inferior sound. Played March 17-18.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

POOR RICH, THE: Edna May Oliver—A very silly picture that barely grossed film rental. Use it one day only. Running time, 68 minutes. Played March 14.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family patronage.

POOR RICH, THE: Edward Everett Horton, Edna May Oliver—Pretty good program picture, but should not be run in a class A house.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SECRETS OF THE BLUE ROOM: Gloria Stuart, Paul Lukas—Pleased an average midweek crowd. Personally, I thought it was very much better than most mystery dramas.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STRAWBERRY ROAN: Ken Maynard—Showed this one on family night and it was well received. Sound was terrible, due to a scratch running the entire length of the sound track on every reel. Ken Maynard is well liked among the western fans. Played March 7.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—Ken Maynard is always good for business. While this one was not as good as most of his pictures of so much shooting and yelling, it did nicely. With so many of the better companies and players dropping out of westerns, we only hope that Ken will keep on giving us these fine westerns. We need them. Running time, 60 minutes. Played March 2-3.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Warner

BABY FACE: Barbara Stanwyck, George Brent—Another swell picture from a company that puts everything into every one they produce. They certainly know how to make them. With "Little Giant," "Picture Snatcher," and now add "Baby Face" to the list along with "42nd Street," "I Am a Fugitive" and "20,000 Years in Sing Sing" and what have you? Nothing but the best pictures on the market. What difference does it make how old such pictures are as long as they are in good shape? George Brent, swell. Played March 6-7.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

EASY TO LOVE: Mary Astor, Adolphe Menjou—Very good comedy; you don't have to hide when the show is over. Played Feb. 14.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

EVER IN MY HEART: Barbara Stanwyck—Splendidly acted drama of the American home during the late war, showing the American reaction to a naturalized German subject married to an American girl, and how the man is forced out by public sentiment to revert to Germany, the land of his birth, and the sacrifices she made for her husband and for her country first. Fair business. Running time, 68 minutes. Played March 14-15.—William A. Crute, Victoria Theatre, Voncouver, B. C. Neighborhood patronage.

FOOTLIGHT PARADE: James Cagney, Ruby Keeler—Admitting that the picture was too long and lacked interest until last four reels. Saving good acting, it will have to be classified as outstanding. The water fall scene is the most beautiful thing that I have ever seen in a picture. It looked impossible and I can't see how it could be rivaled with any other dances staged by Busby Berkely. Ruby Keeler (well, I don't blame Jolson a bit for fighting over her) is the sweetest thing I have ever seen. James Cagney is swell. His dancing went along fine with Ruby's in the "Shanghai Lil" number and when they formed President Roosevelt's picture the audience applauded. Joan Blondell very good and Dick Powell certainly can sing. He has Bing Crosby beaten all to pieces. As for a logical and extraordinary story, neither this or "Gold Diggers" come up to the style of "42nd Street." Running time, 101 minutes. Played March 20, 21.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HI, NELLIE!: Paul Muni—A fast moving drama with enough comedy relief. I liked Muni in this one much better than in "The World Changes." Played March 3.—Frank A. Finger, New Gem Theatre, Marissa, Ill. General patronage.

HI, NELLIE: Paul Muni—Very good newspaper yarn, with enough comedy and suspense to keep 'em going. This girl Glenda Farrell very good. Also our friend, Ned Sparks, is fine. Would recommend it in any man's theatre as good opening. Running time, 72 minutes. Played March 16.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family and rural patronage.

HI, NELLIE: Paul Muni—Very good fast moving newspaper story. Muni very good as usual. Draw with him slowly increasing, but honors always go with Ned Sparks and Glenda Farrell whenever they are in any picture here. Running time, 70 minutes. Played March 16.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

HOUSE ON 56TH STREET, THE: Kay Francis—This one is very good. Kay Francis spends 20 years of unjust imprisonment. Then she saves her daughter, Margaret Lindsay, from a similar fate. Running time, 68 minutes. Played March 9-10.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez, Gene Raymond—A fine piece of entertainment. Picture well liked, and second night better than usual business.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Another hit for Warner Bros. This one has everything, comedy, action drama and romance. Step on this one; it's a laugh getter for the whole family. Played Feb. 25-27.—Alvin P. Mueller, Texas Theatre, Seguin, Texas. General patronage.

KENNELL MURDER CASE: William Powell, Mary Astor—A very high class murder mystery drama, the best of its kind. Drawing power a good satisfactory average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

KENNEL MURDER CASE: William Powell—William Powell as Philo Vance is a smoothly done and entertaining murder mystery. Running time, 73 minutes. Played Feb. 20-21.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

LADY KILLER: James Cagney—Above average Cagney picture, should more than please his admirers. It covers a lot of ground, but it holds interest at all times. Seldom has anything funnier been shown, as the scenes where the heroine tells the hero that he can give her a box of monkeys and an elephant for a birthday present, and he takes her at her word. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

LADY KILLER: James Cagney—It's a fast comedy and will please every one. Running time, 76 minutes. Played Feb. 26-27.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—A very good picture. Some nice air scenes. Running time, eight reels. Played March 9-10.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PICTURE SNATCHER: James Cagney—Just an ordinary knock-down, drag-out gang picture that our people did not want to see. Therefore, they remained at home and business was very low. Running time, 76 minutes. Played March 7-8.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Short Features

Columbia

HOLLYWOOD BABES: Scrappy Cartoons—A very good cartoon. For some reason mostly all cartoons from Columbia are very good. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

"BOSS" TWEED: March of the Years—This is something different and will please. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MICKEY IN ARABIA: Mickey Mouse—About like the usual run of Mickey Mouses. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MICKEY McGUIRE COMEDIES: I have found this series very good. My audiences like them.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

OUT OF THE ETHER: Krazy Kat Kartoons—Very good cartoon. All the Krazy Kats have exceptionally good recording which adds to their entertainment value. Running time, one reel.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SANDMAN TALES: Scrappy Cartoons—They all liked this one. Scrappy's all good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

AN OLD GYPSY CUSTOM: Andy Clyde—Pretty fair comedy for any spot or program. Andy Clyde is a real comedian, even if he is not appreciated by the younger element, usually. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Cal. General patronage.

BLUE BLACKBIRDS: Moran and Mack—A real honest-to-goodness comedy with lots of laughs in it. Don't miss using it on Saturday. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DIVORCE SWEETS: Tom Howard—No good. Not even a laugh in it. Maybe we have a critical community, but they seem to know a good comedy when they see one.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

FARMERS' FATAL FOLLY: Moran and Mack—Just a very ordinary comedy.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FARMERS' FATAL FOLLY: Moran and Mack—Very good hokum. Really enjoyed by old and young. Running time, 18 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family patronage.

FREEZE-OUT, THE: Moran and Mack—The last comedy before death broke up this pair of comedians. Not quite as good as the two former comedies by this pair, but it's better than the average two-reelers. Has an interesting story and few good laughs. Running time, two reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GIMME MY QUARTERBACK: Baby Burlesks—Football by four-year-olds and great on any family program. Used with "Carolina" to added laughs. We are very careful with our shorts. One off-color short will ruin a family crowd drawing feature if repeated more than once. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

GOOD BAD MAN, THE: Coronet Comedies—Never have played a comedy as poor as this one. Just don't run it.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

KID 'N AFRICA: Baby Burlesks—Poor. Pulled it after first show. Running time, one reel.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LAST DOGIE, THE: Song Hit Stories—James Melton's singing of those popular cowboy songs, "Home on the Range" and "Old Chisholm Trail," will long be remembered by every audience that hears and sees this very outstanding short. Be sure you use this one. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MANHATTAN LULLABY: Song Hit Stories—Terrible. If you have it booked, shelve it. Running time, one reel.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small and rural patronage.

MILLION DOLLAR MELODY: Musical Comedies—A musical short. Only fair. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MR. ADAM: Ernest Truex—Not so funny and my folks don't like Truex. Even if he came from Missouri they still don't think him funny. Running time, 18 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family and rural patronage.

NORTH OF ZERO: Coronet Comedies—Everything a comedy should not be. Not a laugh in it, and just full of suggestive remarks. It cost me five dollars to shelve it, and that's a lot of money these days. Have

not played a good Coronet comedy this season. Running time, two reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SUNNY SOUTH, THE: Terry-Toons—Very good. Running time, six minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THREE BEARS, THE: Terry-Toons—All the Terry-Toons are good, but this one is exceptionally entertaining. Running time, six minutes.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

WHAT'S TO DO: Frolics of Youth—Very good. An abundance of laughs. This series, Frolics of Youth, has been very well liked by our patrons. We have played four of them and not found a weak one yet. Running time, two reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Fox

MOTOR MANIA!: Adventures of the Newsreel Cameraman—Our first of this series, Adventures of the Newsreel Cameraman. This shows the craze for speed in autos, and the crackups on various race courses. Very interesting. Seemed to be liked. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

BEER AND PRETZELS: Musical Reviews—We screened it and shipped it back. Booze, booze and then some more booze. This would be O. K. for hooch hounds. For decent people, no.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

MAIDS A LA MODE: Pitts and Todd—Here is a very good comedy with Pitts and Todd at their best. Plenty of laughs, fast moving and lots of fun for every one. This is rather old, but will please your audience just the same and much better than some of the newest shorts. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PLANE NUTS: Musical Revues—A very funny comedy. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross—Very good. Paramount's Headliners are O. K. Running time, 18 minutes.—P. G. Reld, New Strand Theatre, Griswold, Iowa. General patronage.

CAPTAIN HENRY'S RADIO SHOW: Lanny Ross, Don Voorhees—Best short we have run in a long time. Be sure to mention it in your advertisement. Running time, 11 minutes—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HOLLYWOOD ON PARADE (No. 7): This series still very good.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

OLD BUGLER, THE: Chic Sale—Pretty good comedy with Chic in the role of the Civil War veteran, who boasts a lot, but accidentally makes good at the finish. Running time, two reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ONE AWFUL NIGHT: Eugene Pallette, Walter Catlett—As good a slapstick as we have used this year. Running time, two reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PARAMOUNT NEWS: Seems as though a small town using a news is useless. He can't afford a new one and the news is history by the time he plays it. Our last news contract we swear. Running time, eight minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family patronage.

SING, BABIES, SING: Baby Rose Marie—Not as good as the usual run of Screen Songs. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SOCK-A-BYE, BABY: Popeye the Sailor—These cartoons seem to please all. Running time, seven minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

RKO

CALIFORNIA WEATHER: Ruth Etting—Not very good, except for Miss Etting's songs. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOOD KNIGHT: Cubby the Bear Cartoons—Terrible. Nothing to it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HIZZONER: Bert Lahr—All I can say is that this year we have had no comedies that have been worth running and that goes for about 80 per cent of them. Never have I seen a season with them so poor. Sound has slowed them up or else they have forgotten how to make them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOCUS-FOCUS: Clark and McCullough—Excellent comedy in every way. Run it.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

PREFERRED LIST: Dorothy Lee—Fair musical comedy. Farcical courtroom trial with singing by chorus girls. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

RASSLIN' MATCH, THE: Amos 'n' Andy Cartoons—All right. The voices are natural and drawing is good. But it did not draw anything extra. Running time, 11 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHE OUTDONE HIM: Headliners—A burlesque on Mae West's first picture that did not go over very well. I made the big mistake of playing it on Sunday and was heartily ashamed of it. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SUITS TO NUTS: Harry Sweet—No good.—E. H. Malone, Community Theatre, Hammond, Wis. General patronage.

United Artists

BEARS AND BEES: Silly Symphonies—Excellent cartoon. People talked about it as they came out of the theatre.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MICKEY'S GALA PREMIERE: Mickey Mouse—This is one of the best cartoons of the year. Plenty of laughs and will appeal to both young and old. Plenty of good caricatures of practically all of the screen actors and actresses. One of the best shorts I have seen in the past year.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MICKEY'S NIGHT MARE: Mickey Mouse—Here is a cartoon that seems to flicker. Photography poor and subject poor. Come on, Walt, K. C. wants to be proud of you; give us better cartoons than this. Running time, eight minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family and rural patronage.

Universal

ALL AT SEA: Mentone No. 2—Very good and well done. Every Mentone comedy I've played so far has been very good. Keep it up. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BIG BENEFIT, THE: Mentone No. 4—Extra good two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

BIG BENEFIT, BOSWELL SISTERS, ROOMMATES: All three extra good two-reel short subjects.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BIG BENEFIT, THE: Boswell Sisters—Extra good two-reel short subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

CANDY HOUSE, THE: Oswald Cartoons—The fairy tale of Hansel and Gretel is most enjoyable. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CHICKEN REEL: Oswald Cartoons—Another very good Oswald cartoon. Coming alone fine, Oswald. Keep it up. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

STRANGE AS IT SEEMS: This type of subject is growing in favor with our older patrons and is especially good to help make footage on short comedy feature programs. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

STRANGE AS IT SEEMS (No. 30): This was our first number in this series, but it did not make much of a hit.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TOY SHOPPE, THE: Oswald Cartoons—My idea of the perfect cartoon. A treat for the kids.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

for Owners and Managers

Motion Picture Theatre Accounting

Tells all the facts about your business each week — receipts, film costs, advertising, depreciation, taxes, insurance, etc.

Lasts a full year and you do not need to be a bookkeeper to use it.

A complete, concise aid to profits at the cost of a blank book.

Can be started at any time.

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NEW YORK, N. Y.

Warner Vitaphone

AROUND THE CLOCK: Norma Terris—The singing in this will appeal to the more discriminating music lovers in your audience, and the clever dancing will appeal to every one. A real high-class short. Running time, 29 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BARBER SHOP BLUES: Claude Hopkins and Band—This is very good, but was not liked quite as much as the others in this series of band numbers. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BARBER SHOP BLUES, EASY ACES (No. 1), LAUGH IN THE LAW, LITTLE MISS MISCHIEF: All four one-reel subjects. Are extra good. You can't go wrong on Vitaphone shorts. Seldom get a poor one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—Very entertaining with fine harmonica music. Play it. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

PLANE CRAZY: Broadway Brevities—An extra good musical comedy featuring Dorothy Lee. This has plenty of music, dancing and everything you would expect of a musical comedy. Play it on your best days and your audience will compliment you on running the best shorts on the market. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SAMOAN MEMORIES: Musical World Journeys—Very interesting and some fine scenes. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

SITTING ON A BACK YARD FENCE: Merry Melodies—Extra good. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SPANISH AMERICA: Musical World Journeys—This is a very interesting and educational one-reeler showing many beautiful and interesting scenes in Havana. The Indian matrimonal procedure in this short is very interesting and brought many customers out with good comments on it. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

'TIS SPRING: Hugh Herbert, Allen Jenkins—Very good color musical as all of this series has been with me. Running time, 19 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family patronage.

TURKEY IN THE RAW: Gus Shy—Another fine Big V comedy from Vitaphone. Plenty of laughs. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WARNER BROTHERS TRAILERS: Since I've begun to play Warner Brothers' product I've found out that the special trailers they release on their product seem to put over any picture they release. Personally, I give them a lot of credit for making such fine trailers. If every film company would make their own special trailers on their product and not charge too much for them they would be helping the exhibitors a great deal.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WRONG, WRONG TRAIL, THE: Block and Sully—This Pepper Pot is fair. Nothing extra. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Serials

Mascot

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—Good serial, but audience tires of too many flashbacks of what's what last week, and entirely too much repetition in action. Where's this fellow George Seitz who used to make good serials, or let Bill Howard make one. Running time, 18 minutes each chapter.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family patronage.

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—For a drawing card, this is without a doubt the best serial we have ever had. Each week gets bigger and better. You will make no mistake in buying this one.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

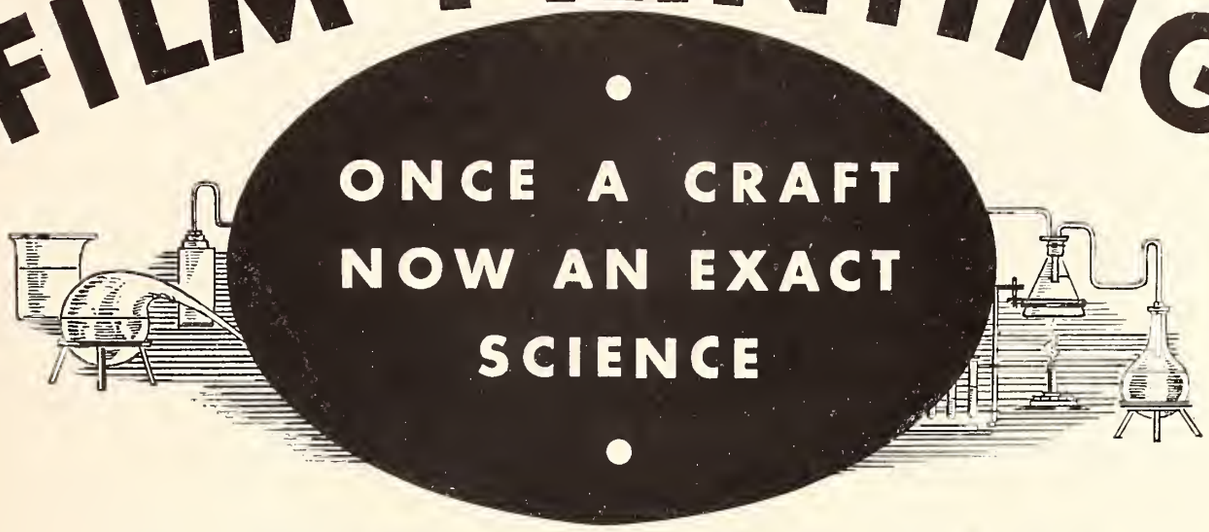
PERILS OF PAULINE: Evalyn Knapp, Robert Allen—This seems to be an extra good serial so far. Our chief objection to serials has always been that they are so monotonous, but this seems like it will be varied enough to suit everybody. Have played three chapters.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—We have so far played three chapters. So far I can't see much to this. I hope it gets better. Running time, 17 minutes each chapter.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—A good serial with changing scenes and locale. Where serials are liked this should please them.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.

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FILM PRINTING



THANKS TO OUR ENGINEERS AND CHEMISTS

At Consolidated the old order of "try, try again" has given way to scientific methods that guarantee the right results the first time and uniformity *all* the time. All *our* "trial and error" is confined to completely equipped research laboratories where skilled chemical and mechanical engineers constantly draw on the wonders of modern chemistry and machinery to improve the already fine quality of "Certified Prints".

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It doesn't pay to jeopardize your entire investment for the few pennies saved on cut-price prints. *Make sure of good results.* Send your productions to the screen on "Certified Prints." They're made by *science* to provide the finest possible expression of the sound and action in your negative. Twenty-one years' experience and a loyal devotion to the highest ideals of service are always evident in every frame of "Certified Prints."





CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

WABASH AVENUE

CHICAGO

The grievance and clearance-zoning boards for the Chicago territory started functioning last week with the first meeting of the various appointees at the Paramount offices. It was an informal gathering, the main topic of discussion being the cost of operating the boards. An estimated cost of $1,000 a month was arrived at—with explanations that this figure might be lower, but most probably not higher. The temporary budget was arrived at by taking into consideration office rent, secretary's salary, salary of two investigators, telephone and telegraph expenses, plus expenses for postage and miscellaneous items.

▽

The Theatre and Film Relief Dinner was something to talk about both before and after the event and particularly something to record as to the final financial results. With a bow to the committees and a bow plus an orchid to Herb Ellisburg as chairman of the publicity committee, this column records as a factual result a "take" of about $3,700. That this year's event was not only bigger but better and merrier than ever is a statement calling for no contradiction. Certainly those who contributed in whatever manner to make it the success it was are to be heartily congratulated.

▽

Local exhibitors have indicated more than a passing interest in the innovation in reviewing pictures inaugurated by the Chicago *Evening American*. Instead of the usual critical type of review, in which the reviewer brands pictures as superb, colossal, indifferent or terrible, the Hearst paper has instituted a straight reporting style. The public is told the theme of the picture, given some details as to its plot and execution, but is not burdened with the critic's personal opinion. In other words, the theatregoer is expected to form his or her own opinion, on the basis of the facts detailed.

▽

William K. Hollander, advertising director of Balaban & Katz, has long advocated this method of dealing with pictures. He firmly believes that it will benefit every one connected with the exhibition and distribution of film.

▽

Aaron Saperstein is back from his vacation at Hot Springs declaring that herring is herring—even in Hot Springs.

▽

Abe Blumstein of Columbia, who has been on his back for some time, is now able to sit up and notice things. After a couple of weeks' vacation he expects to be back on the job fit as the proverbial fiddle.

▽

No exploitation move in recent years hereabouts has drawn more space in the daily newspapers than Ludwig Sussman's "Egg Matinee." Mr. Sussman told his Adelphi patrons to bring eggs in lieu of admission for March 29 and 30. He didn't say how few or how many. But eggs were admission tickets. His warning was contained in the announcement that he wanted to collect 500 dozen eggs for the benefit of Rogers Park unfortunates. And to show that he was completely imbued with the Easter spirit himself, Sussman's program consisted of "Calvacade," "Krakatoa" and "Three Little Pigs," all in the Academy's most recent awards.

▽

Jack Miller has appointed the following as delegates to the MPTOA in Los Angeles, April 10 to 12: Edwin Silverman, James Coston, Walter Immerman, L. Reinheimer, W. J. Mueller, Art Sass, Lester Retchin and himself.

▽

C. P. Greenwood, manager of the Paxtonian Theatre, Paxton, Ill., passed away recently following a brief illness.

HOLQUIST

McQuigg Joins Chicago Publicity Organization

Frederick W. McQuigg, who played a leading part in the development of the motion picture and amusement section of the *Chicago Evening American*, has joined the Gerson-Hampton Service, handling publicity and promotional material, in Chicago. With Chicago papers for many years, Mr. McQuigg wrote film and theatrical news under his own name and the pseudonyms "The Optimist" and "Rob Reel."

SHORT PRODUCT PLAYING BROADWAY

Week of March 31

ASTOR
Playful ..... United Artists

MAYFAIR
Scraping the Sky..... Fox
School for Romance..... Columbia

PARAMOUNT
Screen Souvenirs—No. 9.... Paramount
Gold Nuggets..... Paramount
Marine Marbles..... Paramount

RKO MUSIC HALL
Everybody Likes Music..... RKO Radio
Funny Little Bunnies..... United Artists
Screen Snapshots—No. 4... Columbia

RIALTO
All On Deck..... Paramount
Betty in Blunderland..... Paramount
Marine Marbles..... Paramount

RIVOLI
Music Memory..... FitzPatrick
Camping Out..... United Artists

ROXY
Brave Tin Soldier..... Principal
Gold Ghost..... Educational

STRAND
Let's Play Post Office..... Vitaphone
Private Lessons..... Vitaphone
A Cabinet Meeting..... Vitaphone

American Films Increase In Netherlands in Year

American films have increased in the Netherlands in the past year, according to the department of commerce at Washington, making public reports from Vice-Consul W. M. Chase at Amsterdam. The increase is largely due to the decrease in German production.

¶ **First-class business house, independent Roumanian branch office of an English concern well-known the world over, with a large number of offices and travellers throughout the country, would take over the general agency of a first class film production house. All communications to**

"H. 30"
c/o RUDOLF MOSSE, S.A.,
BD. BRATIANU 22,
BUCURESTI 1, ROUMANIA.

TRAVELERS

GLORIA SWANSON, MGM player, was due in New York from Hollywood for personal appearances.

ALICE FAYE, Fox player, arrived in New York from Movietone City.

MAURICE KANN, editor of *Motion Picture Daily*, left New York for MPTOA convention on Coast.

ROY MACK, Vitaphone director, left New York for Warner studio in Hollywood.

HAROLD B. FRANKLIN returned to New York from Coast, planning to leave immediately for London to sign for British stage plays.

R. H. COCHRANE, Universal vice-president, sailed for Bermuda.

EDNA BEST sailed for London, returning to Warner Coast studio in few weeks.

LEW BROWN, Fox producer, was in New York for talent.

J. H. SEIDELMAN, Columbia foreign manager, returned to New York from Europe.

CHESTER MORRIS left Universal City for New York and personal appearances.

LEW BRICE arrived in New York from Coast.

TALLULAH BANKHEAD sailer for Europe.

LOU DIAMOND, Paramount short subject sales head, returned to New York from Coast.

AL FRIEDLANDER, First Division executive, returned to New York from south.

RUTH CHATTERTON sailed from New York for California.

SOL WURTZEL, studio executive, and HAMILTON MACFADDEN, director for Fox, sailed from New York for the Coast.

S. CHARLES EINFELD, Warner advertising director, arrived on Coast.

HARRY BUXBAUM left New York for Florida.

POLLY MORAN returned to Hollywood, from New York.

BERNARD GOTTLIEB, MGM sales head at Mexico City, arrived in New York.

JEAN HERSHOLT returned to Hollywood from New York.

HARRY COHN, Columbia president, was due in New York Thursday.

AL LICHTMAN, United Artists sales manager, returned from Bermuda.

JACK L. WARNER, vice-president; GRADWELL SEARS and A. W. SMITH, sales managers, left for Hollywood.

ROBERT GILLHAM, Paramount advertising executive, will leave for Hollywood Friday.

Remodeling Southern House

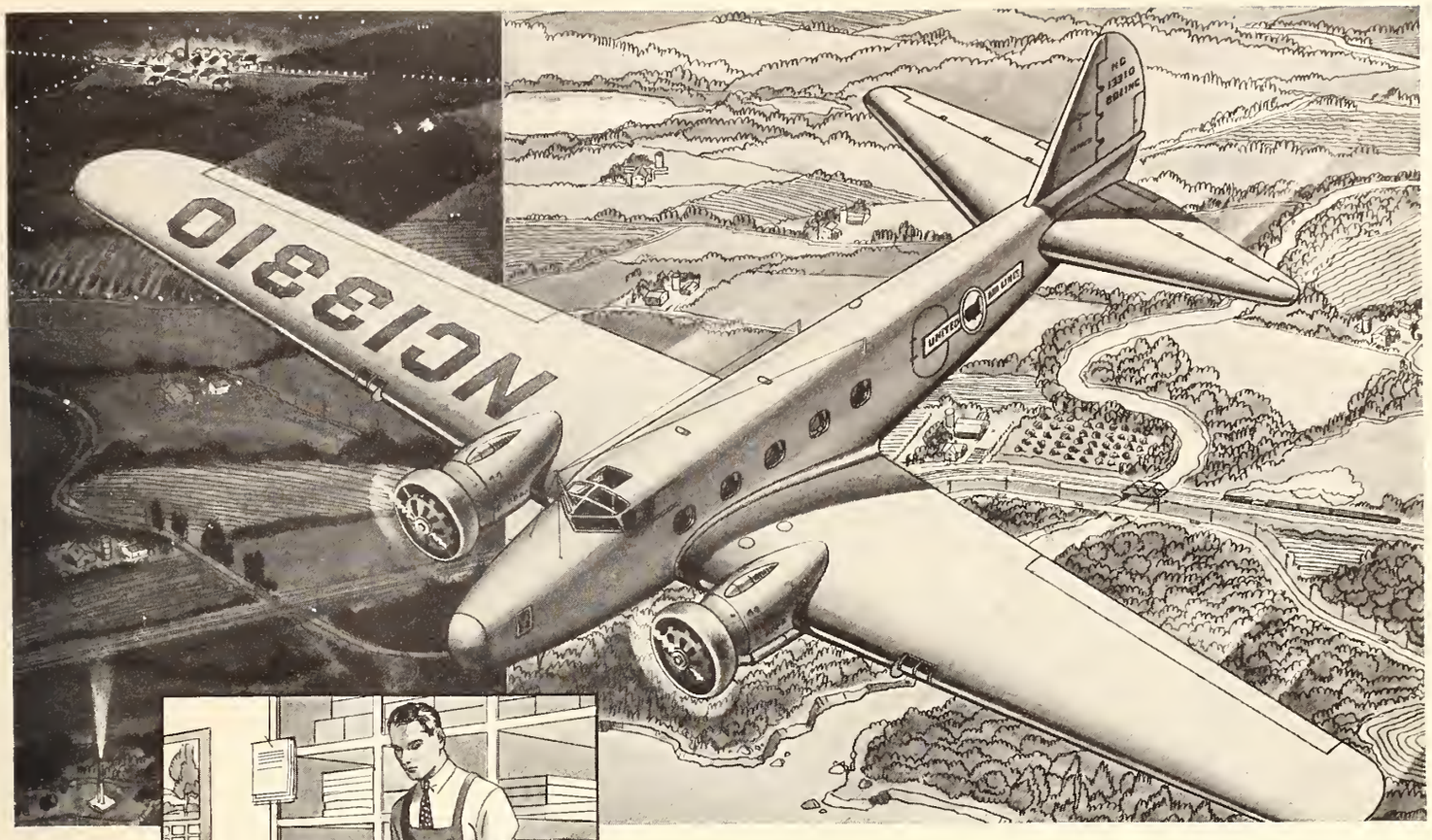
Frank Woods is remodeling the Woods theatre, Cordele, Ga., at a cost of $10,000. The enlarged house will have a seating capacity of 800, an increase of 500 seats. New RCA High Fidelity equipment is being installed. The renovation was made necessary because of inability to meet adequately the demand for admission, according to Mr. Woods.

Former Theatre Veteran Dead

Albert Scott Miller, 72, operator of the first motion picture theatre in Crawfordsville, Ind., known as the Theatorium, which was also one of the first in the state, died last week in Crawfordsville, after a brief illness.

Laughton, Chevalier in One Film

London Films, English company, will produce "The Field of Cloth of Gold," with Charles Laughton as Henry VIII, Maurice Chevalier as the King of France, Douglas Fairbanks, Jr., as Emperor Charles, Flora Robson as Catherine of Aragon, and Merle Oberon as Ann Boleyn. Alexander Korda will direct. United Artists will release in this country.





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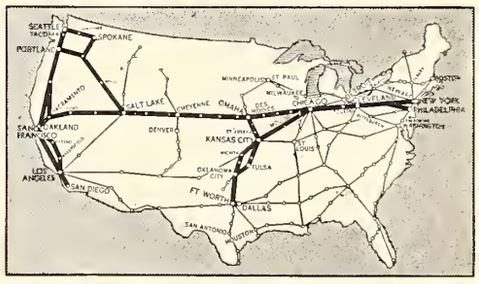
2000 MILES OVERNIGHT!

This newest, fastest service strips the shackles from your shipping. It goes places . . . gets things there . . . with speed you never dreamed was available!

Overnight deliveries to remote points are everyday realities! Supplies, props, film, shipped today are delivered tomorrow—two-thirds of the way across the continent! Coast-to-coast shipping time is cut to less than twenty hours!

And you can ship to any point! United Air Lines Air Express is a completely coordinated system—linking 85 principal cities on the country's leading air routes. Fast rail schedules supplement this service to 23,000 other Railway Express Agency points.

The low rates include pick-up and delivery in leading towns as well as liability up to $50.00 on shipments of 100 lbs. or less. Phone Air Express Division, Railway Express Agency or any United Air Lines office for rates and schedules. Ask for illustrated booklet, "How to Send Packages by Air Express," sent free upon request.



Typical speeds and rates for packages flown on United Air Lines multimotored passenger express planes: Los Angeles—New York . . . 20¾ hrs., costs $5.50 (for 5 lbs.); San Francisco—Chicago . . . 13½ hrs.—$4.74; Chicago—New York or Philadelphia . . . 5 hrs.—$2.14.

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AIR EXPRESS

Flown on

UNITED AIR LINES

the 10,000 persons in the motion picture world who *count* will appear in the great

WHO'S WHO

section of

MOTION PICTURE ALMANAC

out just when the new show year begins

The book of facts about motion pictures . . . A summary of the "picture year" 1933-34 . . Full information about season 1934-35

NOW IN PREPARATION

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HOLLYWOOD

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A CONVENTION ERROR

Exhibitors and producers are coming together at the MPTOA Convention to discuss ways and means of making pictures more palatable for the box office tastes of the American public. An excellent idea. Much good should result from this willingness to listen to the other fellow's side of those problems that vex the industry. But it doesn't go far enough.

The manager also should be heard.

There are plenty of exhibitors who are keen showmen, alive to the needs of our business and well able to speak. But unless the theatre operator is in constant touch with his patrons—unless he sits up nights wrestling with the ever-changing conditions that beset today's showmen, he is not completely qualified to guide the producer to more profitable paths.

In most cases we are safe in saying that the manager is in a much better position to keep his ear to the ground so far as box office likes and dislikes are concerned. Literally living at the theatre, this employee hears first hand, the complaints and praises, the real low-down on the good and the bad points of every program. By the very nature of his work, he is the more direct contact between patron and producer.

It is therefore to be regretted that no provision has been made on the convention programs for managers to speak their piece. We question the completeness of any open forum on picture improvement that does not include representation from this important group.

▽ ▽ ▽

COMMUNITY AFFAIRS

Perhaps among the most oft quoted criticisms of chain operation is that managers are not encouraged to take part in civic activities, or are not allowed to remain in one situation long enough to do so. There are operators, however, who see the wisdom of allowing their managers to take root and to engage in good works for local betterment. In many of these instances, theatremen have been able to accomplish much for the theatre as well as the community.

For example, we present you Louie Orlove, of the Uptown Theatre, Milwaukee, of the Saxe circuit. This member manages to ably direct the destinies of his house and also to take a leading part in a successful fight for better street transportation. Leading columnists have praised his efforts, the Mayor and other high officials have congratulated him for his unselfish work, patrons in large numbers show their pleasure at the box office.

Managers possessing such talents should be given a loose-rein, irrespective of their connections, independent or chain. There are many such showmen now held down who could win a lot of added respect for their theatres, and by the same token, a distinct increase in grosses were they given the permission to participate in community affairs outside the theatre.

▽ ▽ ▽

"WELL ROUNDED"

The above term is a favored one in describing aptly a great many campaigns that are forwarded for publication in the Round Table. These contributions detailing the efforts of members to advance the grosses are perhaps not sensationally box office. But they do disclose a determination on the part of the manager to do everything in reason to sell his programs.

As Paul Kunze points out in his well written article on a following page, it manifestly is impossible to turn out sensational campaigns on picture after picture. The average lineup does not call for such heroic methods and, as members have often stated, there is the constant danger of overselling attractions that are not exactly the strongest box office draws.

In view of these factors, it is gratifying to note the consistency with which present day showmen go about extracting the meat of their rapidly changing programs. Using rare judgment and bearing down only when there is occasion for fireworks, theatremen are to be commended for their many "well rounded" campaigns that do not misrepresent and are potent in building up that invaluable prestige and good will.

▽ ▽ ▽

TIME TO PREPARE

Good news, indeed. United States Steel and General Electric announce hourly wage increases of 10 per cent. Bethlehem Steel and other independents have already hiked their payrolls, as has also been done in the automobile industry. Hundreds of thousands now have more money to spend each week. Perhaps not much more, but enough to encourage theatremen situated in the communities affected to make a try for a fair slice of these extra dollars.

Now is the time to prepare. Stronger advertising, vigorous exploitation, needed replacements and repairs are some of the measures advocated in winning back to the box office the patronage of those who through lack of ready cash have lost the healthy habit of theatregoing.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Is it a case of "A cat may look at a king"?

Suits Engineers Healthy Tieups

The following is what can be termed a good example of adequate tieup exploitation in which the manager took advantage of all available tieins in putting over his picture. It was directed by Bob Suits, Colonial Theatre, Reading, Pa., on "Moulin Rouge."

A hookin with Maxwell House Coffee returned 50 window streamers, scene stills and cutouts in every prominently located store handling that brand. The news jobber handling *Silver Screen* magazine arranged for windows and one sheet cards at many outlets, and the picture's songs helped in gaining important displays both window and counter, in the various five and ten cent stores.

The special exploitation record was used over two stations and the 15 minute dramatic radio playlet was presented by local players. Also included was a drug store tieup with Max Factor makeup boxes as well as a number of other routine cooperations.

Work For A Quigley Award!

62 Merchants Participate In Daley's "Bargain" Event

A "Convention City Bargain Carnival" was successfully promoted by Manager Hubert J. Daley, Croswell Theatre, Adrian, Mich., to put across that picture, 62 merchants cooperating to make this one of town's biggest shopping events. Newspaper sold on the idea, contributed a full-page ad which with four additional pages of co-ops made an impressive special supplement that was published for three consecutive days. Front-page stories further boomed the idea. Daley promoted high school band to lead automobile parade of new models in which participated all of leading dealers. Drug stores put out specially priced sodas named after picture coupons for same distributed at store and theatre. House P. A. system was used to boost the event and Daley reports it so successful that Chamber of Commerce is now endeavoring to land a few of the smaller conventions for Adrian.

Credit Daley with civic cooperation that helps his town, merchants and theatre.

Work For A Quigley Award!

McLeary Plugs "Nana" With Stencil Slant

Different twist on advance advertising in theatre is Manager Charles McLeary's idea for "Nana" at Regent Theatre, Harrisburg, Pa., wherein stairs leading to mezzanine were stenciled with title and date. Picture also sold through leading dress shops by inclusion in every purchase of star still, this aid also given *Liberty* magazine boys who placed stills in each copy.

On "Moulin Rouge," Charlie effected two co-op pages and had song hits plugged at leading ballrooms and night clubs, these numbers being included in a "lucky listeners'" radio contest, prizes given to those sending in correct titles of all songs played on broadcast.

McLeary apologizes for long silence and states he will be more regular in his reports—a commendable frame of mind. He further states the Round Table section is the first thing he goes for. So say many others.

Work For A Quigley Award!

Governor Attends Strand Annual Orphan Party

Annual orphan theatre party arranged by Manager William McLaughlin, at Brooklyn Strand in conjunction with pre-release showing of "Harold Teen" brought much publicity for picture and also theatre, guest of honor being New York's Governor Lehman, who addressed children from stage after showing and also posed with orphans for breaks in Brooklyn and New York newspapers in which title and theatre were mentioned prominently. Good builder-upper.

Railroad Ties In On "Nana" Showing

It appears that railroads in various sections are loosening up on picture tieups with many instances of special round trip rates in conjunction with theatres. This slant was arranged by Manger C. C. Curran, United Artists, Detroit, on "Nana." Store ad men also availed themselves of sales possibilities in story's period by showing in windows, styles worn at that time as compared with fashions of today, calling further attention to this in ads.

Showmen in the smaller situations should be able to arrange the railroad tieup with as much success as accomplished in the larger spots. The roads need the business.

Work For A Quigley Award!

Damen's Lobby Tops 'Fashions' Campaign

Gasping Londoners rubbed startled eyes some weeks ago at preview date of "Fashions of 1934," reason being $25,000 ostrich plume lobby display engineered by capable Warner London ad head, Dillon Damen. Important British Ostrich and Fancy Trades Association sought idea to stimulate sales; Damen sought likewise to sell picture, and thus came about the promotion of plumes that blanketed spacious vestibule and interior of Prince Edward Theatre.

A huge central ceiling light was surrounded with thick fringe of plumage, wall lights and other fixings treated as generously. Feature of entire flash was period bedstead mounted on low dais covered completely with bedding and pillows of snow-white feathers (see photo) above which title of picture was spelled out in alternating red and white plumes. Compelling extra attention was lovely English girl in feathered bed.

Inside of house was given same treatment with lights, boxes and proscenium hidden behind banks of plumage. And carrying the thought further, small cellophane-wrapped plumes were given to all women at premiere.

As part of actual presentation, Dillon tied in with prominent designer to stage style show and rounded up the evening by promoting appearance of Carroll Gibbons band, prominent English dance orchestra, which introduced to London the song hits of picture. But of course, the plumes were the stopper and and an ace idea, too.



The Ostrich Plume Lobby

U. A. Puts Out Neat Idea In New Manual

To supplement press book, United Artists now puts out a mimeographed manual on "Rothschild" this containing story of entire New York campaign with illustrations of many tieups. These include the serial in the *Mirror*, feature article on Loretta Young's clothes, hair dress tieup, Macy's cinema hat shop ad, Crosley refrigerator and Ridgway Tea tieins besides others and shots of prominent windows, plus theatre front.

It is expected that this supplementary service will be included on other features, and should prove valuable to showmen in simplifying tieups as well as aiding to secure those that cannot be easily obtained.

Work For A Quigley Award!

"Wild Cargo" Float Startles New York

Land-going liner and highway ship are some of the terms used by Bob Sisk's RKO publicists to describe the giant animated jungle float constructed to bally "Wild Cargo" at Radio Music Hall in New York and other principal spots. Representing an ocean-going freighter with funnels, whistles, masts, etc., the gag carries 19 animal figures above and below decks (see photo) with motors to supply motion and sound effects to simulate the cries of the various jungle denizens. Large head of Buck moves from side to side and not easily thrilled Broadwayites stopped to marvel as bally advanced picture, while crowds collected in various parts around the city to gaze in wonder.

Other angles also helped. Jungle-fighter Frank Buck, who made picture, appeared at all Music Hall shows, made many broadcasts, talked before school assemblies, advised Central Park officials on construction of new zoo, and visited with caged animals, photos on this breaking many dailies.

Crowds around Ringling Circus, appearing at Madison Square Garden, were "herald-ed" and novelty tracer throwaways were given youngsters. Many windows featured "Wild Cargo" novelties with Eberhard pencil, Western Union, Italian Line, American Express and Woolworth press book tieups all being extensively put over in every section of city.

Twenty national tieups of various kinds are reported to have been effected on this attraction, many of which are now being arranged for other spots.



"Cargo" Float Leaving Theatre

ANOTHER SLANT ON POSTERS

Indiana Member Doesn't Always Conform to Color Fundamentals In Selling Punchless Pictures

by BOB EWING
Art Head: Mars, Luna, Family Theatres
Lafayette, Indiana

It has often been said that colors cover up a lot of poor workmanship; and while they will not make a poor layout any less conspicuous, they are of great importance, especially with case cards which occupy the same positions year after year and must rely on unusual treatments to attract attention.

An artist is expected to conform to certain fundamentals in the use of color, but I have found that in some cases it is well to forego orthodox rules. For instance, any artist can recall some picture that had no particular selling point worth mentioning, "names" with little sales value, inferior story, combined with an afterthought for a title. That picture represents a problem, and its solution lies, in my opinion, in the application of color, and involves departure from the conventional as outlined by Don Andorfer. In other words, the head in that case should not be done in the dominating color nor should it rate the space usually accorded a head. The press sheet should be searched carefully for a motif symbolic of the time or setting, or title of the picture, and this when found incorporated into the background of the poster and given the dominating colors.

Even when a picture has great "name" value I do not think it is always wise to do the head in the dominating color. Many films can attribute their success to the title rather than to any particular character. It devolves upon the artist to single out the box office titles and play them up.

I assume from Don Andorfer's last article that green plays a prominent part in the coloring of his posters. Personally, I do not care for green in a theatre display; unless particular attention is given to lighting it is apt to look bilious and dead. And I might add that I do not think that green need necessarily be thought of in connection with a mystery play. Black and white are so rarely used alone that they make a much more effective poster, and if used properly succeed in transmitting the air of mystery quite as well as green does.

There are certain colors, in addition to black and white, which are particularly valuable in theatre art, seeming to hold their own under all circumstances better than others, namely, blues, light reds, light yellows, orange and lavender. An endless variety of posters can be done with these colors without their becoming tiresome or giving an impression of sameness.

Work For A Quigley Award!

MARCH WINNER BEING CHOSEN

The March judges are now considering the Quigley Award entries for the third month prize and the winner will be announced in the issue of April 14. As stated, these judges are Messrs. Ned E. Depinet, RKO Radio; Ben Grimm, Universal, and Irving Lesser, Roxy Theatre.

The April plaque is now in competition, and again we invite theatre managers everywhere in the world to enter their campaigns for these monthly prizes. Rules and all information regarding the Quigley project have been published frequently in the last few months, and reference to the back issues of Motion Picture Herald will give necessary details.

Honors galore have been heaped upon the previous winners, and every effort will be made to do likewise during the months of these competitions. Everyone has an equal opportunity, and the field is wide open for campaigns from small towns as well as big cities on pictures of any product, major or independent, domestic or foreign.—MIKE.

Schmidt Is a Member In Good Standing

To Manager Tom Schmidt, Plaza Theatre, Blackwell, Okla., an apology for erroneous statement in March 3 issue, story of Fox contest awards in which he was mentioned as a non-Round Tabler. Tom is a member in good standing, having joined the Club way back in November, 1929.

Certifying his good standing, Schmidt sends along page co-op on "Little Women" in which 20 pairs of guest tickets were given for the best essays on the good points of the stores and merchandise offered in the ads on the page. Good layout and judicious use of star cuts in ads made attractive flash and brought splendid results, so Schmidt reports.

Work For A Quigley Award!

ANNOUNCING OUR 5TH ANNIVERSARY!

To our clients, managers, friends and their colleagues: You are responsible for our success during the past five years. Your increasing patronage justifies our 100% expansion program.

We now have one of the most complete theatrical display advertising studios in the world. Increased facilities and added enthusiasm will enable us to handle your hundreds of orders from all parts of the country with even greater dispatch and satisfaction.

Remember the Hanna slogan—"Efficiency, Price, Quality and Service."

HANNA ART STUDIOS
306 SMITH AND BAKER BLDG.
TOLEDO, OHIO
Display creators extraordinary

"Palooka" Shirts Worn At Philly Fights

Fight and sport angles were stressed by Charlie Perry on "Palooka" at Aldine, Philadelphia, big tieup made with Gimbel's which distributed special package slips in every outgoing bundle, these also studied carefully by many at big local fight arena. Gimbel's also tied in with sale and window of "Palooka" sweat shirts, these worn by vendors at fight clubs (see photo).

For boy angle, Gimbel's made radio announcements for four weeks regarding formation of "Palooka" boys' club, each youngster writing to, or calling at, store, given a membership card and autographed drawing by Ham Fisher, cartoon's father, who made personal appearances with picture.

Work for a Quigley Award!

Author's Home Town Goes for "Earth Turns"

As was to be expeced, citywide cooperation was obtained on the Minneapolis "As the Earth Turns" campaign, this city being the home town of book's author. Civic associations, lunch clubs, P. T. A. and Better Drama League got behind showing with extensive mail campaigns and personal recommendations. Leading citizens participated in series of specially arranged broadcasts and papers devoted much space to art and stories regarding author and picture. Effective also was a personal letter from author to over 4,000 names urging recipients to see picture.

Work For A Quigley Award!

Stern Puts On Unique Preview

Manager Tony Stern, Liberty, Wheeling, W. Va.—city of smart showmanship—reports an unusual preview gag on "Ever Since Eve." Twelve locals in various walks of life, to wit, jeweler, barber, saleslady, waitress, reporter, etc., were invited to review the picture and give opinions, carried by newspaper which cooperated and also planted in lobby by Stern. Result, much valuable build-up.

Lobby display followed Adam and Eve idea with an Adam who, Tony reports, continually ate apples without feeling the effect—at least that's how the story reads.

Work For A Quigley Award!

Feldman's Drive Designs Profitable "Design" Date

Designed for profit was Joe Feldman's "Design for Living" campaign at the Stanley Theatre, Pittsburgh, Pa. Of course the better stores went for the title in their ads and made up special department and window displays on the new styles to tie in further. Newspaper picture critics treated engagement very generously, and as local papers do not go for contests, Joe promoted one in many adjacent small town papers on whether a woman could live two men at the same time—the theme of the picture.

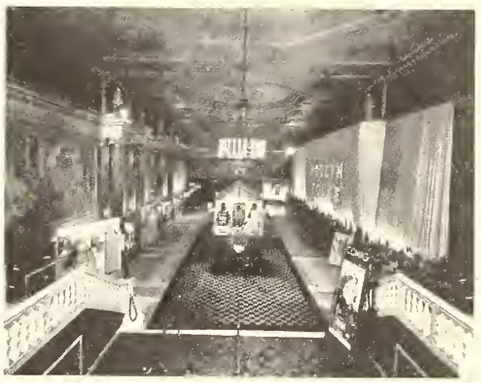
Schools were hooked into campaign with announcements on bulletin board at three local universities and students of all art schools were also informed of picture from the standpoint of the art effects. To reach the class of people who saw the stage play, space was taken in legitimate theatre programs in advance. Congress of Clubs comprising 167 women's clubs in the county also carried special announcements on the date at local headquarters.

Effective also were many distinctive lobby pieces, accompanying photo illustrating quality of these displays. Tieins with Lux soap and "Screen Romance" returned countless windows in prominently situated stores and at news dealers.

Much extra exploitation effort is necessary in Pittsburgh as papers do not co-operate. Therefore, Feldman's tieups are to be commended considering the obstacles he faces.



"Palooka" Shirts at Fight Club



Addison's Paris Street



Feldman's Ace Lobby Set



Wooten's Barn Dance

Addison Creates Paris Street on "Moulin Rouge"

Not resting on draw of "Moulin Rouge Caravan" stars in which appeared at theatre, H. M. Addison's Loew's Cleveland Theatres ad crew built enormous display in lobby of State Theatre representing Paris street scene, 120 feet long with Paris shops on one side and a Paris skyline with Eiffel Tower on the other, using blue cyc to heighten effect (see photo).

In center of lobby was "Moulin Rouge" cafe, where tieup with Bordens allowed serving of malted milk and toasted sandwiches to patrons free of charge. Cafe, of course, was packed all day long, and word-of-mouth advertising on the entire set-up brought box office results and also smiles to gratified Addison and hardworking aides.

Work for a Quigley Award!

Wooten's Barn Dance Shows Help Grosses

Round Tablers situated in Midwest are making capital of weekly "barn dance" program as stage attraction. Manager Jay Wooten, Dodge Theatre, Dodge City, Kan., is latest opportunity-seizer to report on the profit possibilities of this idea. Stunt involves no expense to theatre, being sponsored by 12 local merchants in return for stage and screen advertising along lines of plugs illustrated in accompanying photo.

The stage is set to represent barn loft with baled hay and sacks of feed instead of chairs. Eight couples step the old fashioned quadrilles and schottische, competing for cash prizes. Between dance numbers, amateur acts are presented, entire program being announced by "Uncle Ezra" in character of old Yankee farmer.

Work For A Quigley Award!

Levey's Matinees Endorsed By National Federation

Results of conscientious effort on part of Manager Bill Levey, Capitol and Riverhead Theatres, Riverhead, N. Y., brings sound profit to his houses on well conceived children's matinee. Visual evidences of warm civic indorsements are contained in letter of fulsome praise from officers of General Federation of Women's Clubs, from Washington headquarters. Bill published approving letter as three column ad which he reports brought further support from local women's and parents' associations.

Work For A Quigley Award!

Crute Sells Principals On Saturday Matinees

Manager William A. Crute had difficulty in building up his Saturday matinees at the Victoria Theatre, Vancouver, B. C. Vigorous exploitation availed little. Crute discovered school principals antagonistic toward theatre, holding same responsible for children's neglect of homework. To gain good will therefor, this member gave term passes, good on Saturday matinees only, to children making highest class marks, and reports slow but steady progress in winning cooperation of school principals and PTA.

Crute obtains further prestige for theatre by lending obsolete sound equipment to high school science teachers requesting photoelectric cells. Has also arranged for science classes to visit booth where principles of sound projection will be explained.

Original Garbo Costumes Hold Up Brient's Grosses

Though the costumes worn by star in production did not reach Richmond, Va., until middle of engagement, they were used advantageously by Manager Elmer Brient of the State Theatre to hold up business on "Queen Christina," where many visited to see the garments (see photo) actually doned by famous star. Leading store borrowed one of the ensembles for showing in fashion presentation and gave theatre generous credits.

In advance, Elmer and able assistant, Francis Deering, did much. Ace store of city advertised Garbo neckwear and blouses—a first time, says Elmer—and other emporiums did likewise, including Cinema Shop ad. These stores also went for extensive windows and counter displays. Best restaurant in town took space to advertise photo giveaway to patrons. Special three column art and story break was secured with lobby display of Garbo drawings by newspaper staff artist. Besides much extra publicity, added free space was secured with classified hookup.

For a window display of breakfast products in store in theatre building, Elmer secured free streamers in grocery stores, this arranged by newspaper as part of merchandising plan. Class preview to state and city officials, editors, leading merchants et al, two days ahead, contributed much to well designed buildup.

Work For A Quigley Award!

Reeths Creates Excellent Windows on "Fashions"

An elaborate fashion revue with a many-peopled cast including 15 young socialites as models aided Manager Fred Reeths, Jr., in stimulating extra interest for "Fashions of 1934" at Sheboygan Theatre, Sheboygan, Wis. Tie-in included dancing school which supplied talent for various numbers. Fred directed performance and secured gowns with other accessories by promotion with leading store that undertook all expense.

Window displays in prominent stores were done very well and accompanying photo denotes much work and ingenuity in cutouts of stars and chorus line. Attractive co-op page, daily broadcasts and vigorous use of telephone aided buildup on picture.

Work For A Quigley Award!

Marshall Scores on "Earth Turns" Premiere

Because Manager Jack A. Marshall, Frances Theatre, Dyersburg, Tenn., put over so good a campaign on the premiere of "Cabin in the Cotton" last year he was allowed to display his showmanship on what was announced as the world premiere on "As the Earth Turns," local newspapers making much publicity out of this honor and leading citizens cooperating in appreciation.

Besides front page stories and editorial comment, newspapers also sponsored window contests in which local merchants were invited to make up prize displays for cash and ticket awards on best reproduced scenes in picture, stills being given to all those who wished to enter.

Donations of copies of novel to public library by Marshall helped publicity with librarians announcing gift and papers running stories. Special preview four days ahead after which comments were posted in lobby aided build-up, as did jumbo telegrams mailed to select list.

Featured in lobby was large revolving globe 8 feet in diameter, other highlight advertising including double sided street banner, sound truck in surrounding area and extra advertising in many outside weekly newspapers. Obviously, the distinction brought to Dyersburg by the "world premiere" was potent in bringing the date a lot of profit as well as prestige.



"Balto" Sled in Lobby



Original Garbo Costumes



Alper's "Dinner at 8"



Reeths' Unique Window

Balto Sled Makes "Eskimo" Display

Most members will recall Balto, the famed Eskimo dog, the leader of the team that pulled the sled into Nome, Alaska, some years ago with medical supplies to save the stricken city. The original sled being available, H. M. Addison's Loew Cleveland ad crew used this as one of the features at the State Theatre in a lobby display on "Eskimo" (see photo), tying it into the picture.

Advertising distribution was secured by stickers pasted on every bundle sent out by a leading laundry, heralds in packages at five and tens and blotters in office buildings distributed by night cleaners. The picture was serialized in one of the papers, A & P arranged windows in 82 local stores, and equipment used in the making of the picture was borrowed from studios and used as display in various sections of the town.

A little different angle was used by calling attention to the camera work in the picture through over 200 local photographers who were invited to participate in an exhibit of their work, the photos being displayed in the lobby.

Work for a Quigley Award!

Alper Invites Patrons To "Dinner" With Stars

"Dine with the stars," said Manager Murray Alper, of the Commodore Theatre, Brooklyn. And for this purpose he created a distinctly unusual lobby display built around a long banquet table upon which was set a complete service for eight, as a plug of course on "Dinner at Eight." Chairs were also secured and for added atmosphere, balloons, streamers and confetti were also used.

Then out of beaver board, Murray created eight life-sized cutuots of the "names" in the picture and these were placed around the table (see photo), with their names planted immediately above each seat. Patrons were then invited to seat themselves with the stars, which many proceeded to do.

Work For A Quigley Award!

McManus Profits On Gable "Personal" Riot

The half hour between trains spent by Clark Gable in Kansas City was a period of great excitement, according to Manager John McManus, of the Midland Theatre, where the star made a personal appearance during his brief stop. Advance notices in all papers of the star's anticipated visit sufficed to bring enormous crowds to railroad station, where police reserves were required to protect Gable from admirers and also to protect admirers from menace of locomotive wheels.

Much additional publicity accrued the following day featured by column length front page stories describing the riot at railroad station and theatre. Editorial writers "viewed with alarm," columnists made pertinent cracks and cartoonists drew pictures of the star beleaguered by the thousands of autograph hunters. All breaks included mention of theatre which John anticipates will aid grosses materially on forthcoming Gable pictures. Incidentally, the "riot" has resulted in wooden barriers being erected at the station for use in such further receptions.

'NATURALS' MUST BE PLUGGED

So States Massachusetts Member Who Endorses Recent Editorial; Says Many Ideas Can Be Adapted

by PAUL W. KUNZE
Manager, Old Colony and Plymouth Plymouth, Mass.

I read with interest your editorial in the Round Table Club issue dated March 17 entitled "Box Office Naturals" in which Alden Brinham criticizes the Club procedure, basing his remarks on the fact that only ideas and campaigns are published on "box office naturals" and proclaiming that "anyone can do business on big ones."

To a certain extent Mr. Brinham, of Massillon, Ohio, is correct in saying that "naturals" do substantially better than ordinary pictures at the box office, but the percentage in favor is still based on the effort the individual manager puts into the attraction. Assuming that a so-called "natural" may already be pre-sold to the public, it is still necessary to stage an advertising campaign, intelligently planned, to call attention to the local showing of the film, which will reach the greatest number of people, whether pre-sold or not, telling them that the particular attraction is playing when and where.

Everyone is not reached through the ordinary theatre channels of advertising, whether the "natural" is pre-sold to the public or not. It is this extra effort of an intelligent and complete campaign even in the case of a natural" which results in several hundred dollars' additional gross through reaching those prospective patrons who are not ordinarily contacted through the regular channels of theatre advertising.

The profit on "naturals" does not come from fans who attend every program change, but from those infrequent picture goers who are sold in advance, either through radio, fan magazines, daily newspapers or personal contact. This type of patronage must be reached to make a "natural" show an outstanding gross.

Club Procedure Logical

Further in Mr. Brinham's statements, he wonders why elaborate campaigns are not published on ordinary pictures. Naturally in stands with more than one or two changes a week, it would be impractical to stage an elaborate campaign on anything but the outstanding attraction of the week, because to do so would defeat its own purpose in the long run, through a loss of the public's confidence. In the case of full week runs with double features, logically only the outstanding attraction on the bill would be given a campaign. No one in the business will agree that every release deserves a big campaign; some pictures are poor, others are fair and good entertainment and too few are "naturals" which still must be sold to get that extra profit they are entitled to.

Am sure that managers generally will agree with me and your own comment that even "naturals" need plenty of savvy and perspiration in these times to get over big. As far as Club procedure is concerned, I am convinced it is quite logical to report campaigns on outstanding pictures, as the lesser ones do not deserve it and only react unfavorably when an important occasion comes along. For that matter, most of the ideas and stunts published on "naturals" in the Club columns could easily be adapted to the less important attractions if a manager saw fit to do so.

Paul Kunze has been a member for many years and we anticipate other of his meaty combinations for early publication. Managers should study his views and reactions on the subject of "naturals." They cover the subject very well.

Work For A Quigley Award!

RKO Goes Circus on "Wild Cargo" Manual

Eye-catching and created wisely for city-desk attention is RKO's press book on "Wild Cargo," cover of which is die cut three color, representing freighter on high seas loaded with animals cowed by dominant figure of Frank Buck. Back and front held together by buttons and cord, latter representing anchor chain and carrying miniature metal anchor.

Folds hold two 24 page sections on exploitation and ads, many in color. Included are accessories and tieup material. Well merited credits to S. Barrett McCormick, who directed David Strumpf, art head; Ralph Lund, ads; Fred Schaefer, publicity; Jack Level, tieups. Further assistance from Ed McEvoy, of Van Beuren.

Work For A Quigley Award!



ATTRACTIVE. A shot of the front cover of Joe Salmon's excellent four-page program, size 8 by 10, for the Riverside, New York. All the lettering is done by a member of the house staff and offset printing brings the cost down considerably. Very good, Joe.

BETTER THEATRES

Remodeling, summer air conditioning without mechanical refrigeration, and recent developments in sound reproduction are featured in the Spring Buyers Number of Better Theatres, Section Two of this issue of Motion Picture Herald. In addition, this number carries the Equipment Index and Theatre Supply Dealers, the semi-annual theatre equipment market guides.

Four actual examples of remodeling are described. J. T. Knight, Jr., again discusses methods of attaining comfortable conditions during the warm months. Changes that have come into sound technique today are authoritatively and comprehensively surveyed in an article augmented by a review of the current sound equipment market.

Fred Provides Buttons For Emergencies

D'jever lose a button laughing? It does happen, and Fred V. Greene, Jr., who directs the destinies of the Washington and St. Cloud Theatres, Washington, N. J., promoted a supply of ordinary pants buttons which he had secured to cards with the copy advising patrons to keep them handy for emergencies that might be brought on by laughter at "Six of a Kind."

Incidentally, we take this opportunity of welcoming Fred back to the fold and anticipate hearing further from this member with whom we had the pleasure of campaigning in the early days.

Work For A Quigley Award!

Weinberg Profits With Local Talent Show

Talented local children who participate in amateur stage shows are still profitable to many members, late instance being a regular Saturday afternoon seven-act vaudeville performance arranged by Manager F. Weinberg, New Family, Batavia, N. Y. No extra cost is attached, as local dancing instructor furnishes this entertainment in exchange for use of stage between matinee and night shows during week. Weinberg is now working on a series of shows by more adult talent with cooperation of same dancing instructor.

The dance class idea for children and adults is a dependable grosser when properly handled with adequate cooperation from local dancing instructors.

Work For A Quigley Award!

Kitzmiller Plants Ad Under "Palooka" Strip

Tiein with newspapers running "Palooka" strip is naturally sought by managers playing the picture in spots where this cartoon is a regular feature. Manager Harold Kitzmiller, Colonial Theatre, Richmond, Va., arranged for a two-inch seven-column ad which was placed immediately below the strip featured by local paper.

The sweat shirt named after the title was also extensively advertised here, two department stores going for entire windows in addition. For a street bally, Harold used man wearing one of these shirts and Western Union tiein resulted in displays in all branches containing jumbo blanks with congratulations from Durante to Kitzmiller on opening of picture.

HE WILL PUT

$ $ $ $

IN YOUR BOX-OFFICE



Book by Mail or Wire Direct from

Gaumont British

Picture Corporation of America

226 WEST 42nd ST., NEW YORK

West of the Rockies
FILMARTE THEATRE BLDG., 1224 Vine St., Hollywood

RIALTO
NEW YORK

"From all indications will get $22,000, or better . . . most since Arthur Mayer took over its operation. Holds over 2nd—possibly 3rd week." —*VARIETY*

ADAMS
DETROIT

"The Ghoul" held over on the strength of outstanding business scored during its first week" . . .

FOX TERMINAL
NEWARK

. . . "Scored big hit playing to exceptional business during entire engagement" . . . . .

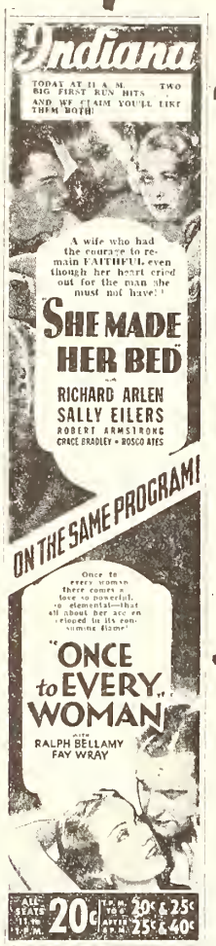
RIALTO
WASHINGTON

"Old line horror film fans going for it in a big way . . . Maybe $8,000. Good!" —*VARIETY*

GAUMONT BRITISH PICTURE

ASK RKO - PARAMOUNT - PUBLIX - SKOURAS - FOX

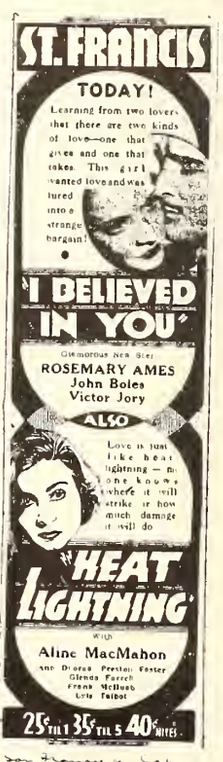
REPRESENTATIVE NEWSPAPER ADS

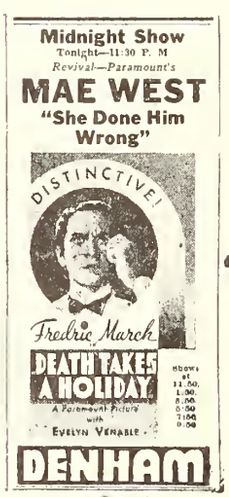














personalities

WALTER MORRIS
formerly of the Metropolitan in Washington, D. C., is now managing director of the Stanley in Baltimore, Md. Good luck to you, Walter.

▽

G. W. TAYLOR
has taken over the Folsom Theatre, Folsom, Cal.

▽

E. E. MILLER
has reopened the Rex Theatre, at Firebaugh, Cal.

▽

BEN BLOOMFIELD
of Balaban and Katz has been transferred from the Oriental to the McVicker's in Chicago.

▽

FRANK CULP
recently returned to his desk after a leave of absence, is at the Isis Theatre, in Denver, Colo., succeeding DAN McAULIFFE.

▽

AL BARBER
formerly of the Victory, in Salisbury, N. C., has been named manager of the Colonial, in Winston-Salem.

▽

MELVIN F. MORRISON
former manager of the Rialto, New Bedford, Mass., has been transferred to Portland, Maine, where he will manage the Maine.

▽

FREE COSMAN
has taken over the Gem Theatre, at Muskogee, Okla.

▽

FRANK D. ADAMS
has been appointed skipper of the Ritz Theatre, Roy Martin Circuit house, at Dublin, Ga.

▽

L. L. HANCOCK
has been appointed manager of the new Inca Theatre at Okmulgee, Okla.

▽

GLEN NEWBOLD
is skippering the Temple Theatre at Yates Center, Kan.

▽

DAVE MORRISON
formerly of the Rex, Greeley, Colo., has been named manager of the new Kiva, a Westland Chain house. MILTON OVERMAN, former manager, has been made city manager of two Westland theatres at Pueblo, Colo.

▽

CLAUDE AND CALVIN McGEHEE
have opened the Amusu Theatre at Bude, Miss.

▽

WILLIAM BECKLEY
manages the State, Omaha, Neb., while R. K. FULLERTON may be found at the Grand, Ottumwa.

POSTER ART WORK FOR THE THEATRE!



Don Andorfer, artist at the Strand, Whitewater, Wis., sends us a pen and ink poster this time, which he made for "Elmer the Great." Pretty nice work, you'll agree.

WALLACE ELLIOTT
has been named manager of Warners' Alhambra, Canton, Ohio. He was formerly in charge of Warner houses in the Cleveland-Youngstown territory.

▽

C. W. MIDGLEY
is now managing the Ritz Theatre in Berkeley, Cal.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

GEORGE BRONSON
who used to be at the Court, in Wheeling West, Va., is at the Warner Colonial, in Hartford, Conn. TOM MALLER is at the Rialto and HUGH CAMPBELL at the Lenox, both in Hartford.

▽

JOE GOSSETT
is the new manager of the Lyceum, in Canton, Ohio.

▽

W. J. CUTHBERT
has reopened and renovated the Rex Theatre in Alliance, Ohio.

▽

DICK CRUCIGER
formerly of the Plaza, in Sandusky, is now managing the Ohio in that city.

▽

J. KNOX STRACHAN
who was at the Alhambra, in Canton, Ohio, may be found managing the two Warner houses in Portsmouth, Ohio, and WALLACE ELLIOTT succeeds him.

▽

WILLIAM PRASS
now managing the Garden Theatre, Davenport, Iowa, while ART FARRELL, formerly of the Grand, Ottumwa, is managing the Strand and Garden in Des Moines.

▽

E. M. STRAWHACKER
has acquired the Community Theatre at Oakdale, Iowa.

▽

S. S. DUKE
has opened the Ritz Theatre at Dawson, Tex.

▽

C. C. MURRAY
has been transferred from the Palace, Wichita, to the Grand in Topeka, Kan., and WILLIAM SOUTTAR takes Murray's place.

▽

JOHN CRAWFORD
has taken over the Majestic Theatre at Corning, Ohio.

▽

JOSEPH GUSSETT
has been appointed manager of the Lyceum, Canton, Ohio.

▽

J. B. BENTON
has reopened the Princess Theatre in Benson, S. C.

▽

CHARLES E. WAGNER
formerly of the United Theatres of New Orleans, has just been made Director of Theatres for Co-Operative Theatres, Camden, N. J., and South Jersey.

▽

HARRY HOYLE, JR.
is the new manager of the Carolina, High Point, N. C.

▽

JOHN MOHR
will manage the Sebastiani, Sonoma, Cal., when it opens shortly.

WHAT IS BEING DONE OVERSEAS



Brainos' "Kong" Bally

(Left) G. BRAINOS, General Manager, Salle de Paris, Brussels, Belgium, caused plenty of excitement on the streets of the capital with this startling bally on "King Kong." Note the walking billboards in front of the gorilla. Well done, Monsieur Brainos.

(Right) NORMAN WESTWOOD, General Manager, Universal Pictures, China, sends this shot of a street bally in Peking. This sort of advertising is rarely done in China, special permit being necessary for such exploitation. Westwood says that pictures in China are exploited in six languages.



Street Float in China

▽ ▽ ▽



Effective Front in Japan

(Left) The front of the Kinema Club, KOBE, Japan, on "Son of a Sailor" and "Captured." Both lobby and marquee displays are very flashy, the Nipponese showmen evidently being right upon their toes to adapt the American methods of lobby decoration to Japanese taste.

(Right) PAUL VERDAYNE, Paramount manager, Singapore, arranged this unique stunt on "The Sign of the Cross" at Chengmai, Siam, 400 miles into the interior. The excellence of this bally is to be commended, especially since Siam is not a Christian country.



From the Interior of Siam

▽ ▽ ▽



Havana Foyer on "Henry VIII"

(Left) From the National Theatre, HAVANA, Cuba, comes this lobby shot on "Henry VIII." The creator of this excellent flash unfortunately is anonymous. In addition to the feature, note the effective use of the Mickey Mouse cutouts in advertising these shorts.

(Right) B. W. PALMERTZ, of the Singapore Warner office, forwards this shot of one of the banners used at the Cinema Palace, Batavia, on "Gold Diggers." Other stunts of American origin put across were a loudspeaker truck, song hits played by local orchestras and newspaper contest.



Street Banners in Batavia

▽ ▽ ▽



"Kid From Spain" in Spain

(Left) This carriage bally with the beautiful senoritas played a prominent part in the campaign on "The Kid from Spain" at the Tivoli Theatre, BARCELONA, Spain. It seems especially fitting that the Cantor opus should have been exploited so vigorously in that country.

(Right) JOHN ARMSTRONG, Paramount Theatres' Great Britain ad chief, is responsible for this very unusual stunt on "Alice in Wonderland" for the date at the Plaza, London. John had the Frog Footman and the Ugly Duchess in the original Hollywood costumes shopping in Piccadilly Circus.



Armstrong's Unique "Alice" Stunt

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Oinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marion Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	Mar. 24,'34
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	
Reunion	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1,'34	68	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	62	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-O. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
East of Fifth Avenue	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34	58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	Mar. 10,'34
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	Mar. 31,'34
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34	65	
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	62	
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6,'34	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10,'34	74	

Coming Feature Attractions

Black Moon	Jack Holt
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey
Hell Cat, The	Rob't. Armstrong-Ann Sothern
Hell Bent for Love	Tim McCoy-Lilian Bond
Lady Is Willing, The	Leslie Howard-Binnie Barnes — 76. Feb. 10,'34
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston — 70. Mar. 10,'34
One Night of Love	Grace Moore-Tullio Carminati
Party's Over, The	Stuart Erwin-Ann Sothern
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan — Apr. 15,'34
(See "In the Cutting Room," Mar. 10,'34.)	
Song You Gave Me, The	Bebe Daniels-Victor Varconi — 84. Oct. 21
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14,'34	70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Galland	Feb. 15,'34	59	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
Forgotten Men	War Film	Apr. 1,'34	84	May 27
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 26	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May 15,'34	58.	Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65.	Mar. 17,'34
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64.	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78.	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Havana Widows	Joan Blondell - Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65.	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69.	Jan. 27,'34
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

British Agent	Leslie Howard			
Circus Clown, The	Joe E. Brown			
Dark Tower	Edward G. Robinson - Mary Astor-Ricardo Cortez			
Merry Frinks, The	Aline MacMahon			
Old Ogil's House, The	Richard Barthelmess - Ann Dvorak			
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26,'34	80.	Mar. 24,'34
(Reviewed under the title "Rhythm in the Air")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5,'34	62.	Mar. 24,'34
Woman in Her Thirties, A	Aline MacMahon - Paul Kelly - Ann Dvorak	May 19,'34		
(See "In the Cutting Room," Mar. 17,'34)				
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31,'34	84.	Feb. 17,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Mar. 30,'34	85.	Mar. 10,'34
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95.	Feb. 3,'34
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	80.	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84	
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	80.	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60.	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66.	Feb. 18,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	80.	Mar. 17,'34
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65.	Mar. 31,'34
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85.	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65.	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
Murder in Trinidad	Heather Angel - Victor Jory - Preston Foster	Apr. 6,'34		
(See "In the Cutting Room," Mar. 3,'34)				
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72.	Mar. 10,'34
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
(See "In the Cutting Room," Dec. 30)				
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34	65	
(See "In the Cutting Room," Mar. 3,'34)				
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20,'34	80	
(See "In the Cutting Room," Mar. 10,'34)				
Call It Luck	Pat Paterson-Charles Starrett			
Cats-Paw, The	Harold Lloyd-Una Merkel			
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18,'34		
Charlie Chan's Courage	Walter Connolly	July 6,'34		
Merry Andrew	Will Rogers-Peggy Wood	July 27,'34		
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	June 8,'34		
Only Girl, The	Lilian Harvey-Charles Boyer	Apr. 27,'34	95.	Aug. 12
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25,'34		
Stand Up and Cheer	(All-Star Musical)			
Too Many Women	Warner Baxter-Rosemary Ames	May 4,'34		
(See "In the Cutting Room," Mar. 31,'34.)				
Wild Gold	John Boles-Claire Trevor	May 11,'34		
World Moves On, The	Madeleine Carroll - Franchot Tone			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	78.	Mar. 17,'34
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang	May 1,'34	71	
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1	73.	Oct. 15,'32
(Reviewed under the title "Baroud")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Night of the Party, The	Leslie Banks		62	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15,'34	87	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	Mar. 24,'34
Waltz Time	Evelyn Laye	Oct. 1	81	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept. 15	69	Feb. 17,'34
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15,'34	68	

Coming Feature Attractions

Title	Star	Rel. Date
Born to Hang	All Star Cast	June 15,'34
I Hate Women	Wallace Ford-June Clyde	Apr. 15,'34

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The	Marian Nixon-Neil Hamilton			
No Ransom	Phillips Holmes-Leila Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier		67	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Larry Crabbe-Ruth Hall	Apr. 15,'34		
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	Mar. 10,'34

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow-Lee Tracy	Oct. 13	98	Oct. 7
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Lazy River	Jean Parker-Robert Young	Mar. 16,'34	77	Mar. 10,'34
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct. 20	65	Nov. 4
Men in White	Clark Gable-Myrna Loy	Apr. 6,'34	75	Feb. 17,'34
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85	Mar. 3,'34
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo-John Gilbert	Feb. 9,'34	103	Dec. 30
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30,'34	90	Mar. 31,'34
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Show-off, The	Spencer Tracy-Madge Evans	Mar. 9,'34	80	Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb 2,'34	76	Jan. 27,'34
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Title	Star	Rel. Date
Barretts of Wimpole Street	Norma Shearer-Charles Laughton	
Hollywood Party	(All Star Musical)	Apr. 27,'34
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13,'34
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	
Operator Thirteen	Marion Davies-Gary Cooper	
Sadie McKee	Joan Crawford-Franchot Tone	May 4,'34
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20,'34
Treasure Island	Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger	
Viva Villa! (See "In the Cutting Room," Feb. 10,'34)	Wallace Beery-Fay Wray	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	72	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	Mar. 24,'34
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34	62	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15,'34	62	Mar. 31,'34
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	56	Dec. 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	Feb. 10,'34
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Steel	John Wayne			
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr. 15,'34	67	
Derby Day				
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr. 30,'34	70	Mar. 31,'34
Money Means Nothing	Wallace Ford-Gloria Shea			
Monte Carlo Nights	Mary Brian-John Darrow			
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34	63	Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	69	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23,'34	72	Feb. 17,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Dakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16,'34	62½	
(See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)				
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6,'34	70	Mar. 31,'34

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cleopatra	Claudette Colbert - Henry Wilcoxin-Warren William			
Double Door	Evelyn Venable-Kent Taylor	May 4,'34		
Halfway Decent	Adolphe Menjou-Dorothy Dell	May 25,'34		
It Ain't No Sin	Mae West			
Many Happy Returns	Burns and Allen			
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20,'34	76	Mar. 24,'34
Murder at the Vanities (See "In the Cutting Room," Mar. 31,'34.)	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 11,'34		
Private Scandal	Mary Brian-Phillips Holmes			
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge			
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18,'34		
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr. 13,'34	72	
We're Not Dressing (See "In the Cutting Room," Mar. 31,'34.)	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27,'34		
Witching Hour, The	Judith Allen-Tom Brown			

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1,'34	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1,'34	65	Mar. 24,'34
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15,'34	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 26
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Title	Star	Rel. Date
Desperate Trails	Kazan	
King of the North	Kazan	
Little Damozel	Anna Neagle-James Rennie	
Lone Avenger, The	Kazan	
Peck's Bad Boy	Jackie Cooper	
Teeth of Steel	Kazan	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	74	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	72	Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marion Nixon	Oct. 27	70	Oct. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	80	Dec. 1
Goodbye Love	Charles Ruggles	Nov. 10	67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	69½	Feb. 10,'34
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	107	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19,'34	63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	92	Jan. 20,'34
Meanest Gal in Town, The	Zasu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	62	Mar. 10,'34
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Spitfire	Katharine Hepburn	Mar. 30,'34	88	Feb. 24,'34
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16,'34	77	
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34
Wild Cargo	Frank Buck	Apr. 6,'34	96	Mar. 31,'34
Coming Feature Attractions				
Alien Corn	Ann Harding - John Boles - Ben Lyon			
Cockeyed Cavaliers	Wheeler and Woolsey			
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27,'34	74	Mar. 17,'34
Dover Road	Clive Brook-Diana Wynyard	May 11,'34		
Finishing School (See "In the Cutting Room," Mar. 3,'34.)	Ginger Rogers - Frances Dee - Bruce Cabot	Apr. 27,'34	73	
Green Mansions	Dolores Del Rio-Joel McCrea			
Of Human Bondage	Leslie Howard-Bette Davis	June 1,'34		
Sing and Like It	Zasu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20,'34	72	
Stingaree	Irene Dunne-Richard Dix	May 18,'34		
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	May 4,'34		
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13,'34	76	

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 1,'34		
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept. 24	63	Sept. 16
Coming Feature Attractions				
Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6,'34	65	
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10	62	Mar. 10,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	60	Dec. 2
Film Parade		General Picts.	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Aeolian Picts.	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20,'34
Lost Jungle, The	Clyde Beatty	Mascot	May 1,'34	7 rls.	
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar. 7,'34	60	
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60	Aug. 19
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3,'34	70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	63	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Bowery, The	Wallace Beery-George Raft - Jackie Cooper - Fay Wray	Oct. 13	90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	85	Oct. 21
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	86	Dec. 9
House of Rothschild, The	George Arliss	Apr. 6,'34	86	Mar. 10,'34
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	80	Feb. 3,'34
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	85	Dec. 9
Coming Feature Attractions				
Born to Be Bad	Loretta Young-Cary Grant			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13,'34	91	Feb. 10,'34
Firebrand, The (See "In the Cutting Room," Mar. 31,'34.)	Fredric March - Constance Bennett - Fay Wray			
Last Gentleman, The	George Arliss			
Queen, The	Anna Neagle-Fernand Graavey			
Sorrell and Son	H. B. Warner	Apr. 20,'34	99	Jan. 6,'34

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2,'34	84	May 10,'34
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Bomhay Mail	Edmund Lowe-Dnslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19,'34	80	Mar. 3,'34
Crosby Case, The	Wynne Gibson-Dnslow Stevens-Alan Dinehart	Mar. 5,'34	78	
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Glamour	Constance Cummings - Paul Lukas	Apr. 9,'34	74	
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	65	Mar. 31,'34
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	Mar. 17,'34
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	68	
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78	Dec. 2
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26,'34	68	Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar. 12,'34	64	
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct. 16	63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	Mar. 17,'34
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 6,'34
S. D. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct. 9	72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	60	Sept. 30
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64	
Coming Feature Attractions				
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis			
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	Apr. 30,'34		
Doomed to Die	Ken Maynard-Gloria Shea			
Embarrassing Moments	Chester Morris-Marian Nixon	May 21,'34		
Half a Sinner	Joel McCrea-Sally Blane	May 7,'34		
Honor of the Range	Ken Maynard	Apr. 16,'34	60	
Humbug, The	Nils Asther-Gloria Stuart			
I Give My Love	Wynne Gibson			
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16,'34		
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May 14,'34		
Uncertain Lady (See "In the Cutting Room," Mar. 17,'34.)	Genevieve Tobin-Edward Everett Horton	Apr. 23,'34		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gambling Lady	Barbara Stanwyck	Mar. 31,'34	66	Mar. 10,'34
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34	65	Feb. 24,'34
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
I've Got Your Number	Joan Blondell-Pat D'Brien	Feb. 24,'34	68	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34	67	Mar. 31,'34
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2
Coming Feature Attractions				
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	73	Feb. 10,'34
Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dr. Monica	Kay Francis-Warren William			
Dragon Murder Case, The	William Powell			
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay			
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak			
He Was Her Man	James Cagney-Joan Blondell			
Hey, Sailor!	James Cagney - Pat O'Brien - Margaret Lindsay			
Isle of Fury	Edna Best - William Powell - Colin Clive			
Madame Du Barry	Dolores Del Rio-Victor Jory			
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12,'34	64	
Modern Hero, A (See "In the Cutting Room," Mar. 17,'34.)	Richard Barthelmess	Apr. 21,'34	71	
Personality Kid, The	Pat D'Brien-Glenda Farrell			
Return of the Terror	Lyle Talbot-Mary Astor			
Smarty	Joan Blondell-Warren William	May 26,'34	64	
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28,'34	70	

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Feodor Chaliapin - British-United Artists	George Robey			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street, The	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 16
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Picts.	Jan. 1,'34	148	Mar. 10,'34
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13,'34	96	Mar. 24,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8,'34	90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Dereon - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6,'34	92	Feb. 24,'34
Volga Volga	H. A. Shletton	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroos		2 rls.
Sidney and Murray		
Elmer Steps Out	Feb. 28,'34.	2 rls.
Walter Catlett		
Hold Your Temper	Dec. 15	20
Leon Errol		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Radio-dough	Feb. 5,'34	
Sidney and Murray		
Ten Baby Fingers	Jan. 15,'34	
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34.	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Bowery Daze		1 rl.
Cinder Alley	Mar. 9,'34.	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure	Feb. 5,'34.	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb		1 rl.
Whack's Museum	Sept. 29	1 rl.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics	Feb. 20,'34.	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34.	1 rl.
No. 6—	Jan. 24,'34.	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34.	18
5—Mickey's Rescue	Mar. 23,'34.	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34.	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—Schol for Romance	Jan. 31,'34.	2 rls.
Lou Holtz		
No. 4—Love Oetective	Feb. 28,'34.	2 rls.
Frank Albertson		
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl
Aw, Nurse	Mar. 9,'34.	1 rl
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34.	1 rl.
Scrappy's Television	Jan. 29,'34.	1 rl.
Scrappy's Toy Shop	Apr 13,'34.	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million?	Sept. 13	17
Ken Murray		
Entertainer, The	Dct. 4	20
Will Mahoney		
WDRLD OF SPORT		
It's Sport in Any Language	Dec. 30	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Dct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills	Feb. 4,'34.	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34.	26
Dawn to Dawn	Dec. 25	35
Julie Hayden-D. M. Ness		
Frankie and Johnny	Apr. 15,'34.	8
Charles Laughton		
Lot in Sodom	Dec. 25	26
Frederic Haak		
No Woman's Land	Apr. 15,'34.	34
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY GLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34.	2 rls.
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	20
Hello Prosperity	Mar. 30,'34.	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34.	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	
You and I and the Gatepost	Aug. 25	
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34.	
Kid 'N Africa	Oct. 6	
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34.	1 rl.
City of Wax	Feb. 9,'34.	1 rl.
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	19
Hotel Anchovy	Apr. 6,'34.	2 rls.
Inventors, The	Feb. 2,'34.	20
North of Zero	Jan. 19,'34.	2 rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'24.	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34.	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	2 rls.
No Sleep on the Deep	Mar. 23,'34.	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34.	20
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34.	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	10
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34.	1 rl.
Mediterranean Blues	Feb. 23,'34.	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34.	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby	Nov. 24	1 rl.
Helen Morgan		
Slow Poke	Sept. 22	1 rl.
Steoin Fetchit		
Trav'lling the Road	Feb. 9,'34.	1 rl.
Alexander Gray		
STAR COMEDY SPECIALS		
Exnectant Father, The	Feb. 16,'34	
Gold Ghost, The	Mar. 16,'34.	2 rls.
Mr. Adam	Nov. 17	2 rls.
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34.	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34.	1 rl.
Just a Glown	Aor. 20,'34.	1 rl.
King's Daughter, The	May 4,'34.	1 rl.
Last Straw, The	Feb. 23,'34.	6
Lion's Friend, The	May 18,'34.	1 rl.
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34.	1 rl.
Owl and the Pussycat, The	Mar. 9,'34.	1 rl.
Pandora	June 1,'34.	1 rl.
Pick-necking	Sent. 8	1 rl.
Rin Van Winkle	Feb. 9,'34.	1 rl.
Robinson Crusoe	Nov. 17	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34.	6
Village Blacksmith, The	Nov. 3	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34.	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Static	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Bosom Friends	Mar. 30,'34.	2 rls.
Day Dreams	Dec. 8	
Hula Honeymoon	Mar. 2,'34.	2 rls.
Pagliacci	Apr. 6,'34.	2 rls.
Shorts	Nov. 10	
Song of Vienna	Nov. 3	
What Does 1934 Hold?	Dec. 22	16
Your Life Is in Your Hands	Sept. 22	

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES DF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Dct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
Outdoing the Daredevils	Mar. 2,'34.	1 rl.
With the Navies of the World	Mar. 23,'34.	1 rl.
On Western Trails	Apr. 13,'34.	1 rl.
MAGIC CARPET SERIES		
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day in Tokyo	Nov. 10	9
Byways in Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural Enoland	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands	Feb. 9,'34	
Under Moroccan Skies	Feb. 16,'34.	1 rl.
A Journey in Flanders	Feb. 23,'34.	1 rl.
MDVIE TINTYPE SERIES (10 Minutes Each)		
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Dct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIOE OF THE NEWS (EOWIN C. HILL)		
1. Roosevelt Family in America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELOOY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McGord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pick-ens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Oreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Oick Liebert-Jesse Grawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White-Herbert Rawlinson		
Melodies of Love		
Carlile-Rawlinson-White		
Songs of the Range		
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
Eili Eili		1 rl.
Charles Carille-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conguer		2 rls.
Zasu Pitts-Billy Bevan-Oaphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Caretaker's Daughter	May 26,'34.	20
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34.	19
Next Week-End	Apr. 7,'34.	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34.	19
Four Parts	Mar. 31,'34.	18
I'll Take Vanilla	May 5,'34.	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Dct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day in Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	9
New Zealand		9
Scotland the Bonnie	Seot. 30	9
Tibet, Land of Isolation	Feb. 17,'34.	9
GDOFY MDVIES		
A Whole Show in One Recl	Sept. 9	9
Perils of Arsenic Annie	Oct. 7	10
Heel of a Nation, The		10
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34.	28
MUSICAL CDMEDIES		
Jail Birds of Paradise	Feb. 24,'34.	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody in Brew	Sept. 30	20
Symnhony in Suds	Jan. 6,'34.	2 rls.
MUSICAL REVUES		
Plane Nuts	Dct. 14	20
Roast Beef and Movies	Dec. 2	17
DDDITIES		
Fine Feathers	Nov. 18	9
Happy Warriors	Oct. 21	9
Rooing Wild Bears	Jan. 13,'34.	9
Trick Golf	Mar. 3,'34.	8
Vital Victuals	Feb. 10,'34.	10
OUR GANG		
Redtime Worries	Sept. 9	21
For Pete's Sake	Feb. 3,'34.	2 rls.
Wild Poses	Oct. 28	19
TDDD-KELLY		
Air Fright	Dec. 23	19
Babes In the Goods	Feb. 10,'34.	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Hi, Neighbor	Oec. 16	18
Maid in Hollywood	May 19,'34.	20
Soup and Fish	Mar. 31,'34.	18
WILLIE WHOPPER		
Davy Jones' Locker	Dec. 9	7
(Cinecolor)		
Hell's Fire	Jan. 6,'34.	7
Play Ball	Sept. 16	7
Robin Hood, Jr.	Feb. 3,'34.	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT D' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34.	1 rl.
3. Love's Memorial	Feb 1,'34.	1 rl.
4. Children of the Nile	Mar. 1,'34.	1 rl.
5. The Peacock Throne	Apr. 1,'34.	1 rl.
6. Jungle Bound	May 1,'34.	1 rl.
7. The Last Resort	June 1,'34.	1 rl.
8. Mother Ganges	July 1,'34.	1 rl.
9. The First Paradise	Aug. 1,'34.	1 rl.
10. Oravidian Glamor	Sept. 1,'34.	1 rl.
11. Adventure Isle	Oct. 1,'34.	1 rl.
12. Queen of the Indies	Nov. 1,'34.	1 rl.
13. A Mediterranean Mecca	Oec. 1,'34.	1 rl.

PARAMOUNT

Title	Rel. Oate	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty in Blunderland	Mar. 2,'34.	7
Ha! Ha! Ha!	Mar. 2,'34.	7
I Heard	Sept. 1	7
Don Redmond		
Morning, Noon and Night	Oct. 6	7
Rubinoff		
Parade of Wooden Soldiers	Oec. 1	9
Red Hot Mamma	Feb. 2,'34.	8
She Wronged Him Right	Jan. 5,'34.	7
HEADLINERS		
All Dn Deck	Mar. 30,'34.	1 rl.
Broadway Knights	Feb. 23,'34.	10
Yacht Club Boys		
Bundle of Blues, A	Sept. 1	10
Ouke Ellington		
Little Broadcast, The	Oct. 27	11
Donald Novis - Arthur Aracy - Mills Bros. - Vincent Lopez-Roy Atwell		
New Deal Rhythm		1 rl.
"Buddy" Rogers		
Radio Roundup, A	Nov. 24	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Rumba Rhythm	Sept. 29	6
Vincent Lopez		
Station T.O.T.	Jan. 19,'34.	10
Where's That Tiger?	Dec. 22	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Oec. 8	11
No. 6	Jan. 5,'34.	11
No. 7	Feb. 2,'34.	11
No. 8	Mar. 2,'34.	1 rl.
No. 9	Mar. 30,'34.	1 rl.
No. 10	Apr. 27,'34.	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Oress-ing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Or, Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6 — Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34.	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23,'34.	1 rl.
No. 9—Song Makers of the Nation, Lewis and Sherman —Winter — Meshie, Child of a Chimpanzee	Mar. 23,'34.	1 rl.
No. 10— Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20,'34.	1 rl.
PDPEYE THE SAILDR		
Blow Me Down	Dct. 27	7
Can You Take It	Apr. 27,'34.	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34.	6
Man on the Flying Trapeze, The	Mar. 30,'34.	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34.	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Dct. 13	7
I Like Mountain Music	Nov. 10	10
Eton Boys		
Keeps Rainin' All the Time	Jan. 12,'34.	10
Gertrude Niesen		
Lazybones	Apr. 13,'34.	1 rl.
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9,'34.	8
Sing, Babies, Sing	Dec. 15	9
Baby Rose Marie		
Tune Up and Sing	Mar. 9,'34.	1 rl.
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7
Mills Bros.		

(THE RELEASE CHART--CONT'D)

Title	Rel. Oate	Min.
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Oec. 15	10
No. 6	Jan. 12,'34.	10
No. 7	Feb. 9,'34.	1 rl.
No. 8	Mar. 9,'34.	1 rl.
No. 9	Apr. 6,'34.	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLANO RICE SPORTLIGHTS		
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Oec. 22	10
No. 7—Jumping Giants	Jan. 26,'34.	11
No. 8—Horsepower	Feb. 16,'34.	11
No. 9—Flying Bodies	Mar. 23,'34.	10
No. 10—Animal Antics	Apr. 13,'34.	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16,'34.	21
Cold Turkey Joseph Cawthorn	Oec. 1	19
Oucky Oear Sidney Toler	Sept. 1	19
Gold Nuggets Walter Catlett	Feb. 2,'34.	18
Just an Echo Bing Crosby	Jan. 19,'34.	20
New Oealers, The Pallette-Catlett	Apr. 6,'34.	2 rls.
No More Bridge Leon Errol	Mar. 16,'34.	2 rls.
Old Bugler, The Chic Sale	Jan. 5,'34.	20
On Ice Harry Langdon	Oct. 6	21
One Awful Night Pallette-Catlett	Oct. 20	21
Petting Preferred	Apr. 27,'34.	2 rls.
Please Bing Crosby	Oec. 15	22
Roaming Romeo, A Harry Langdon	Dec. 29	21
Sailors, Beware Catlett-Pallette	Sept. 15	18
Three Little Swigs Leon Errol	Nev. 10	21
Up and Down Franklin Pangborn	Mar. 2,'34.	2 rls.

PRINCIPAL

Title	Rel. Oate	Min.
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Great Raccoon Hunt, The	Sept. 1	20
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Oec. 20	9
Wonders of the Tropics	Oec. 13	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34.	7
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34.	7
Her Majesty, the Queen Bee	Oec. 1	6
Insect Clowns	Mar. 4,'34.	7
Queen of the Underworld	Oec. 6	7

RKO RADIO PICTURES

Title	Rel. Oate	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34.	1 rl.
Rasslin' Match, The	Jan. 5,'34.	11
BLONDE and REO HEAD SERIES		
Bridal Bail	Feb. 9,'34.	21
Walking Back Home	Oec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34.	21
CLARK & McCULLOUGH SERIES		
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34.	2 rls.
In the Oevil Oog House	Feb. 2,'34.	21
Odor in the Court		2 rls.
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Oec. 29	7
Cubby's Picnic	Oct. 6	7
Galloping Fanny	Oec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Good Knight	Feb. 23,'34.	7½
Sinister Stuff	Jan. 26,'34.	1 rl.
GRIBBON-KENNEOY COMEOIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Oec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Oec. 22	21
No. 7—On Approval	Jan. 5,'34.	2 rls.
No. 8—Autobuyography	Mar. 16,'34.	20
MASQUERS COMEOIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEOIES (EDGAR KENNEOY)		
Grin and Bear It	Oec. 29	20½
Love on a Ladder	Mar. 2,'34.	18
What Fur?	Nov. 3	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5,'34.	20
Everybody Likes Music	Mar. 9,'34.	19½
Henry the Ape Bert Lahr	Jan. 26,'34.	2 rls.
Hizzoner Bert Lahr	Nov. 17	21½
Knife of the Party Lillian Miles	Feb. 16,'34.	20
Sea Sore		2 rls.
Strange Case of Hennessy Cliff Edwards	Oec. 8	21½
MUSICOMEOIES SERIES (Ruth Etting)		
California Weather	Oec. 15	20½
Derby Decade		22
Knee Deep in Music	Sept. 22	21½
Torch Tango	Feb. 23,'34.	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Oo in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34.	7
Jolly Good Felons	Feb. 16,'34.	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals		1 rl.
Sultan Pepper	Mar. 16,'34.	7
SPECIALS		
So This is Harris	Jan. 19,'34.	28
VAGABONO AOVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean		
Holy Land	Feb. 16,'34.	10
Madeira, Land of Wine		
Moorish Spain	Jan. 12,'34.	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKIND		
A Oay in Moscow		26
Killing to Live		17
Kino Oisplays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Oance Parade		17
CELEBRITY		
Jack and the Beanstalk		6
FIRST DIVISION		
My Side of the Story Oavid L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IOEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INOUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1 Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34.	7
3. Playful Pluto	Mar. 1,'34.	7
4. Camping Out	Feb. 16,'34.	7
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Oec. 15	8
2. The China Shop	Jan. 15,'34.	8
3. Grasshopper and the Ant, The	Feb. 15,'34.	8
4. Funny Little Bunnies		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Oec. 25	10
No. 4	Jan. 29,'34.	9
No. 5	Mar. 5,'34.	8
No. 6	Mar. 19,'34.	1 rl.
No. 7	Apr. 30,'34.	1 rl.
OSWALD CARTOONS		
Annie Moved Away	Apr. 30,'34.	1 rl.
Candy House, The	Jan. 15,'34.	9
Chicken Reel	Jan. 1,'34.	8½
County Fair	Feb. 5,'34.	7
Five and Oime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34.	1 rl.
Goldilocks and the Three Bears	May 14,'34.	1 rl.
In the Zoo	Nov. 6	7
Kings Up	Mar. 12,'34.	1 rl.
Merry Old Soul	Nov. 27	8
Parking Space	Oec. 18	7
Toy Shoppe, The	Feb. 19,'34.	7
William Tell	May 28,'34.	1 rl.
Wolf, Wolf	Apr. 2,'34.	1 rl.
PDDCH CARTOONS		
King Klunk	Sept. 4	9
She Oone Him Right	Oct. 9	7
RAOIO STAR REELS		
Peeping Tom Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The Nick Kenny—No. 4	Oec. 6	21
STRANGE AS IT SEEMS SERIES		
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34.	11
No. 37—Novelty	Feb. 26,'34.	10
No. 38—Novelty	Apr. 23,'34.	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First Sterling Holloway	Mar. 14,'34.	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34.	2 rls.
Ceiling Whacks Henry Armetta	Mar. 28,'34.	2 rls.
Ed Sullivan's Headliners (Mentone No. 10)	May 2,'34.	2 rls.
Full Coverage Henry Armetta	Feb. 28,'34.	21
Good Time Henry Henry Armetta	May 3,'34.	2 rls.
Heart Burn Sterling Holloway	Apr. 11,'34.	2 rls.
Meeting Mazie Sterling Holloway	Oec. 20	20
Mountain Music Louise Fazenda	Jan. 3,'34.	18
Not the Marrying Kind Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame Henry Armetta	Oct. 25	20
Out of Gas Louise Fazenda	Nov. 8	21
Palsie Walsie Henry Armetta	Jan. 31,'34.	20
Pest, The (Mentone No. 9)	Apr. 18,'34.	2 rls.
Pie for Two James Gleason	Oec. 13	21
Stung Again Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Oec. 27	18
Trifle Backward, A Vince Barnett	Jan. 17,'34.	19½
Vaudeville Oays (Mentone No. 8)	Mar. 21,'34.	2 rls.
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34.	2 rls.
Where's Elmer? Vince Barnett	Feb. 7,'34.	20

VITAPHONE SHORTS

Title	Rel. Oate	Min.
BIG V COMEOIES		
No. 1—Salt Water Daffy Jack Haley	Sept. 16	21
No. 2—Close Relations Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw Gus Shy	Nov. 4	21
No. 5—In the Oough Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie Ben Blue	Dec. 9	18
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Oec. 30	21
No. 8—How O'Ya Like That? George Givot-Charles Judels	Jan. 13,'34.	18
No. 9—Nervous Hands Ben Blue	Feb. 3,'34.	21
No. 10—Pugs and Kisses Charles Judels	Feb. 17,'34.	21
No. 11—Mushrooms Harry Gribbon	Feb. 14,'34.	20
No. 12—Foiled Again Ben Blue	Mar. 24,'34.	20
No. 13—Mush Ben Blue	Apr. 14,'34.	20
No. 14—Corn on the Cop Harry Gribbon	Apr. 28,'34.	20
No. 15—I Scream Gus Shy	May 19,'34.	20
BROAOWAY BREVITIES		
No. 1—Use Your Imagination Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera Oonald Novis-Oawn O'Oay-Eton Boys	Oct. 14	21
No. 6—'Tis Spring Patricia Ellis- Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11	20
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble Mitchell and Durante	Oec. 2	23
No. 10—Around the Clock Norma Terris- Four Eton Boys	Dec. 16	20
No. 11—Plane Crazy Oorothy Lee-Arthur and Morton Havel	Oec. 23	22
No. 12—Kissing Time Jane Froman- Georges Metaxa	Oec. 16	22
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20,'34.	29
No. 14—Not Tonight, Josephine Frank McHugh- Kitty Kelly (Technicolor)	Jan. 27,'34.	21
No. 15—Picture Palace	Feb. 10,'34.	21
No. 16—Come to Oinner	Feb. 24,'34.	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3,'34.	17
No. 18—Silver Living Oorothy Stone	Mar. 17,'34.	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31,'34.	21
No. 20—Story Conference Lillian Roth	Apr. 7,'34.	20
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34.	18
No. 22—Private Lessons Hal LeRoy	May 5,'34.	22
No. 23—Masks and Mirrors Lillian Roth	May 12,'34.	30
LOONEY TUNES		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34.	7
No. 4—Buddy the Gob	Jan. 13,'34.	7
No. 5—Buddy and Towser	Feb. 24,'34.	7
No. 6—Buddy's Garage		7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELOOY MASTERS		
Hot from Petrograd	Sept. 2	10
Oave Apollon and Orchestra		
Barber Shop Blues Claude Hopkins and Band	Sept. 30	9
Rubinoff and Orchestra	Oct. 28	10
Eddie Duchin and Band	Nov. 25	10
Borrah Minnevitch and His Harmonica Rascals	Oec. 23	10
Jack Oenny and Band	Jan. 20,'34.	10
Mills Blue Rhythm Band	Feb. 17,'34.	10
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MERRIE MELOOIES		
I've Got to Sing a Torch Song	Sept. 23	7
Sitting on a Back Yard Fence	Oec. 16	7
Pettin' in the Park	Jan. 27,'34.	7
Honeymoon Hotel (Cinecolor)	Feb. 17,'34.	7
Beauty and the Beast (Cinecolor)		1 rl.
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Walter Oonaldson	Sept. 9	10
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Rock-a-Bye-Bye, with Or. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	8
Notre Oame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Oec. 2	10
Little Miss Mischief	Oec. 6	10
Movie Memories	Oec. 30	9
The Tune Oetective Sigmund Spaeth	Jan. 13,'34.	9
Mississippi Suite	Jan. 27,'34.	9
The Wrong Wrong Trail Block and Sully	Feb. 10,'34.	10
Song Hits, with Roy Turk	Feb. 24,'34.	11
Easy Aces, No. 2	Mar. 10,'34.	10
Pure Feud	Apr. 21,'34.	10
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Heart of Paris	Nov. 11	9
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Cannibal Islands	Jan. 6,'34.	10
Spanish America	Feb. 3,'34.	10
Jerusalem, the Holy City	Mar. 3,'34.	10
Picturesque Siam	Mar. 31,'34.	10
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Mystery Squadron, The Bob Steele	Oec. 23	20 (each)
Wolf Oog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	2 rls. (each)
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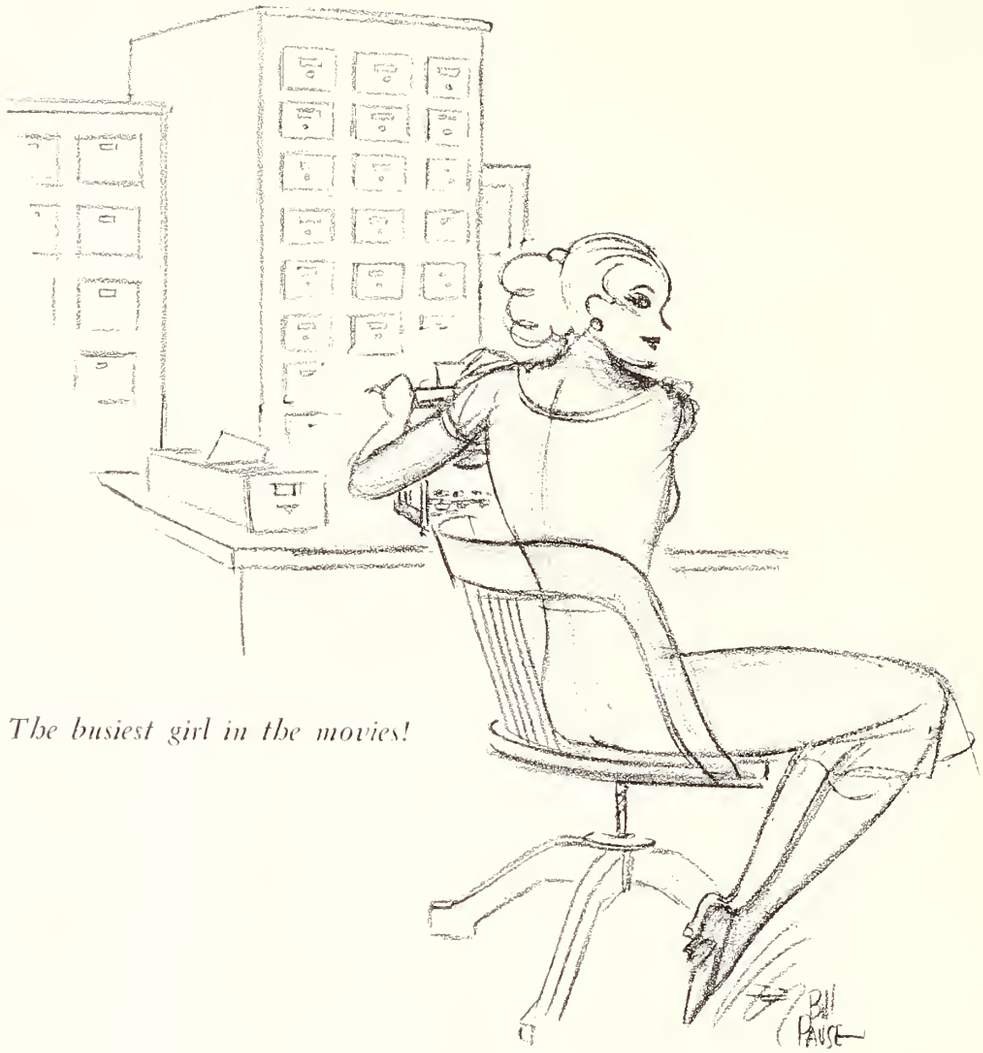
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EQUIPMENT INDEX
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APR -6 1934

Better Theatres

April 7, 1934
Vol. 115, No. 2

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

The New Strand: A Riddle in Reconstruction 8
How a Garage Became a Theatre: *By Robert O. Boller* 10
Modernizing a Store-Front Theatre 12
Renewing the Theatre With Light 14
Summer Comfort Through Ventilation: *By J. T. Knight, Jr.* 15
Maintenance Tabs 17
Planning the Modern Low-Cost Theatre: *By Ben Schlanger* 18
Contract Law for Theatre Operators: *By Leo T. Parker* 20

DEPARTMENTS

Modern Projection 22
The Trend in Reproduction Methods: *By Aaron Nadell* 22
In the Current Sound Equipment Market 25
F. H. Richardson's Comment 29
The Equipment Index 33
Theatre Supply Dealers 55
Planning the Theatre 60
New Theatre Projects 63

MISCELLANEOUS

Editorials 7
Electrograms 20-24
Essentials of a Valid Contract: *By M. Marvin Berger* 21
Well Kept Theatres Help to Sell Motion Picture Entertainment: *By John McManus* 33
Equipment Affairs: Equipment News and Comment 59
Index to Advertisers 64
Better Theatres Catalog Bureau 65

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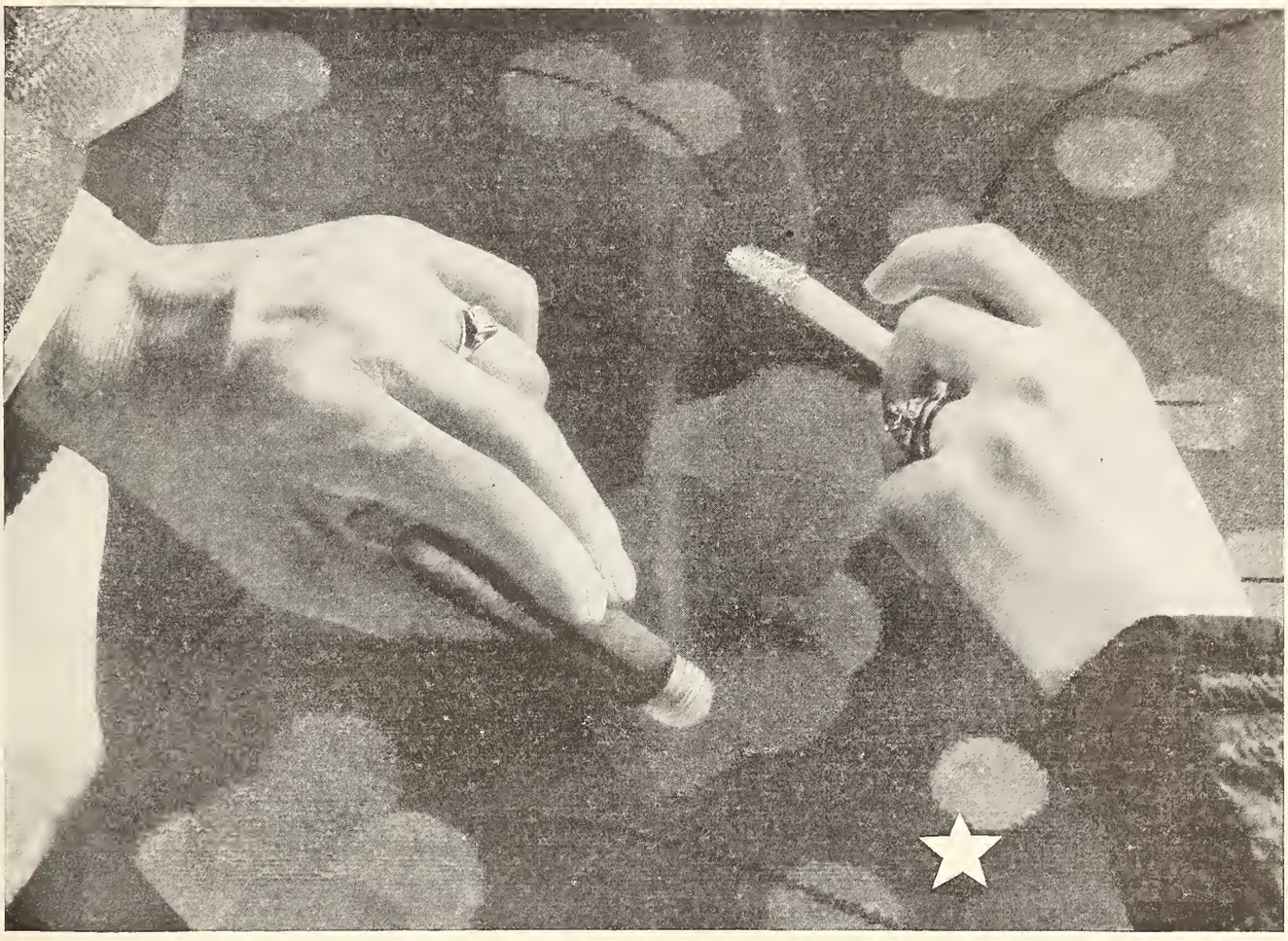
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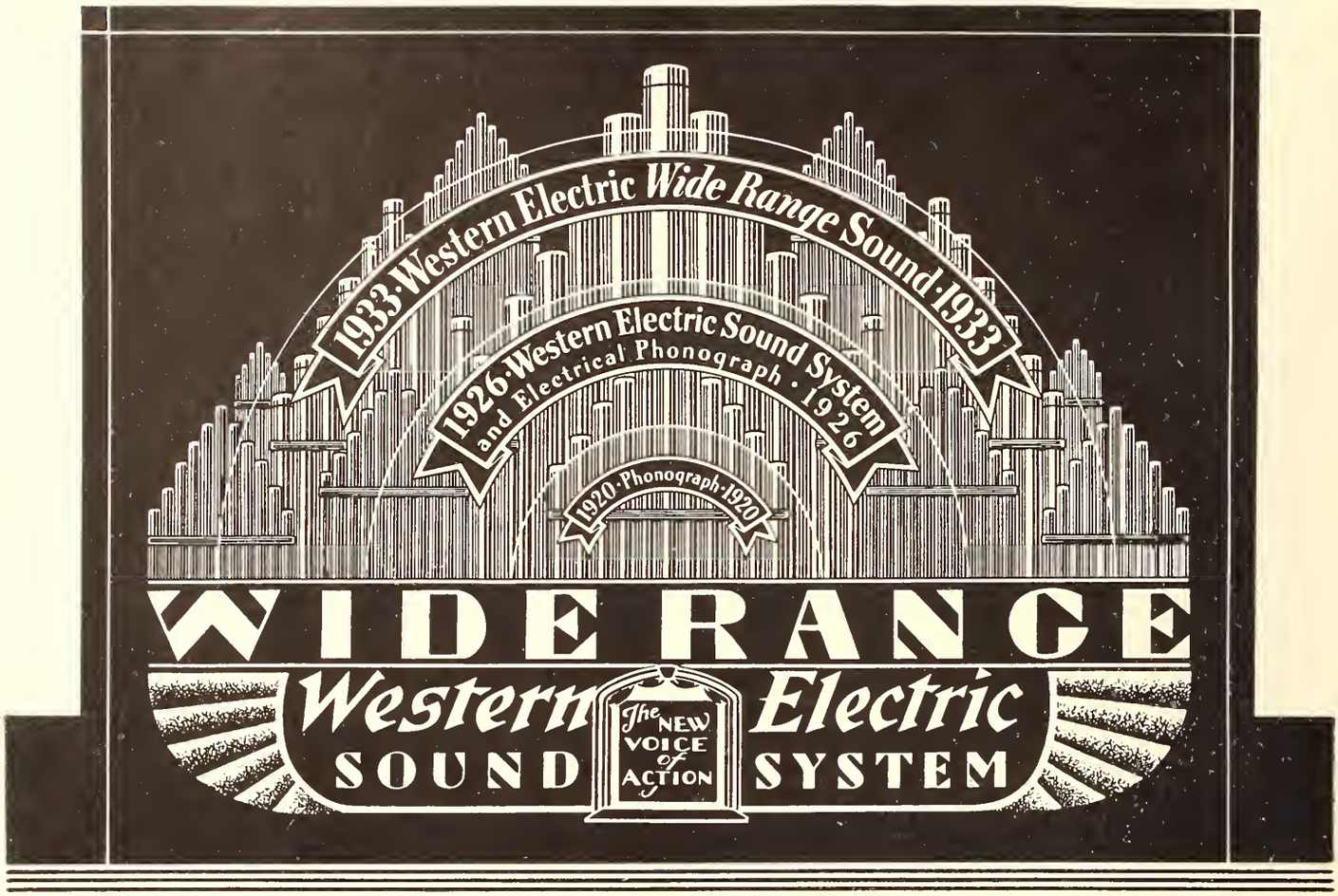
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Better Theatres
April 7, 1934

Observations

¶ "Something is happening," writes Mr. George E. Eichenlaub, eminent architect of Erie, Pa., originator (so he has always told me) of his own special brand of "standard theatre," and a dynamic sort of a fellow with a typewriter. Just when a strange concentration of reports were making us think very much along the same lines, he writes us, "Something is happening!" And goes on to explain:

"For a long, long time this office had no inquiries whatever concerning new theatres. We long ago began to forget about 'em. The whole business was given up in favor of Professional Education —we went back to college. There we stumbled on a United States Civil Service examination, which offered an opportunity to find out what kind of an architect and engineer we might truly be (there was much room for doubt after sitting around a couple of years without a nibble from the theatre field). Followed an offer to build for Uncle Sam, and it was a grand job until they let down about 15,000 of us Civil Service fellers—and here we are back to our old standard theatres again.

"Then all in one sudden week, what do you think? Something pops! Where our well had been perfectly dry, we get a flock of inquiries for new theatres. . . .New York State, 1,800 seats. . . . Pennsylvania, 800 seats. . . . Tennessee, 1,000 seats. . . . Nebraska, 800 seats. . . . we don't know what to make of it!

"It begins to look as if the money under the mattress is about to be exhumed. Maybe the owners are thinking it a good idea to dig it out and place it in something tangible where it can do constructive work and where the bankers can't gobble it up, to cash in on the rise when dollars melt to 57c in fact.

"And here's a new angle! The Securities Act is in the papers and it says something about jail! Anyway, the wild-finance boys are being held in check. No longer are they rushing around to build new theatres by peddling stocks at 30% commish, with the bold investor finding himself out on a limb holding the paper—and somebody else holding the theatre! So it begins to appear to us that the bona-fide investor can safely go into a new theatre without being scared stiff that another house will soon be built across the street. (It has happened, you know.)

"Here's still another angle: Did you ever hear about *obsolescence*? He is the horse that runs first, but finishes last. He is the cheap theatre, done without thought for the future, and the hundred factors that make for sustained, true success—that cheap job the promoter-builder demands and gets. During the Wild Twenties at least nine out of ten theatres built were that kind of a job, and they are now beginning to run down and cost so much to keep up that the only hope is to sell before the job is condemned or closed. Mr. and Mrs. Public have been caught riding over to the next town (a funny preference) in order to attend a nice theatre. When a house looks like a Chic Sales Specialty in a fog, circa 1893, it just ain't the place to go Hollywood 1934! Well, is it?

"The financing angle looks to us like the hard nut to crack. But cracked it will be, for there's a really sound business idea in the fact that those fancy fakes built during the Gaudy Twenties could not hope to compete with a theatre constructed on a business basis, with the latest wrinkles for looks, comfort and economical operation. Maybe some folks are finding that out already, hence all this interest. What do you think?

¶ Well, our thoughts run something like this (reading from building reports at hand):

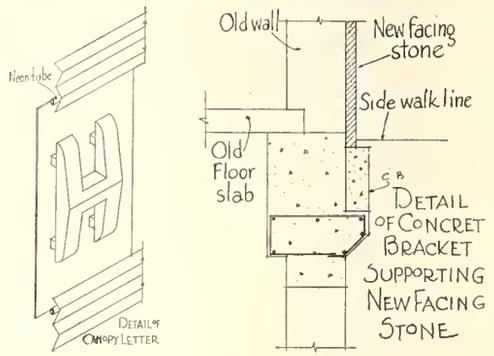
San Francisco—While there are no large theatres in course of construction in this territory, work is underway on a number of small houses. They are, etc. . . . *Birmingham*—R. E. Martin of Columbus, Ga., has leased a large building in Sylacauga, Ala., and will remodel it for a motion picture theatre. N. H. Walters has obtained a permit for a new theatre in East Ensley, Ala. . . . *Oklahoma City*—Griffith Amusement Company is expending considerable money in remodeling and re-equipping theatres over the state. New houses are being built, while others, dark several months, are being revamped and opened again. . . . *Richmond*—New construction and theatre improvements in this territory are regarded as increasing signs of prosperity. . . . *Providence*—Sidney and Charles Makowsky will build a theatre in Bristol, and in Warren, Alonzo Vail has about completed plans for a new house. . . . *Dallas*—Interstate Circuit is expected to invade the suburban field here with the erection of a $250,000 motion picture theatre in Spanish Village. And so on, the reports at hand being here barely indicated. But they yet show that Mr. Eichenlaub's experience is not without explanation. When there is money to be made, there will be plenty of people to seek it.—*G. S.*

THE NEW STRAND: A RIDDLE IN RECONSTRUCTION





Exterior, before (above) and after (left) remodeling.



How a modern motion picture theatre was created from another in an unusual building 48 years old

[*The following account of the building of the New Strand theatre in St. Paul, Minn., has been prepared by the architects, Liebenberg & Kaplan of Minneapolis.*—THE EDITOR.]

THE RECONSTRUCTION of the New Strand theatre in St. Paul, Minn., represented a problem which at first seemed an almost unsurmountable obstacle to both owner and architect. The building was one which had fallen into ill-repute as to its building possibilities purely on account of disuse and non-occupancy. To further complicate reconstruction, a roof fire had razed a substantial portion of the old wood-truss roof framing, leaving the masonry walls in a rather unsupported condition.

In tracing the history of this building, which is over 48 years old, the architects found that the four-story limestone original building, which at first was built as a store and loft building, was first converted into a store and hotel. Later, the upper stories were converted into a ballroom by removing the fourth floor; then again converted into a scenic beer garden. The latter change was made in 1898. In 1920 a party wall adjacent to this building was removed, and the two adjoining buildings were converted into a theatre by means of a unique transverse truss system which supported the old beer garden floor, the second floor being removed to make room for the former theatre construction.

It was of interest to find that this building has been built of limestone originally quarried on the building site, and was used in construction of the walls and footings. The original builders carried some of their old footings to the bottom of the quarry, in some cases as much as 30 feet below the basement floor. It was amusing, to say the least, to find that the original walls were 2 feet, 6 inches thick at the coping line of the roof. Evidently the structure was built for posterity! In spite of this thickness it was found necessary to caisson and underpin the rear and proscenium walls to a depth of over 30 feet below basement floor level in order to guard against wall movement which had begun at the upper levels on account of eccentric loading of the old wooden trusses.

By examining the photographs accompanying this article, you will find that the new building was cut down in height to what would have been about three stories of the original structure. The old wooden roof construction was removed, and a new steel trussed incombustible roof was built at the reduced level. This new roof was



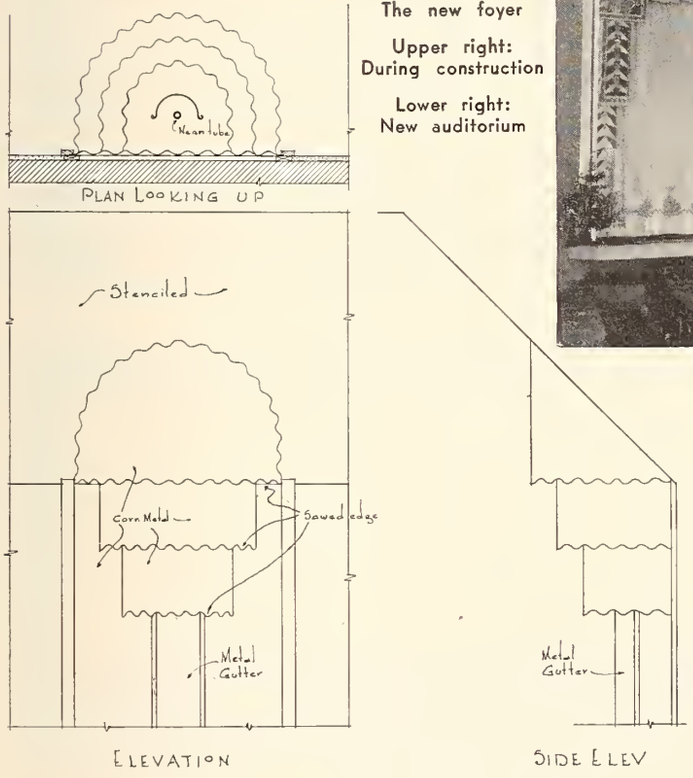




Above:
The new foyer

Upper right:
During construction

Lower right:
New auditorium



DETAIL OF COPR METAL SHEET PILASTER

built under the old roof before the latter was demolished in order to maintain the properties of the limestone masonry walls.

A rather amusing coincidence occurred at the time of the last reconstruction pictured herewith. The famous Gates Mansion in Minneapolis, home of the picturesque "Bet-a-Million Gates," was being demolished. This building, originally designed by Marshall & Fox, architects of Chicago, was a reproduction of a beautiful Venetian palace. Its design was exquisite and it was considered one of the "show places" of the city. The architects and the owners set about to acquire all of the Bedford stone of this structure, which in some cases was over two feet thick in the wall. This material was removed from the site to a stone plant in St. Paul and refabricated new 4-inch and 8-inch Bedford stone veneer.

This veneer was applied to the face of the old theatre limestone walls by a rather interesting method. In order to obviate new footings for this veneer, and which would have had to be carried to considered depth, a reinforced concrete "encircling shelf beam" was built around the old building and cantilevered through the wall to eliminate "upthrust" and eccentric loading. This shelf beam was built below frost line and became an integral part of the old foundation wall. (*See accompanying detail.*) The stone veneer was carried on this beam and bonded into the old wall at every course by means of stone headers and galvanized anchors driven into the old wall at acute angles. The resulting exterior was most pleasing, as every *evidence* of the superannuated structure has disappeared, and a new modern facade has taken its place.

The interior of the structure was completely gutted to make room for the new plans. A new balcony was added, seating approximately 300 persons. The main floor seating arrangement was left practically undisturbed except for aisles, which were rebuilt. This floor seats about 550 persons. A new projection room was built. A new air conditioning plant was installed, which

(*Continued on page* 66)

REMODELING

HOW A GARAGE BECAME A THEATRE

By ROBERT O. BOLLER

Continuing the true story begun in the March 10th issue, of building a theatre in the face of obstacles

[*In the first installment, Mr. Boller, the architect in this unique remodeling project, told the very human story of the competitive factors that prompted it, the community co-operation that permitted it, and the financial and architectural problems that confronted it. Now we learn what was actually done structurally to the original building to attain a modest but modern theatre.*—THE EDITOR.]

TWO SHOPS, 12 feet by 20 feet, were provided in front, one at either side of a central lobby measuring 16 feet by 15 feet. A vestibule, 4 feet, 6 inches deep, fronted the street, with display frames in either side wall and at the front piers, and a neat box office in the center. Recesses for link mats in the center of vestibule floors were bordered with dark tiles. A tile base around the box office joined a wainscot of cement plaster decorated in colored stencils. The box office depended upon wood-fluted columns at each corner for a distinctive note, with an ornamental plaster cornice above fitting in between the columns, all decorated in gold and varying shades of deep cream and tan.

FACADE

The front was finished in stucco, applied over the old brick work wherever possible. The only ornamental work used for the remodeled exterior consisted of terra cotta copings, the rest of the architectural effect being produced by offsets in the stucco work and by the decorating. The central feature was of cement plaster, with a decorative panel painted with weather resisting coach enamel, which lasts indefinitely on exterior work.

The stucco front was of light cream, the terra cotta copings a rich shade of gold, and the central panel on old gold background with an ornamental design in yellow gold, high-lighted with touches of red.

Time and economy were the two essentials in this reconstruction work. The architect was admonished to keep all costs down to a minimum to aid the owner. The whole building was therefore designed on one of the most efficient and economical plans possible for a theatre of this type.

LOBBY

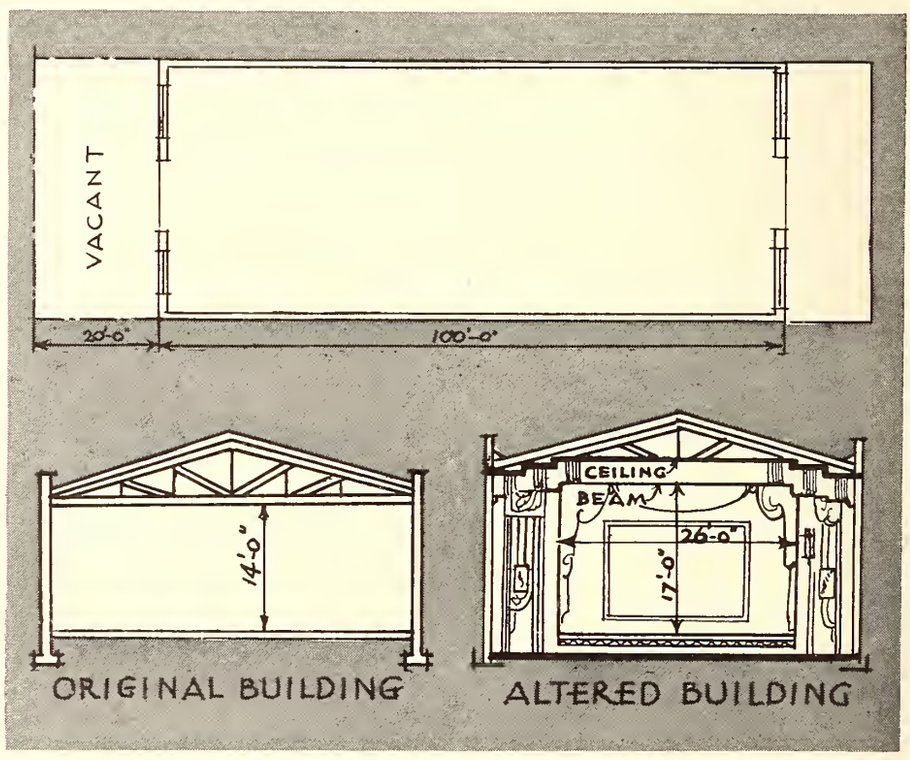
To avoid a squatty effect caused by a low ceiling, the lobby rose the full two stories to the new roof line, while the portions on either side of the lobby in the front-section of the building were designed for a second story to hold the manager's office and advertising and generator rooms.

It was found to be most economical not to go too deeply into the ground in front, and for this reason the lobby floor was sloped 18 inches from the street up to the foyer. The floor was covered with a good grade of battleship linoleum used in a field of henna red, surrounded by stripes of dull gold and nile green, with border and base around the walls of black. A 45-inch wainscoting of smooth Keene's cement was carried to a wood capping above, and was decorated in stenciled designs colored to harmonize with other parts of the lobby.

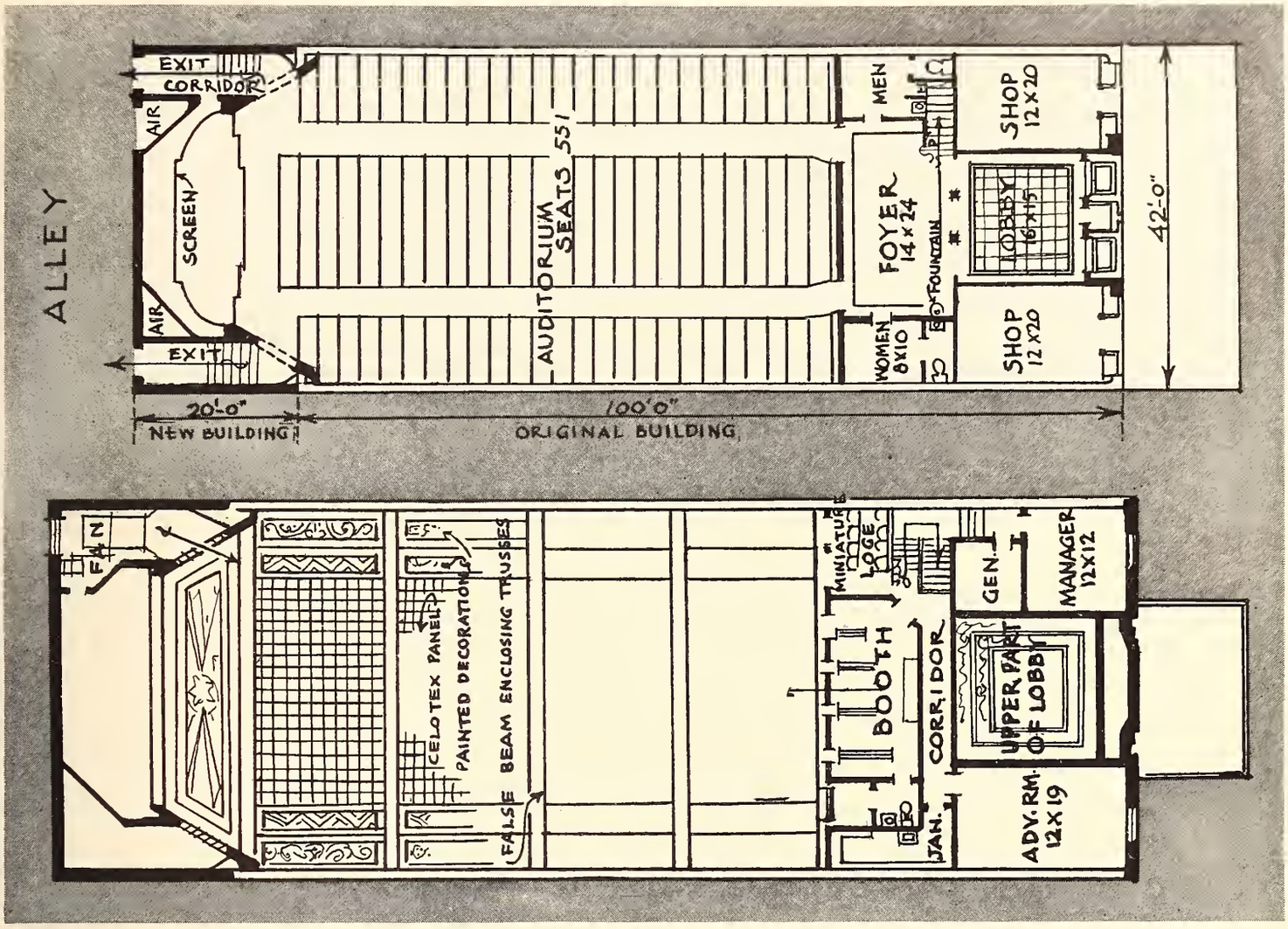
To eliminate the expense of decorating, all lobby walls above the wainscot, to the frieze around the ceiling, were finished in a vertical grain ivory texture stucco, with an overlay of gold bronze waxing, wiped to show the ivory on all high surfaces. The texture work stopped at a line about 3 feet below the lobby ceiling, and the frieze above and the ceiling were carried out in sand-finished plaster to be used as a base for painted decorations.

The frieze was worked out in ornamental stenciled designs in greens, yellows, and varying shades of red, while the ceiling was finished with a field of henna and borders of stenciled colors. Lines of demarcation for ceiling borders were formed by making simple offsets in the plain plaster work, and the ornamental effect obtained depended entirely upon the skill of the decorator.

On either side of the lobby three display frames presented coming attractions. Three pairs of doors separated the lobby



Floor plan of original building (top) and cross sections.



Floor plan of first level (top) and plan of ceiling and second level.

from the foyer. Throughout the building all doors and trim were specified of what is termed "blue yellow pine" or "pine for paint," thus eliminating the expense of more costly woods for staining. Highlighting and antique effects were used on the pine with results highly satisfying and attractive, at small cost.

FOYER

Retiring rooms for men and women open on to either end of the foyer, which is 14 feet by 24 feet in size. Since the ceiling height of the foyer was limited to 9 feet by the projection room and other rooms above, vertical grain texture stucco of warm gray with a blue and silver bronze waxing was employed for the wall finish, to give an illusion of greater height. The ceiling was finished in a lighter shade of gray stucco, with waxing of lighter shades of blue and silver than that used in the wall treatment.

All foyer trim, such as at doors, base and casings, was decorated in two shades of blue enamel to harmonize with the stucco, with simple silver bronze strippings.

The women's room was finished in interior stucco in shades similar to those used in the foyer, except that it was applied with a swirled Italian texture. Tan stucco with old ivory waxing finished walls and ceiling of the men's lounge.

A stock terra cotta drinking fountain, combining beauty and utility, was provided at one corner of the foyer. The opposite corner housed a small stairway to the second floor.

At the head of this stairway, between the projection room and the side wall, there was sufficient space for a miniature loge section, seating eight or ten persons, designed for reservation by small parties. [*See plan of second floor.*] The remainder of the space over the foyer was taken up with projection booth, janitor's supply room, and a corridor connecting this space with manager's office, advertising and generator rooms in the second story over the front shops.

AUDITORIUM

Downstairs, the auditorium, seating 551, was flanked by walls finished to wainscot height in Keene's cement and decorated to harmonize with the rest of the room. Side walls above the wainscoting were finished in a swirled texture stucco of deep cream with ivory waxing. To obtain greater height, the auditorium ceiling was raised an additional 3 feet between the trusses [*see cross section accompanying previous installment.*] and false beams finished in acoustical plaster and decorated in shades of tan were built around the exposed trusses. As the roof height at the side walls was not sufficient for the 3-foot clearance possible in the center section, stepped offset panels were provided at either side wall to overcome the difference. [*See accompanying cross sections.*] These stepped panels were ornamented in stenciled designs in tan, henna and harmonizing tones. Ceiling beams of acoustical material were decorated in a shade of tan to match the stiles of the stepped panels.

The newly raised ceiling sections were covered with 4 by 8 foot celotex sheets, with V-cut joints, 16 inches on centers, both ways. These were finished in a light

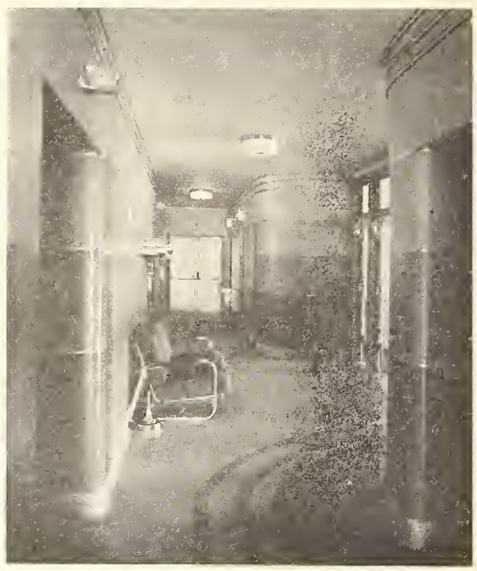
(*Continued on page* 62)



Entrance before remodeling.



Entrance after remodeling.



Foyer of reconstructed theatre.

MODERNIZING A STORE-FRONT THEATRE

[*The following description of the remodeling of the Argo theatre in Argo, Ill., has been prepared by the architect, Mark D. Kalischer of Chicago.*—THE EDITOR.]

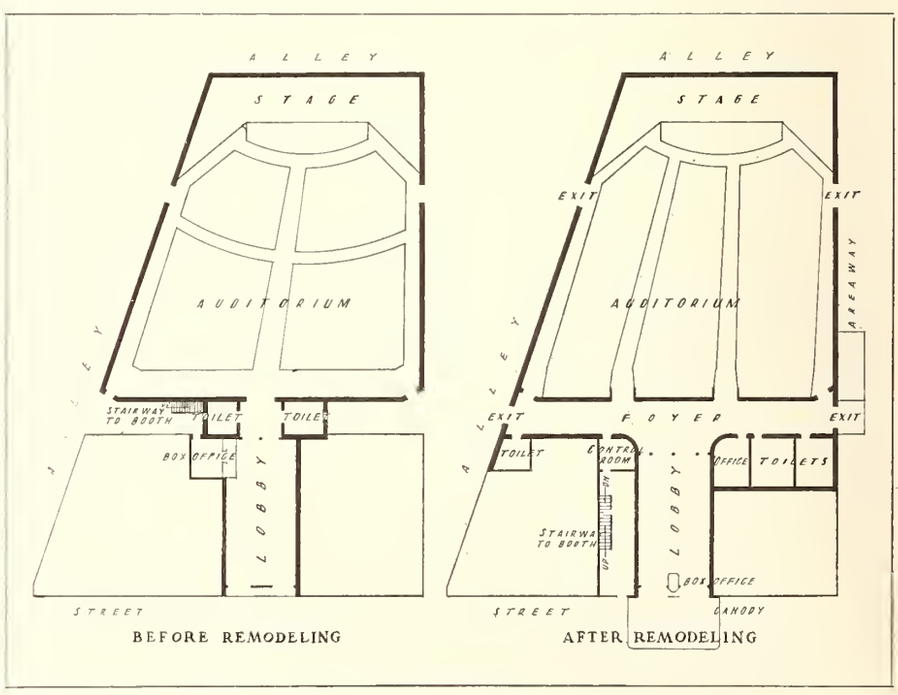
WHEN THE ARGO was remodelled, it had served its small community, Argo, Ill., for fifteen years. It was no longer adequate, however, and the owner, J. B. Lerner, explained that his patrons now demanded a modern theatre. This would have to be given them, but expenditures would have to be kept at a minimum.

The auditorium itself was housed in a building that was just a big shell behind a small business block of three stores, one of which was used for a lobby. The problem thus was one of completely remodeling the house with the smallest possible expenditure, not only decoratively, but structurally. The floors in the lobby and projection room were falling in and had to be replaced with reinforced concrete. Old wooden stairways were a fire hazard. Mechanical equipment was obsolete, and acoustics had to be corrected.

The outside of the old theatre was of store type. It had a wooden canopy over the sidewalk, but there was no provision for advertising coming attractions. Because of the original construction of the stores, the floor level of the lobby entrance was 6 inches above the sidewalk, necessitating a step up from walk to lobby. The manager's office and box office were situated at the far end of the lobby. Two toilets, with antiquated plumbing, opened on the lobby entrance to the auditorium.

The old theatre had no foyer, and the one entrance to the auditorium was a continuation of the lobby. The projection room was above the toilet at the left and was reached by a rickety stairway in the areaway between the auditorium and stores. (Notice on the old floor plan that there is no entrance to the box office or to the booth except the one from the areaway which can only be entered from the alley.) The electric wiring was a haphazard installation, with switches and controls scattered in various places throughout the house. The heating system was antiquated and inadequate, and the ventilation was poor.

The photographs and diagrams give some of the improvements included in the theatre. The old wooden canopy has been



Floor plans, before and after remodeling.



The former lobby.



The lobby as reconstructed.

replaced by a new steel marquee designed and executed in the modern manner, blending into the prevailing decorative scheme of the carrara glass front. The wooden floor of the old lobby has been replaced with reinforced concrete covered with terrazzo opening at sidewalk level and eliminating the old six inch step. The terrazzo covers the entire lobby, foyer and toilet floors. The box office is set at sidewalk level, just inside the lobby.

A part of one of the adjacent stores has been converted into office and rest room facilities, with openings into the foyer. All exits have been enlarged and equipped with fireproof doors and latest panic hardware.

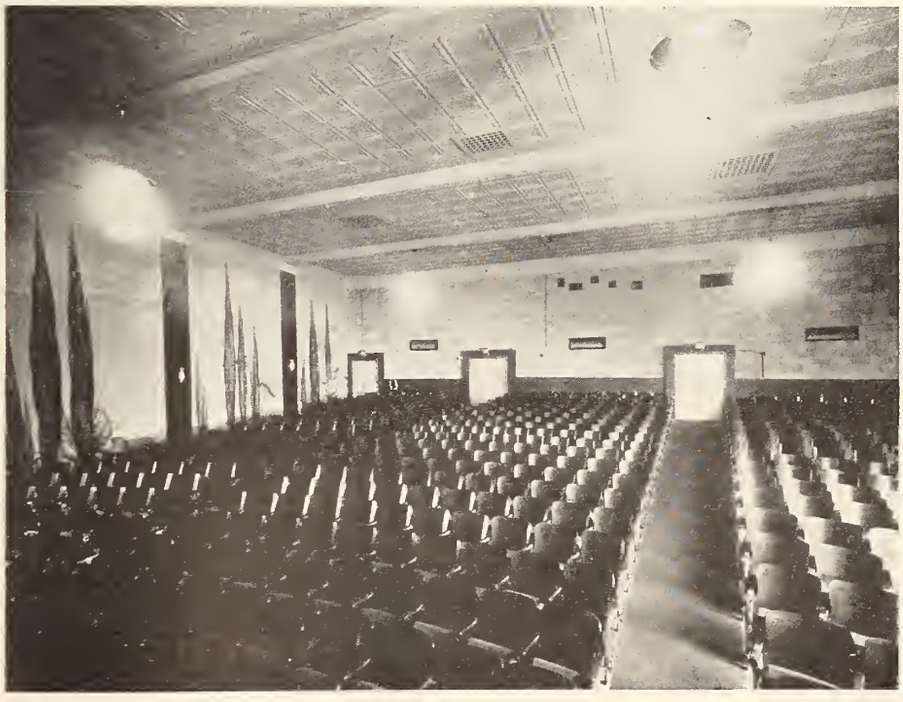
The old heating and ventilating equipment has been replaced with a new air conditioning system combining heating and ventilating. One large oil-burning heating unit replaces the three old coal-fueled furnaces formerly used. This plant, occupying very little space and automatically controlled, is capable of delivering four times the amount of heat developed by the old furnaces. In designing this system the ultimate in air conditioning was considered as a basis for layout. All ducts, blowers and grilles were based on air quantities and static pressures adequate for cooling. The heating and ventilating equipment was laid out to provide space for the ultimate installation of compressors, condensers, cooling tower and evaporators, so that mechanical refrigeration may be installed without any modifications in the present equipment.

The house was completely rewired and all lighting controls were centralized at one point. Modern light fixtures of unique design were installed throughout the theatre.

The entire decorative scheme of the theatre is carried out in the modern manner. The outside front is covered with black carrara glass with a design of ivory glass strips. All trimmings and hardware are chromium finished and are especially designed to harmonize with and match the decorative scheme that has been carried out throughout the theatre. There are four chromium-plated metal display cases on the street, sunk flush with the wall facings and illuminated with neon. The new marquee, having three bands of red neon running around the outside, is cantilevered out over the sidewalk. Directly above the marquee is a large attraction board with chasing neon border. The new vertical sign above has an animated neon design on the top.

The lobby has black carrara glass wainscoting, and the upper walls are decorated in green and silver. Four large neon illuminated display cases, capable of displaying a three-sheet, are sunk flush in the lobby walls and below each case. The heating and ventilating grilles are made part of the decorative scheme. The decorative scheme carried out in the terrazzo floor consists of two bands of film running the entire length of the lobby. Also included in the floor design are four motion

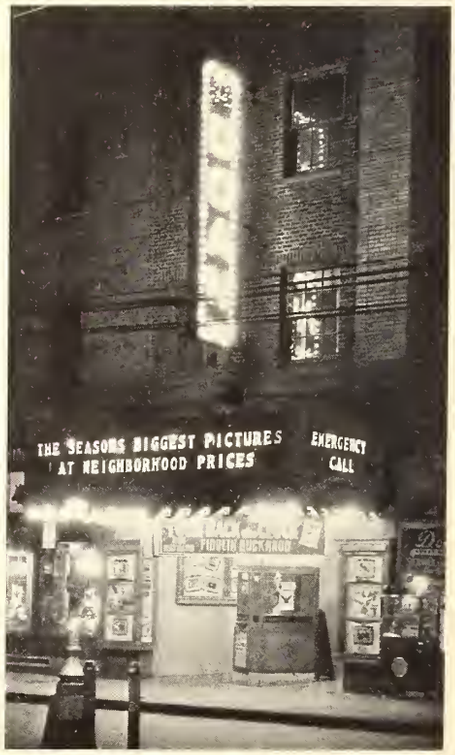
(*Continued on page* 66)



The new auditorium looking toward the rear.



IMPROVING THE THEATRE WITH LIGHT



The modernizing effect of illuminating devices as applied to the facade and entrance of the drab, out-of-date Doan theatre. At right is pictured the original building, which is radically transformed in the sketch above by the simple but ingenious use of modern theatre lighting. The new design takes into consideration the advertising requirements of the theatre, incorporating a luminous background against which are silhouetted removable letters in addition to the program display facilities of marquee. In the same style is the illumination provided the display cases and box office, while the vestibule walls, left plain, glow softly with the partial reflection of this light and that from cornice coves.

REMODELING

SUMMER COMFORT THROUGH VENTILATION

By J. T. KNIGHT, JR.

Turning now to the seasonal application of air conditioning systems without compression or similar mechanical refrigeration

A FEW YEARS AGO a marquee covered with icebergs and polar bears, and a sign telling of manufactured weather, sold many tickets at the box office. This was partly due to the novelty, and partly due to coolness inside the theatre, but also due to the fact that the ventilation of theatres up to ten years ago was abominable.

While air conditioning has gone forward in gigantic strides it has not been alone. Much has been learned about ventilation. The development of a well designed and well installed ventilating system will prove to be the answer in many theatre locations for maintaining summer business.

Ventilation, as the definition has been established in all of these articles, includes all types and kinds of fans, air washers, filters and other equipment, *except mechanical refrigeration.*

The starting point for any discussion on ventilation is, of course, the consideration of air.

WHAT IS THE NATURE OF AIR

AIR IS A mechanical mixture of gases. By volume it is about 79% nitrogen, and 20% oxygen. The oxygen is the ingredient so necessary for life and comfort. The nitrogen is an inert gas which serves as a dilutant of the oxygen, for human beings cannot breath pure oxygen without injury to the body tissues. Of the gases that make up the remaining 1%, ozone and carbon dioxide are the only ones which demand attention.

OZONE

Ozone exists in small quantities in outdoor air. This is especially so in the atmosphere of high altitudes. Ozone is oxygen. The molecule contains three atoms of oxygen and therefore its chemical formula is O_3. Most all human or body odors can be destroyed by oxidization. Consequently the presence of ozone in air tends to destroy such odors. Ozone can be mechanically "manufactured" with electrical equipment, and it can be used in treating air. Many theatres have been approached by salesmen of ozone equipment. Some definite tests have been made of its use in theatre operation. Such tests have been only partially successful, but ozone equipment is not recommended for the general treating of air for theatre ventilation.

CARBON DIOXIDE

Carbon dioxide exists even in outdoor air, that which is referred to as pure air. Pure air usually contains three to four parts by volume in every 10,000. Carbon dioxide is also one of the products of human respiration. It then follows that the carbon dioxide content of the air in any auditorium might be taken as a measure of the importance of ventilation. It has been established by good authority that 2% carbon dioxide present in the air will increase the lung action 50%, while 3% will increase it 100%, adding greatly to physical discomfort. The carbon dioxide content of air in an auditorium can be kept down by an adequate supply of air from the outside, not by recirculation or other means of air agitation.

FOREIGN MATTER

In addition to the various gases composing air there is also present odors, fumes, dust, smoke, bacteria and water vapor. All of these are now appreciated fully by ventilating engineers and are extremely important in establishing healthy ventilation. There are times when ventilation complaints can be traced to the presence of disagreeable odors. The most common odors met with in theatre ventilation are those emanating from the human body, from the mouth, throat, lungs, perspiration and soiled clothing. In theatre ventilation these are in most every instance overcome by increasing the rate of air change in the auditorium. Once again, this can't be accomplished by recirculating large volumes of air, or by air agitation.

AIR FILTERS

Apparatus for the removal of dust and smoke and certain other fumes have been used for some time, but not generally in theatres for ventilation. In the early days filters were made of fine mesh cloth, but they were unsatisfactory, clogging very quickly to the point where it was impossible to draw air through them. Various types of air filters are: air washers, viscous cell, automatic viscous cell, and dry air filters.

The air washer as an air filter is familiar to all theatre managers. Much of the sediment or "mud" which collects in the air washer tank has been removed from the air, even though the air washer is only about 60% efficient at best for removing suspended particles from air. All types of filters offer some positive resistance to the passage of air, therefore in order to maintain air volume, the fresh air intake will have to be enlarged should a filter installation be considered. The various types of viscous cell filters and the dry filters range in efficiency much higher than the air washer, some types being rated as 98% efficient.

Air filters are rated by their capacity in cubic feet per minute; by the resistance, measured in inches of water column, to the passage of air at the specified cubic foot rate; and by the percentage of dust removal.

Air filters are to be recommended only as a refinement in theatre ventilating, unless the theatre is located in a very dirty section of a city, or in a town located in open country where prevailing air currents carry a quantity of dust.

AIR CONTAMINATION

The exact measurement of odors, fumes, dust particles, smoke and bacteria has engaged the time and energies of many research workers over a period of years. Perhaps the most exact and workable developments along these lines have been contributed by Dr. E. V. Hill of Chicago. Doctor Hill developed the synthetic air chart, which has been accepted as standard by the American Society of Heating and Ventilating Engineers. Readings and measurements of the factors: effective temperature difference, dust particles per cubic foot, bacteria colonies, per cent of odors, carbon dioxide parts in 10,000 and distribution are shown on this chart, all of which are scientifically established. The final column on this chart indicates the percentage of perfection.

It would be extremely interesting to see such a chart compiled on the conditions in some of the larger theatres, equipped with some of the higher-priced air conditioning equipment, taken about 10 p.m., after 60% of the air has been recirculated all day long!

This chart is made note of here so that theatre managers and owners will know that there is a scientific method of determining the exact condition existing in an auditorium at any particular time, resulting from the operation of ventilating or air-conditioning equipment.

This entire discussion so far is to emphasize the importance of sufficient air quantity, delivered at a sufficiently high rate in order to bring about rapid air changes within an auditorium.

WATER VAPOR

The atmospheric element in which most variation is found is *water vapor.* Much

space has been devoted to this subject in previous articles under the name of *humidity*. Yet its importance in theatre ventilation is so pronounced that it amply justifies this prominence. In the final analysis water vapor, as contacted in air, is in reality steam at a very low pressure. Its properties, actions and reactions are similar to those of steam. With this conception understood it should be perfectly clear that *water vapor exists independently of air,* and is affected only by the temperature of the air. Because of this very intimate mixture of water vapor and air the temperature of the two must be the same or very nearly the same.

When the wet bulb temperature and the dry bulb temperature are the same, the air is then said to be saturated because it is carrying all the water vapor possible. This being true, and realizing that the temperature of the water vapor and the air are the same, it follows that in any incident where the relative humidity is less than 100% the water vapor in that air may be considered as superheated up to the temperature of the air. Therefore the total heat of the air is the *sum* of the heat of the air, and the heat of the water vapor, in that air.

Remember, the water vapor is always in a superheated state except at the point where the air is saturated. The heat of the water vapor can be divided into three components: the heat of the liquid, the heat of vaporization, and the superheat of the water vapor. This being understood, it will perhaps be easier to understand the cooling effect of an air washer when used (without refrigeration) in connection with summer ventilation.

EFFECT AND USE OF AIR WASHER

WHEN AIR WITH a humidity less than saturation comes in contact with water, as in an air washer, it will vaporize some of that water which adds to the moisture content of the air, until the saturation point is reached. Now it is known that heat is required to vaporize water, consequently if this air actually picks up moisture some of the water must vaporize. If the water vaporizes, heat must be supplied; as no heat is added from the outside, the heat of vaporization must be supplied *from the heat in the air,* and *from the superheat of the water vapor already in that air.* This heat of vaporization is in a sense consumed and is not sensitive (usually called latent heat); that is, you can't feel it; hence the air is cooled to a certain extent by the exact amount of the heat of vaporization. This evaporation of the air washer water will continue, with the resultant lowering of temperature, until the air becomes saturated with water vapor.

It is perhaps in order at this point to distinguish clearly between the *wet bulb* temperature and the *dew point* in light of the foregoing paragraph. *The dew point of air is reached by removing heat* (mechanical or ice refrigeration) *without changing its moisture content,* while *the wet bulb temperature is produced by adding moisture to the air and causing its temperature to be lowered by the heat of vaporization of the water added.*

DRY BULB, WET BULB, RELATIVE HUMIDITY, AND EFFECTIVE TEMPERATURES, FOR NEW YORK CITY SUMMER MONTHS 1933

Record Month	MAY				JUNE				JULY				AUGUST				SEPTEMBER			
	Dry Bulb	Wet Bulb	Rel Hum	Eff Temp	Dry Bulb	Wet Bulb	Rel Hum	Eff Temp	Dry Bulb	Wet Bulb	Rel Hum	Eff Temp	Dry Bulb	Wet Bulb	Rel Hum	Eff Temp	Dry Bulb	Wet Bulb	Rel Hum	Eff Temp
1	70	63	67	66½	66	54	50	62½	93	77	49	83	99	82	47	87	77	66	56	72
2	69	63	73	66	68	53	54	63½	74	62	54	69	91	74	46	81	77	68	62	73½
3	64	63	93	64	66	69	41	77½	65	58	65	66½	81	71	60	76	73	70	90	72
4	65	53	45	61½	83	65	36	74½	75	63	52	70	76	64	51	71	77	76	97	76
5	59	48	46	57	84	72	55	79	71	62	59	68	83	66	39	72½	80	61	51	72
6	68	47	32	57½	86	71	48	78	88	65	28	76½	83	68	45	76	86	68	40	77
7	71	57	41	66½	88	70	40	76½	91	71	37	80	80	70	59	75	85	73	56	78½
8	57	45	61	54½	93	76	47	82½	89	71	41	78½	86	71	46	78	82	71	59	76
9	54	48	62	53½	92	77	50	83	83	72	59	77	82	65	46	77½	86	77	65	80½
10	68	60	65	64½	86	72	50	78	79	65	46	72½	73	64	60	69½	77	61	39	71½
11	59	53	66	58	79	64	43	71½	81	69	53	75	66	64	88	65	69	54	36	64½
12	65	60	72	63½	91	74	45	81	77	65	51	71½	80	74	74	76½	75	58	52	68½
13	71	68	85	69½	71	60	51	66	77	62	42	70	85	78	73	80½	69	58	49	65½
14	70	59	52	66	63	52	44	60½	75	64	54	70½	76	68	66	77	58	52	97	56
15	56	60	90	72½	68	55	42	64	74	69	77	71½	82	65	38	74	53	54	97	54
16	53	50	83	59	63	59	78	69	69	68	96	68½	83	68	45	70½	61	59	88	60
17	67	56	46	64	61	58	82	66	81	70	59	75½	77	72	77	74	88	72	67	79½
18	71	56	39	66	73	58	46	68	88	63	26	76	85	78	90	74	73	62	55	69
19	78	60	32	71	82	63	34	73½	89	69	36	78½	80	73	73	76½	75	60	46	69
20	87	71	44	82½	74	62	51	69	89	75	52	81	80	73	74	76½	81	72	54	76
21	77	65	61	76½	86	70	60	75	84	73	58	78	66	65	95	66	65	60	70	65½
22	77	61	38	70	85	72	57	78	80	72	67	76	70	69	95	69½	71	59	48	64½
23	75	61	43	69½	86	65	31	76	92	77	57	82½	72	71	96	71	68	61	68	65½
24	71	67	81	69	77	64	47	71½	92	78	52	83½	81	73	67	77	78	68	61	73
25	78	71	75	78	82	72	61	76½	71	66	77	69	88	69	58	72½	86	68	40	77
26	88	68	36	78½	74	72	85	73½	74	61	46	69	91	74	44	81	76	71	78	70½
27	90	74	48	81	79	75	83	77	78	68	60	73½	90	76	46	80	90	74	46	81
28	79	70	64	74½	82	74	67	77½	85	69	44	77	79	72	71	75	76	65	55	71½
29	61	60	94	66½	88	77	60	81½	95	76	42	82½	76	60	37	67½	76	58	34	65½
30	69	68	93	68½	84	78	76	80½	97	79	44	85	80	63	37	73	73	60	45	68½
31	73	70	86	72					101	77	33	86	72	54	46	66				

This chart is referred to in the text and represents a form for tabulating local temperatures. As reproduced here the tabulation is greatly reduced. The original chart measured 8 x 11 inches.

Now consider the air washer. The water of the air washer is used over and over again, by means of a pump which picks it up from the tank and pumps it into the spray nozzles. Because of this continuous circulation of the washer water, its temperature will in a comparatively short time approach the wet bulb temperature of the air. When this temperature is reached, the wet bulb temperature of the air won't change, but the dry bulb temperature will be lowered, always approaching the wet bulb temperature.

COOLING FUNCTION

This is the theoretical principle upon which ventilating systems designed to create a cooling effect by use of air washers is based. Frankly, *the amount of cooling effect obtainable by this method is not very appreciable, in some instances it is negligible.* Actually and practically there are times during summer months when the temperature of the air washer water is higher than the west bulb temperature of the air, and it even approaches very close to the dry bulb temperature of the air.

At such times, it is the writer's opinion, some of the heat of vaporization, if not all, is taken from the water of the air washer, thereby gradually cooling the air washer water until its temperature moves down toward the wet bulb temperature of the air. During this process, when the air washer water is cooling to a point approaching the wet bulb temperature of the air, the air itself is not receiving any cooling whatever—actually it becomes hotter and more moist. This set of circumstances is like blowing on a spoonful of hot soup to cool it, and of course only complicates the atmospheric condition in the theatre. *When such conditions (washer water at a higher temperature than the wet bulb of the air) exist, the air washer should not be used, and dependency for the best possible effect must be placed entirely upon rapid air change in the auditorium.*

AIR MOTION IN CREATING COOLNESS

FROM ALL OF the foregoing discussion it is evident that the element of atmospheric comfort (when operating without refrigeration) which theatre managers should put greatest dependence on, is air motion. It is the writer's opinion that *well-established, hard and fast permissible limits and practical values for air motion have not been completely established to date.* This is partially due to the progress made in refrigeration as applied to air conditioning, resulting in the opinion by many engineers that ventilation, to be truly up-to-date and modern, must include mechanical refrigeration. However, with all the data available on air conditioning there still remains much benefit to be derived from the delivery into an auditorium of large quantities of air, thereby bringing about complete air changes every two or three minutes. This statement, of course, has particular reference to meeting summer conditions.

EFFECT OF AIR MOTION

Air motion is of greatest importance—an absolute necessity. In still air the human body surrounds itself with a layer or coating of warm and often very humid air. Even a moderate air movement relieves this condition by blowing away that layer of air, thereby bringing new air in contact with the body. The cooling of the body results from the evaporation of the moisture (perspiration) which forms on the skin. The heat of vaporization supplied by the body results in a cooling effect. Generally the more air that can be brought in contact with the body the more rapid is the rate of evaporation of body moisture, and consequently the greater the cooling action.

Air coming in contact with the body at too great a velocity will undoubtedly cause extreme discomfort. Every possible precaution must be taken to eliminate drafts. Air motion, when applied to ventilation (without refrigeration), should *combine maximum agitation of the air with rapid air change.* Air currents varying in degree and direction absolutely create a very refreshing effect, though the exact measurement of this effect in engineering units has not as yet been practically established.

AIR DISTRIBUTION

It is very important in planning a ventilating system for a theatre, to work out a scheme of distribution which displaces foul air; one that pushes the foul air *ahead* of it rather than diffusing and mixing the new air with the stale air. It follows that to accomplish this the fewer number of delivery points the better, with an arrangement of the points of delivery so that the air generally is projected in a common direction.

This cannot always take place literally, because air currents are erratic. Some diffusion always takes place. But the general principle is good as a guide. The introduc-

tion of air at a level above peoples' heads, at the front of the theatre (stage) so that the path of the air is downward and toward the rear, with removal at or near the floor line, or from the doors of the auditorium by building up a slight pressure within the auditorium, has in general proved most satisfactory.

Movement of air toward one's face is very much more comfortable and satisfactory in every way than air pressure upon the back of the neck. It is permissible to resort to high velocities of air in the zone above 8 feet from the floor. The movement of air about a person at rest in excess of about 4 feet per second, is very likely to bring complaints of drafts.

OBSERVING AIR MOTION

Air motion within an auditorium can be observed very nicely by the theatre manager or owner by producing mechanical smoke, either in the auditorium or in the delivery ducts, and timing its movement. The white vapor resulting from mixing ammonia and hydrochloric acid may be used for this purpose. The auditorium must be empty, of course, before making this experiment.

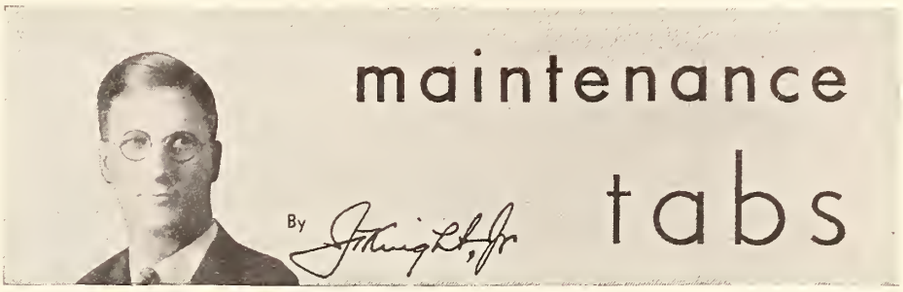
Some very effective ventilating systems have been planned using both delivery and exhaust fans. Air may be projected many feet into an auditorium, depending upon the velocity, shape of opening and directional louvers, etc., while the exhaust fan influences the air only a very short distance about the exhaust outlet. Generally it is necessary to relieve the condition in the top of the balcony, or in the rear of the main floor when the balcony deeply overhangs the main floor, by using exhaust fans. *In very large theatres, regardless of the shape of the auditorium, a well thought-out exhaust system especially planned to relieve air pockets is very necessary.*

MUSHROOMS

In many theatres ventilation is through mushroom ventilators located at intervals underneath the seats. Some years ago it was considered good practice to deliver air through these mushrooms, and exhaust from overhead through grilles in the ceiling. This system is absolutely outmoded now, and any such system should be reversed to obtain the best results. *Deliver air at the ceiling, and exhaust from the mushrooms under the seats.*

REVERSE DIRECTION

There is another system of introducing air into an auditorium which has many capable engineers supporting it. This method delivers the air high up from the rear of the auditorium and blows it at high velocity toward the stage. The air traveling at high velocity above the heads of the audience is supposed to carry to the stage, where it drops downward, turns and moves back toward the rear of the auditorium, striking the audience in the face. Such systems usually require some sort of exhaust system with grilles near the floor line at the back of the auditorium. This method, or variations of it, is generally used where recirculation of air is planned, for the sake of economy either in summer refrigeration or winter heating.



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WASHING WOODWORK (answering W. A.): Hot water and soap should never be used to wash any woodwork, regardless of finish. Hot water softens all paints, varnishes and shellac, and the soap, even if only slightly alkaline (and most sop is) does the rest—removes the finish. Another thing, don't use shellac on seats if you are going to continue to wash them. Shellac usually turns a milky white when water is used on it.

My recommendation would be that if you want to improve the appearance of the seats, call in a good painter and have him give them a coat of, say, four-hour valspar varnish. Then stop washing them, use a furniture cleaner instead. This will probably cost you from 20 to 30 cents a seat and is a lot of money to spend.

My next suggestion is that you stop using an oil polish and turn to a good wax polish and rub the wax in well until there is no surplus wax left on the surface to come off on anybody's clothing. Don't attempt to do all the seats in one night. Schedule it over a period of, say, three weeks. Such a program continually repeated should greatly improve the seats and keep them nice-looking. Above all things, stop using hot water and soap!

•

TAGGING OF VALVES: Each valve in the ventilating, heating and plumbing system in a theatre should be tagged. There are two methods: (1) Wire securely to each valve a linen tag, giving full information on the tag as to exactly what the valve controls. (2) Wire to each valve a small brass tag serially numbered, then list each valve by number, telling its exact location and what it controls. A copy of such lists should be kept at hand in the manager's office, and other copies posted in the boiler and engine rooms, or any other advantageous location in the theatre. The method of using brass tags is best.

•

EMERGENCIES: Have you given your night cleaning force, early morning cleaning force, or watchman specific instructions on just what to do in case of an emergency? A robbery, a fire or severe damage by wind or storm might be less serious if the right thing were done promptly.

•

RUST: Pigment paints other than red lead, chromium oxide and chrome yellow, speed up the rusting process. So specify one of these three for the first coat if you are planning to paint fire escapes, marquees or flashings.

•

CLEANING FLUES: How many times have the flues in the boiler of your theatre been cleaned this winter? I'll bet they haven't been brushed every two weeks at least! An eighth of an inch of soot or ash on the flues will reduce the heat transfer to the water of the boiler about 50%. It is certainly worth your while to check and insist that the flues be regularly brushed every two weeks.

•

IN ALL SPORTS as played in the truly American way the fellow who doesn't put all he's got into it is branded a "quitter." Suppose we should adopt the same policy in our game of theatre operation? So what! Just this, "Good enough" is not sufficient today, and maintenance is still and always will be a big part of your job.

•

ANY QUESTIONS? When you come across something in the maintenance of your theatre that gives you trouble, I'll be glad to find you a solution, or attempt to, if you'll just let me know what it is. Only your initials will be given in the reply.

FUNCTIONS OF VENTILATING FANS

WHEN AIR IS forced through a duct a pressure is necessary to start the movement and to maintain the flow of air. *This pressure must be developed by the fan or fans.* It becomes of great importance because it controls the capacity of the fan selected for that particular job. This pressure required divides into two separate pressures, *static head pressure* and *velocity head pressure. The sum of the two is the total head pressure, and becomes the determining factor in establishing the capacity of the fan necessary.*

DUCT ARRANGEMENT

There is little use in going into the details here of the methods or equipment used in determining these pressures. The thea-

(*Continued on page* 54)

PLANNING MODERN LOW-COST THEATRES

By BEN SCHLANGER

An architect cites some of the technical and economic advantages of the small theatre as it may be built today

THERE ARE MANY locations and neighborhoods where there is a definite need for either a new motion picture theatre or for the remodeling of an existing one. After four years of restricted construction, many theatres are to be found very poorly adapted to the purpose of properly exhibiting motion pictures. In addition, in the past four years or so, there has been, in numerous instances, a marked shift of population, causing many newly developed neighborhoods to be in need of a motion picture theatre. A neighborhood is in need of a theatre if its residents must either walk too far or ride to get to the nearest theatre. This has been definitely proved recently, as evidenced recently by the erection of small neighborhood houses, while no large deluxe house has been built in quite some time. Yet the number of small theatres recently built is small compared with the actual need for such units. The reason is lack of financing.

Financing of a small theatre is commonly difficult because the estimated cost is usually much higher than need be. Although in each instance the cost may be assumed to be the lowest possible, it might be that some of the fundamental factors which control cost may not have been given due consideration. It is highly possible, if the important factors are given adequate study, that many new small projects would mature because of the controlled and reasonable costs which would result.

Some of the important factors controling cost are hereinafter listed, and how they may affect cost is also given consideration. Every exhibitor should acquaint himself with this problem, even if he himself does not have in mind any new project or remodeling. The exhibitor must be alert to this in order to know what he may expect in the form of competition in his immediate or adjoining territory. Very serious competition may arise from a newly built theatre of moderate cost, the overhead of which, due to reduced rent and amortization, is low, and the planning of which offers a more effective means of exhibition. The main cost controlling factors are (1) *Seating capacity,* (2) *Size of structure,* (3) *Materials of construction,* (4) *Extent of decoration and lighting treatment, and* (5) *Street facade.*

Each particular neighborhood may call for a different consideration of each of these factors, but in each case, the ultimate aim when building a theatre should be to produce a unit which has a maximum income per seat with a construction cost at a minimum.

At the present time (perhaps at all times) there is talk about over-seating. Statistics usually quoted to prove this assumption are greatly misleading. A theatre seat which is not producing the required income to justify its existence (and there are quite a large number of these) should no longer be considered in statistical enumeration. *The only seats that should be considered are those in theatres which have been properly planned according to the requirements of good exhibition and the community they serve.*

SEATING CAPACITY

A MINIMUM seating capacity would naturally allow a structure of minimum size, thereby reducing cost. It is not always that the small theatre cost per seat will be the lowest. The lowest cost per seat is more easily obtainable in a large unit than it is in a small unit. But it must be remembered that the initial low cost per seat is a foolish objective when the income per seat becomes less than the income of a seat, the initial cost of which may have been higher.

It therefore may follow that the proper seating capacity would be determined when the desirable and reasonable income per seat is known. Since the per-seat income is greatly reduced when a theatre has more seats than is necessary, it is very important to arrive at the absolute minimum seating capacity advisable which would yet insure a sufficient economic return. Fortunately, the smaller type of motion picture theatre is far better adapted to exhibition, and so it becomes doubly important to reduce capacities.

Exactly how small a motion picture can be and still be a logical income-producing unit is of course determined by a number of factors, some of which (somewhat, in the order of their importance) are (a) *population to be drawn from,* (b) *transient or residential location,* (c) *competition offered by other houses,* (d) *number of program changes per week,* (e) *local building ordinances, and* (f) *admission prices.*

As stated before, the portion of the people from whom patronage may be expected are either those people who are within fairly short walking distance in towns and cities, and the shortest riding distance in rural locations, from a particular theatre. In a big city it would be those people who could be attracted to a theatre located on a popular street as transient patronage.

If a residential territory lacks a motion picture theatre and has a population of approximately as little as from 4,000 to 6,000 people, such a territory could utilize a 600-seat unit. This population may produce about 450 patrons at one time as an average. But 600 seats would be necessary to take care of peak good days and week-end business.

A greater population within a limited territory, such as may occur in large multiple-dwelling neighborhoods, does not necessarily justify the erection of an increased capacity unit. Such a neighborhood could more readily do more business totally in two smaller units than in the one larger unit. The greater choice in program for the patron permits this, thus encouraging more habitual patronage on the whole.

Besides the fact that the smaller unit shows itself to be logical because of its potential patronage, other practical con-

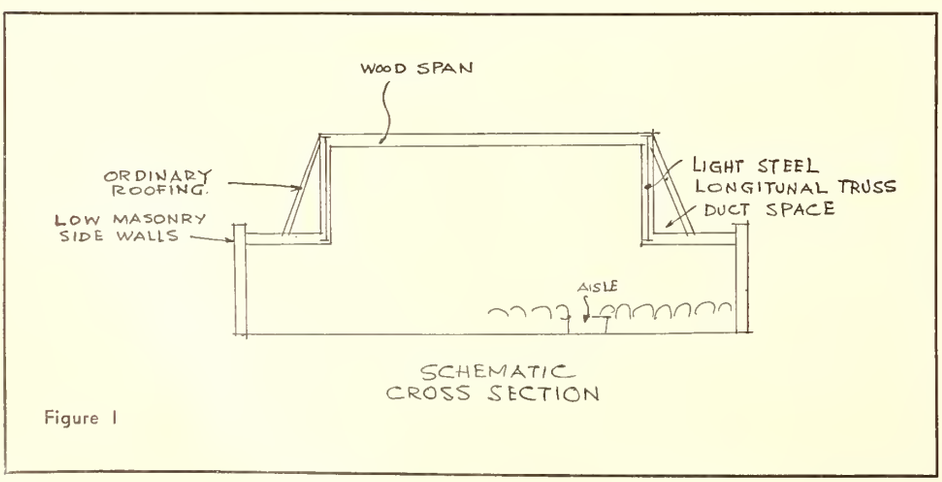


Figure 1

struction aspects make it still more feasible. Most building codes and ordinances have less stringent requirements for the erection of the smaller unit because of the minimized hazards to be found in their design. These less stringent requirements mean simpler planning and construction and a minimum amount of outside ground area devoted to exit passage.

Theatres having a capacity of from 200 to 500 seats are feasible under two different conditions—the first being for rural districts of population below 4,000, and the second for transient locations in big cities. In the case of the transient unit, 300 seats have the efficiency of twice as many and even more, due to the repeated use of each seat during the day's business.

These small units can be erected very economically, especially in small towns where expensive materials and superfluous eye-catching architecture can easily be dispensed with. This should be true for city locations as well, but the element of competition in congested territory always invites the temptation of having one more tricky effect than the other fellow.

SIZE OF STRUCTURE

THE SECOND consideration which affects the cost of the motion picture theatre is the size or the total number of cubic feet of structure. Besides the seating capacity, which determines to a great extent the size of the structure, are such aspects as the proper seating arrangement, the proper size of the motion picture screen, lounge and toilet facilities, circulation spaces consisting in lobby, foyers, standee space, aisles, etc. To these items there can be, and there usually is, given a mistaken amount of cubic feet of structure. The correct minimum sizes for these portions will control the initial construction cost without sacrifice to the effectiveness of the whole.

The size of the screen and the size and shape of the auditorium seating space are inter-dependent. For each seating capacity problem there is a seating plan which will require a minimum of square-foot area. This at the same time will have a maximum of floor area affording an undistorted view of a screen. The screen size will accommodate rear as well as front row seats. Some of the factors which will control the size of the structure are:

1. *Distance from screen to first row:* A minimum distance equalling at least the width of the screen being used.
2. *Distance from last row to screen:* A maximum distance equalling no more than 5½ times the width of the screen.
3. *Circulating aisles arrangement:* A minimum number of aisles across the width of the auditorium being advisable.
4. *Side seat distortion:* See *Figure 1* for Angle of Distortion.
5. *Size of Screen.*

In *Figure* 2 is shown diagrammatically the effect that the width of the screen may have on the seating plan arrangement. Two screen widths are shown—one 12 feet wide, the other 18 feet wide. A seating capacity of approximately 600 is the basis of the study.

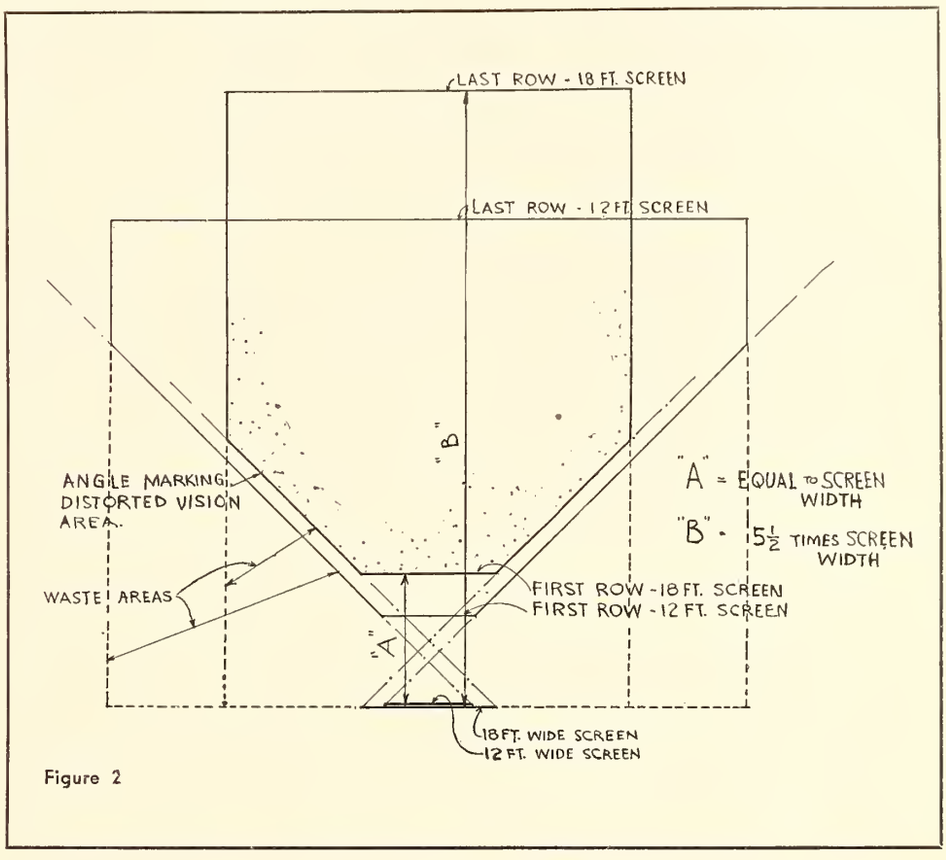


Figure 2

In each case the last and first row of seats are located as governed, as heretofore stated by the screen width. Note that the shape of the seating plan necessary for the 12-feet screen utilizes a rectangle greater in area than is necessary for an 18-feet wide screen. Note also that the 18-feet wide screen in this diagram has much less of the extreme side seats. The smaller screen also causes a greater waste area on either side of it. This diagram shows that it is highly efficient to use the narrower deep-shape plan with the larger screen. The deep shape is commonly used, but with too small a screen to enable comfortable vision from the last rows.

The aisle arrangement of the narrower plan, which would have a bank of seven seats against each side wall, two aisles and a center bank of 14 seats, is a most efficient space saver. Adding more seats to the width would force the use of two additional wall aisles, because most building codes do not permit more than seven seats in a bank with access to one aisle only.

Much space can also be saved in the planning of the smaller cinema if a minimum area is devoted to lobbies, foyers, promenades, standee space, etc. The distance between the first set of entrance storm doors and the next set of doors need never exceed much over 10 feet. The standee space behind the last row of seats, usually made more than 10 feet deep, can be reduced to 5 or 6 feet.

It is better to provide a lounge room for patrons who must wait for a seat. Space for this lounge room could be found by eliminating separate men's and women's lounges adjoining the respective toilet rooms, and instead of having two lounges, arranging for one common lounge placed near the auditorium seating. Only a very small anteroom, approximately 5x8 feet, is necessary in front of each toilet room.

The total height of the auditorium should be no higher than 2 feet above the top of the screen. Any additional height only serves to increase cost without giving any worthwhile advantage. Given the approximate simple architectural form and lines, low ceiling heights can be treated very successfully.

MATERIALS OF CONSTRUCTION

THE VARIOUS building codes and ordinances, and the local materials available, largely control the building materials used for theatre structures. Most building codes permit a partially non-fireproof type of construction for theatres under 600 seats. The safety of the public in a theatre structure is chiefly guarded by the adequate provision for easy and quick egress in an emergency. This provision is far more important than the need for totally fireproof construction. Semi-fireproof, or fire retarding construction, of which there are various types, is suitable for theatre structures having 600 and less seating capacity. The following materials and construction should prove economical, yet highly suitable.

EXTERIOR

EXTERIOR WALLS should be of masonry, but should be kept down to a minimum height (*See Figure* 1). These walls, if they do not face on a street, could be built of concrete blocks or terra cotta blocks, since they would not have to be wall-bearing in this case. Only the street entrance wall would need more than ap-

(*Continued on page* 62)

CONTRACT LAW FOR THEATRE OPERATORS

By LEO T. PARKER

Concluding a discussion of the fundamentals of contract law with citations of recent decisions of the higher courts

MANY THEATRE owners have operated theatres for many years feeling secure against losses which may result from fire, tornado or robbery, when in fact payment of insurance would have been refused had a loss occurred. This same rule is applicable with respect to various other kinds of contracts, particularly leases.

Therefore, it is very important for all theatre owners and operators to carefully read these contracts knowing that an insurance policy, lease or other written agreement, is a legal contract by the *written* terms of which the company agrees to pay a stipulated amount of money or perform definite services under the *certain* conditions specified in the policy or contract.

Notwithstanding this established law a great majority of theatre owners, although believing themselves to be generally cautious, neglect to *carefully* read and understand the terms of their most important contracts. Moreover, many theatre owners do not *carefully* read complicated contracts, such as leases, but trust that the agent or representative has truthfully and correctly explained the terms and obligations assumed thereunder.

The importance of this advice is apparent when it is realized that an insurance company, lessor or other contracting party, is automatically relieved of paying insurance money or fulfilling other obligations if the theatre owner violates any material written provision in the contract or if such obligation is not clearly included in the written contract.

It is important to know that failure to read a contract *never* is an excuse which entitles the theatre owner to collect insurance, or otherwise be the victor in a litigation involving a contract, where the other party introduces convincing testimony to prove that the former violated a part of the contract, or that the written contract does not contain an obligation which the theatre owner believed such contract contained.

For instance, in a leading case (91 U. S. 45), the Supreme Court of the United States stated the established law:

"It will not do for a man to enter into a contract, and, when called upon to respond to its obligations, to say that he did not read it when he signed it, or did not know what it contained. If this were permitted, contracts would not be worth the paper on which they are written."

AUTOMATIC RENEWAL

Another very important rule of the law advisable not to forget, in order to avoid serious and expensive litigation, is that a written contract is automatically extended for its original period if both parties continue in the same relation after expiration of the contract.

For illustration, contrary to the general opinion a theatre owner who retains possession of leased property even *one day* after the lease has expired is liable for payment of the rent *for a period equal to the full term of the expired lease.*

For example, in a recent case (135 N. Y. S. 633), a tenant who had leased property twelve months was notified by the landlord that the rent would be increased for the next year. The tenant stated that he would not renew the lease, but remained in the building one month after the lease expired. He sent the landlord a check for one month's rent and at the end of thirty days he moved off the premises. The landlord sued for damages, and the court held the tenant liable for payment of the *balance eleven months* rent whether or not he retained the building.

NEED TO VACATE

However, where a theatre operator vacates the premises at any time *before midnight* of the day the lease expires, he is not liable for payment of rent during the following term. Yet mere notification given to the landlord by a theatre operator that he intends to vacate the premises, does not relieve the latter from liability for payment of rent for the complete following term, providing he holds over and retains possession of the premises after midnight of the day on which the lease term terminates. (33 Pa. Super. Ct. 283).

Also, numerous courts have held employers bound on a year's employment contract, where an employee, who had been hired for a year, was permitted to continue work after expiration of the year's contract.

CONTRACTS MADE WITH EMPLOYES

WITH RESPECT to sale, lease, rental, insurance and the like contracts an employer always is responsible for the acts which its representative commits within the scope of the employment. Moreover, a general authority to transact business may be conferred purposely or unintentionally on a representative, under which circumstances the firm is liable for contracts made with theatre owners.

However, the liability of an employer for the contracts made by its agent cannot be determined merely by the authority which the representative *says he possesses.* This is true because controversies of this nature are determined by the courts only after a very thorough investigation of how the theatre owner became informed of the agent's authority to represent his employer in the particular transaction.

VERBAL CONTRADICTIONS

Frequently, a representative of a firm makes certain verbal statements which are directly contradictory to the contents of the written agreement and which are supposed to be authorized by the firm. Later when litigation arises the complaining party may introduce testimony pertaining to these verbal statements and expect to be awarded a favorable verdict because of this testimony. However, the courts have repeatedly held that where verbal statements *merely contradict the written statements* of a contract, evidence of these oral statements will *not* be admitted, and the litigation must be decided *strictly* in accordance with the written parts of the contract.

HONESTY OF PARTIES PRESUMED

THE LAW ALWAYS presumes every person to be honest and trustworthy until proven to the contrary. For instance, very often the character of merchandise purchased by a theatre owner is such that the latter is compelled to rely

electrogram

RECTIFIER DEFECTS—If a rectifier bulb lights, but no current is shown on the ammeter when the load switch is closed: (1) Look for bad connections on the load side of the rectifier. (2) Examine the contact arm of the radial current changing switch to be sure that it is making good contact on the buttons. (3) The tip terminal contact of the bulb may be loose or there may be a slow leak in the bulb. If so, replace it.

Write us your electrical problem. An expert reply will be promptly Electrographed.

upon the honesty of the manufacturer to supply the proper goods. Under these circumstances the court will imply a warranty on the part of the seller that he will supply merchandise reasonably fit in consideration of the price paid. Also, the courts always presume that both buyer and seller fully intended, when the contract was made, to fulfill the various obligations, but any proof is admissible which tends to disprove this presumption or unlawfulness of the contract.

IMPLIED OBLIGATION

Very often litigations between theatre owners and sellers hinge on the legality of guarantees. Generally speaking, the difference between an express contract and an implied contract is that in the former the parties agree on their obligations, whereas an implied contract is a result of the peculiar relation of the parties. In other words, the courts may imply an obligation, although neither party has expressly agreed to perform a definite act.

It is important to know that no particular form or arrangement of words is necessary to constitute a valid express guarantee. Any positive assertion regarding the quality of a product is sufficient to make the manufacturer liable, provided the statements are made by a person having proper authority to bind the seller and the statements are relied upon by the buyer.

RECENT DECISION

For illustration, in a quite recently decided leading case the court said:

"It has been rightfully held and has been uniformly adopted law that a statement made at the time of a sale is a warranty, provided it appears on the evidence to have been so intended by both the buyer and the seller and the buyer *relied* upon such statement."

Consequently, in view of this established law, a seller may make any absurd and unreasonable guarantee for which he is responsible, if the theatre owner relies on the guarantee. However, the seller positively is *not* bound by the warranty if the buyer is well versed and *knows* that the statements are not true. Also, a guarantee given *after* the contract of sale is made is not effective, because such a guarantee is not based upon valid consideration.

"SILENT GUARANTEE"

Still another important point of the law is that a seller may be liable on a guarantee simply because he remains silent when in fact he rightfully should speak up and explain certain things regarding the merchandise.

For example, in a very recent leading case (134 A. 62), a higher court held a seller bound by an implied guarantee, where it was proved that the buyer was deceived because the seller failed to impart information of known defects in a machine. This court said:

"A seller of merchandise may not do anything to conceal from the buyer a material fact affecting it, or say or do anything to divert or forestall an intended inquiry by him, or deliberately hide defects, for in so doing he is not merely remaining silent, but is taking active steps to mislead. So the surrounding circumstances may be such that the effect of his silence is actually to produce a false impression in the mind of the vendee (buyer), and the making of an agreement, or doing of some other act, may it itself lead the buyer to believe that a certain fact exists and so amount to an affirmation of it. So the seller may stand in such relationship of trust and confidence

(*Continued on page* 66)

ESSENTIALS OF A VALID CONTRACT

By M. MARVIN BERGER
MEMBER NEW YORK BAR

IN MY ARTICLE of last month I dealt with one of the requirements of some types of contracts—the requirement that certain agreements must be in writing. To meet the acid test of a contract—that is, its enforceability in a court of law—certain other essentials must be complied with. Briefly stated, they are:

1. The parties to a contract must, in the eyes of the law, be capable of contracting. Persons regarded as incapable of entering into a binding agreement are those who have been legally declared insane. In addition, the contracts of lunatics not legally declared insane and of drunkards, whose insanity or intoxication prevents them from understanding the nature of their acts at the time of the making of a contract, may be unenforceable.

In some states married women may not enter into certain forms of contracts, generally contracts with their husbands, and surety agreements. Persons under age may make contracts, but they are privileged to annul them during minority or upon attaining majority, in which event enforcement cannot be had by the other party.

2. The subject matter of the contract must be lawful. A contract to do anything which is contrary to law or against public policy is unenforceable. And so, a gambling contract, an agreement to commit a crime, or an agreement exacting an usurious rate of interest (to mention but a few illegal contracts) cannot be sued upon.

3. There must be a meeting of the minds of the parties upon the terms of the contract—that is to say, they must agree upon the same thing. A contract usually comes into being as the result of one party making an offer to a second party, and the second party accepting the offer and communicating his acceptance to the first party before the offer is withdrawn. The acceptance will not give rise to an agreement if it attempts to vary the terms of the offer.

For example, if A offers to sell B an automobile for $100 and B accepts on condition that A reduce the price to $90, no contract has been made. Instead, we have a new offer by B which must be accepted by A before a contract comes into being.

The minds of the parties do not meet if either of the parties is induced to enter into an agreement through the use by the other party of fraud, duress or undue influence, or, under certain circumstances, if the contract was made as the result of mistake by one or both of the parties.

4. There must be a consideration for the agreement. A mere promise to do something is not a contract unless there is given to the party making the promise a consideration or inducement for making the promise. This inducement may take the form of something done, given or promised to be done or given by the party to whom the promise is made, to the party making the promise. The consideration must be of some value, it must be legal and must not be impossible to perform.

By the statement that the consideration must be of some value, it is not meant that the consideration must equal the promise in value. In many contracts, for example, we find a person agreeing to do something "in consideration of the sum of one dollar." When the party to whom the promise is made will do something which he is not obliged to do, or refrain from doing something which he is not obliged to refrain from doing, a consideration for the promise is set up.

And so, when A promises B five dollars if B agrees not to exhibit double features at his theatre for a period of six months, and B carries out his part of the agreement, he may collect from A. In this instance, B's promise not to show double features for the specified period is the consideration for A's promise to pay B five dollars.

A past consideration will not support a promise. For example, if A finds a lost article and returns it to B, and B promises to pay A a reward, A cannot recover the reward since the consideration for B's promise lies in the past. Again, the consideration for a promise cannot be something which the person giving the consideration is already bound to do.

For instance, if A has agreed to repair B's projection machine for $100 and when the job is half completed demands another $100 to finish the work, the promise of B to pay the additional $100 cannot be enforced. The reason for this is that the consideration for B's promise; i. e., completion of the repairs, is something which A was already obligated to do.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THE TREND IN REPRODUCTION METHODS

By AARON NADELL

A review of today's changes in sound technique, augmented by descriptions of equipment now available for use in the theatre

LIGHTNESS, small size, low cost and low operating expense are the outstanding objectives of recent changes in theatre sound apparatus. Developments relating more directly to the quality of sound drawn from the equipment have followed substantially along the same lines: the benefits of a broader range of frequency response have been made available at a minimum of cost and re-wiring. These improvements have been made possible only by virtue of changes in almost all of the component parts which, in their aggregate, constitute a theatre sound system.

The trend and effect of many recent developments can be visualized by a reader who may not have been so fortunate as to have seen some of the latest models, if that reader cares to call to mind the very similar development of radio receivers. Thus in, say, 1922, a home radio receiver would have approximately the following appearance: A box, containing the tuning element; another box, containing an amplifier; a speaker, a storage battery, B-batteries, C-batteries, a battery charger. In installation, this equipment called for a convenient layout of its component parts, and for suitable connecting wires. In operation it required the manipulating of a number of controls, and careful periodic check of battery currents and voltages.

A 1928 sound system consisted of a number of boxes or panels, with suitable batteries or motor-generators, all of which had to be distributed in convenient locations and wired together. The compactness and simplicity of a modern radio is realized today in such a sound reproduction system as one consisting in a single cabinet, complete, including monitor, mounted on the wall between the two projection ports and operated by a single switch. Today the one cabinet can contain every part of the sound system except the two projector attachments and the stage speakers, and it can supply without further complications the power to light the exciting lamps and to bias the photoelectric cells. Such extreme simplicity would have been impossible in 1928 for the excellent reason that the component parts by means of which it was obtained did not then exist.

The idea of simplification has extended even to those improvements in sound quality which are commonly mentioned under trade names such as "wide range," "full range," etc. These improvements can now be had much more easily than was possible a year ago. Major branches of theatre sound equipment which have benefited by recent improvements are mentioned, and the changes described, in the paragraphs to follow.

DISC PICKUP

Any theatre can now obtain a disc reproducer of especially true fidelity. The fact that certain crystals generate electric current when subjected to pressure or bending, has been utilized in the construction of a pickup of remarkably light weight and faithful response. It costs less than the better grade theatre pickups that used to be available, despite the fact that those earlier ones were not capable of the same high-quality output. However, it needs somewhat more amplification, which in any given given theatre may or may not be available, and being of high impedance, must be coupled to the low-impedance input of the average theatre amplifier through a suitable transformer.

MICROPHONE PICKUP

Crystals similar to those used for the most modern disc reproducer can also be designed to serve as microphones, and such microphones are now made commercially. In contrast to the conditions of a year or two ago, when the conventional double-button carbon "mike" was the only announcing instrument within the reach of the average theatre, manufacturers are now offering a wide variety of microphones suited to every stage show, announcement, lobby or ballyhoo purpose.

Condenser microphones are obtainable at competitive prices. They give excellent quality without the *hiss* of the carbon type, and are sensitive to distant sounds, which makes them exceptionally well suited to concealment in footlights or behind stage drapery. The "ribbon" or "velocity" microphone, which has recently replaced the condenser "mike" in some recording studios, is now also within reach of the average theatre, and lapel microphones of carbon construction have been offered during the year just past. In this matter the theatre is today confronted by an almost embarrassment of riches. No type of microphone is now priced so high as to be beyond the reach of very moderate-sized houses.

FILM PICKUP

Selenium type photocells are still undergoing more or less experimental use in a few theatres, but have not won very wide acceptance. Interesting changes, however, have taken place in other portions of the film reproducing assembly. B-batteries have become increasingly unpopular. Few modern manufacturers use them, preferring to bias the photocell by means of a d. c. line drawn from the same rectifier that supplies plate power to the system's amplifying tubes. Some manufacturers of older types of equipment are now offering to modify existing apparatus to precisely the same purpose. The changes required are extremely simple and inexpensive. The small expense is not only more than paid for by the saving in B-batteries, but is further justified by eliminating low or noisy batteries as one of the ever-present menaces to a good show.

DEVELOPMENTS OF even greater interest have modified earlier practice with respect to exciter lamps. Some manufacturers now light the exciter with a. c., so as to preclude the possibility of any 120-cycle hum that might result by filtering the appropriate frequencies within the amplifier. This procedure effects quite a sizeable economy, since storage batteries, rectifiers or generators capable of supplying several amperes of current to each exciter must be of fairly large size, while the filters

that are used with either rectifier or generator grow disproportionately costly as the amperage of the current to be filtered is increased. However, exciting lamps cannot be lighted with a. c. without filtering and, therefore, losing certain frequencies of sound, and manufacturers who supply equipment using this method of exciter supply commonly offer the alternative—a rectifier-d. c. supply—to theatres that consider the difference in quality worth the additional expense. Here again the variety of equipment at the disposal of the theatre has been widened, enabling the exhibitor to suit has own needs more closely and economically than has before been possible. In addition, it has become possible, using d. c. exciter supply, to cut down the current required by approximately one-third, thus minimizing filter and power costs for d. c. supply.

The photoelectric cell amplifier is not widely favored; some manufacturers prefer the simplicity of the coupling transformer. On the other hand, this amplifier has been improved by adoption of the screen-grid tube, one of which does the work of two tubes of the older type. Possible trouble with these amplifiers may also now be guarded against by somewhat increased use of a simple changeover system that permits the photocell of either projector to operate, in case of emergency, through the cell amplifier on the other.

The sound-on-film drive, or attachment, has been modified recently by widespread substitution of the curved sound-gate for the vertical type preferred in nearly all earlier models. The friction-clutch type of driving mechanism seems now to be in somewhat greater favor than the spring-filtered flywheel. The use of a second sound sprocket, as additional precaution against flutter, has become increasingly popular with the increasing trend toward reproduction of frequencies above 5,000.

The synchronous-type a. c. motor, controlled in speed by the frequency of the power line, appears to be firmly entrenched. Nearly all systems use it. Such speed control devices as are still supplied by makers of sound equipment are infinitely simpler in design and construction than the multi-tube contrivances of earlier days.

TUBES

Recent improvements in tubes could not be described adequately in an article many times the length of this one. Books have been written about them. The process is still proceeding at a pace that dismays many tube manufacturers. But more compact and far less expensive amplifiers have resulted from these new tubes, which sometimes make it possible for one tube to do the work of three or four of earlier design.

In the matter of rectifying tubes, the mercury-vapor variety has won distinct favor as compared with the vacuum rectifier, and special *adapters* to make possible its substitution are now used in nearly all installations that were designed for the more costly varieties of vacuum rectifiers. The vacuum tube as a rectifier still holds its own, however, for low current.

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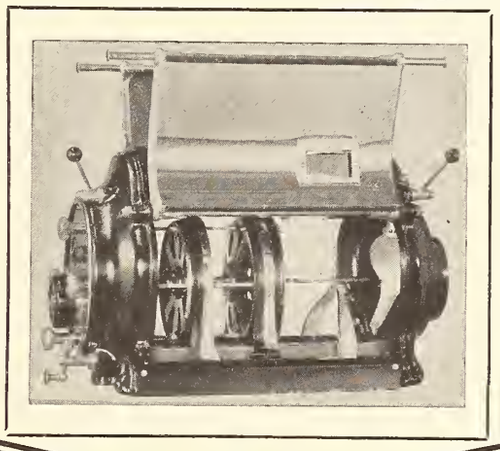
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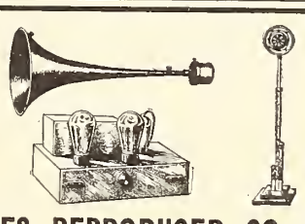
William N. Moore

Patent Attorney

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Amplifying tubes have been improved to the point where the work that formerly was possible only to a large and bulky tube using relatively high filament power, can now be performed by a much smaller article. The newest tubes are extremely compact. Some of the most recent design incorporate what are, in effect, two or three tubes, performing two or three different functions, within one glass envelope.

AMPLIFIERS

The effect of these tube changes upon amplifier design is dramatized by a physical comparison between some of the latest and some of the earliest amplifiers. The 20 watts or so of speech power that once required a double rack reaching from floor to ceiling and weighing (when fully equipped with its apparatus) well over a ton, may now be provided by a little suitcase amplifier small enough and light enough for a school-boy to lift and carry away. And this difference in physical characteristics is no greater than the corresponding difference in price and operating costs. Amplifiers of excellent quality, suitable to a large theatre, can now be bought for not much more than a set of tubes, for some theatre amplifiers, cost back in 1929.

Taking advantage of this difference in price and size, an increasing number of theatres are availing themselves of the advantage of a double amplifying channel as precaution against breakdown, a precaution once barred to some of them by the mere space required, and to all except the largest and wealthiest by its cost.

Amplifiers have been improved in quality of response as well as with respect to compactness and price. Reproduction up to the highest frequencies now recorded on commercial film is well inside the upper limit of most present-day theatre amplifiers (though not always of the speakers). Even the most reputable makes of earlier amplifiers could not invariably reproduce the same broad range.

Range of volume is as important to good sound as range of frequency response. The lower limit of volume is, of course, that which is barely audible; while the full power of a large orchestra is within the compass of few, if any, present-day theatre systems. Increased reserve of volume is today more practicable than ever before, in view of the comparative cheapness and simplicity of the amplifiers now obtainable, and much of the modification directed during the year just past at increasing the range of frequency response, has carried with it, as a matter of course, a substantial increase in the range of volume available to the theatres.

SPEAKERS

No portion of theatre sound equipment has undergone more drastic overhauling than the loudspeaker system. The response of the speaker has long been the limiting factor that prevented reproduction of a wider band of frequencies. During the year just past that limit has been almost wholly removed. Precisely as in the case of microphones, the variety of speakers and flexibility of speaker arrangements now available have been vastly increased, and prices have been materially lessened.

IN THE BROADEST sense there are today two different speaker arrangements for covering an extended frequency band. One is to use a single speaker to cover the full available range of frequencies, from extreme lows to extreme highs (one hears at least the laboratory claim of from 16 to 16,000 cycles!). The other and more common procedure is to retain the existing speakers and add to them so-called *tweeters* and *woofers*—the tweeters covering those frequencies above the range of the older speakers, and the woofers reproducing the extreme lows. Many varieties of this arrangement are used. Sometimes the existing speakers are removed and the tweeters and woofers alone relied upon to reproduce the entire sound spectrum. Sometimes the woofer is omitted and the tweeter alone is added to the speaker system already in use.

By virtue of this recent development in reproduction technique, employing speakers that respond to only a chosen band of frequencies (as opposed to the use of a group of speakers designed to cover as wide a band as possible) it is now possible for any is equipped with a *band-pass* filter, composed of suitable inductances or condensers, or both, often tuned by a resistor.

The most common method of using *tuned* speaker arrangements, consisting of two or more speakers each of which covers a separate frequency band, is to include filter circuits that prevent loss of energy. Obviously it is inefficient to waste amplification in providing a loudspeaker with power of a frequency to which it cannot respond. Therefore the amplifier output circuit is split into parallel *low-frequency* and *high-frequency* circuits, or sometimes into *low, middle* and *high,* if three sets of speakers are used. Each of these circuits is provided with a *band-pass* filter, composed of inductances or condensers, or both, often tuned by a resistor.

The purpose of the filter is to insure that no speaker receives energy of a frequency to which it cannot respond. By inclusion of suitable controls in these circuits, it becomes possible to vary the volume of each frequency band and thus to attain the most pleasing combination of sound for a given acoustic condition. Although something of the same sort was attempted in the very early days of sound, with so-called "bass" and "tenor" speakers, the range of frequencies involved was extremely narrow. The flexibility of the present arrangement in suiting every possible auditorium condition has never before been even remotely approached. Frequency bands covering thousands of cycles can now be adjusted with the utmost nicety to compensate for a wide variety of acoustic defects.

However, where such adjustment is not needed, the use of frequency filters can be avoided (though of course the expense of the filter is small). Tweeters are available which will not draw any energy to which they cannot respond. These are based upon the reverse of the principle used in the crystal microphone and disc reproducer. In the case of those instruments, a crystal, distorted as to shape, generated electric current. The identical crystal, built to serve as a loudspeaker, will change its own shape—vibrate—if current is supplied to it. At the present time such speakers are available for the higher sound bands only. Used as a tweeter with existing speakers or with woofers, a speaker of this kind requires no frequency filter because energy of a frequency to which it cannot respond will not flow through it.

With so wide a choice of speaker arrangements it is understandable that some manufacturers speak of their work in widening the range of frequency response as specifically made for each individual theatre. Problems of distribution and other acoustic conditions determine the speaker set-up that will be most advantageous in the case of any given auditorium.

There is one precaution to be taken by an exhibitor planning speaker changes without technical advice. The efficiency of speakers varies widely. This has nothing to do with the range of frequency response. It is simply a matter of what percentage of the *electrical* energy supplied to it the speaker is able to convert into *sound* energy. A new speaker or speaker arrangement may yield better quality than the old one, but be less efficient, and thus require increased amplification for the same volume of sound. Unless the theatre has large reserves of amplification this possibility should be remembered when speaker changes are made, otherwise the purchase of new speakers may also require the purchase of a new amplifier, even though a different amplifier might not be otherwise indicated.

If changes are intended to increase the range in volume as well as the range in frequency, the efficiency of the speakers chosen is a matter of first importance. When speakers are changed every reasonable effort should be made to obtain new models that are *more,* not *less,* efficient than the old ones. But where this cannot be done, a new amplifier is not likely to increase your expenditure much, compared with the value of the improvement.

POWER SUPPLIES

The trend in power supplies is entirely away from the earlier arrangements under

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A. C. RIPPLE—When power for arc lamps is supplied by a bulb rectifier or synchronous converter, the a. c. ripple will cause a d. c. meter to indicate approximately 15% less than current actually flowing. If there is penciling of the negative carbon, try using carbon trim of the next larger size.

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which power was furnished by separate batteries, motor-generators or rectifiers. Batteries seem definitely in disfavor; they are not included in any of the latest equipment known to this writer, and have been almost completely replaced in installations that once used them, by rectifiers or motor-generators. The separate rectifier, or motor-generator, however, is itself in less use today. In most of the newer apparatus the power supply is integrally built into the same small and compact amplifiers already described. The increasing use of mercury-vapor rectifiers in theatre equipment, and the decline in amperage necessary in the case of d. c.-operated exciters, as well as increased recourse to a. c. exciter power, would seem to indicate that sound systems of the future will tend to consist only of single panel, embodying within itself all the amplification and power changes necessary, in attachments for the projectors, and stage speakers.

THE TREND IN COSTS

The cost of equipment has been mentioned from time to time during this brief review, but perhaps the full picture has not been conveyed. At the beginning of the discussion comparison was made with the complexities of an early radio receiver and the simple and compact radio (much more complex, however, from an engineering point of view) that is in the reader's home today. That comparison can now be extended. In 1923 the reader may have paid nine and a half dollars for a 201-type tube that can be bought anywhere now for 35 cents; and the $45 that his first home loudspeaker may have cost him, will today buy quite a good radio, with speaker built in and complete with tubes. Sound equipment prices since 1928 have followed quite a similar trend.

But sound equipment can never be made quite as compact as a modern radio, since it presumably will always be divided between two projectors, an amplifying panel, and speakers backstage; and sound equipment will never decline in price to quite the same degree that home radios did unless the country builds a million theatres and manufactures the talking picture apparatus in mass production. Engineering improvements in the equipment will doubtless continue, and some further increase in simplicity is still in prospect, but there would seem good reason to believe that existing prices are at the present time very close to bottom.

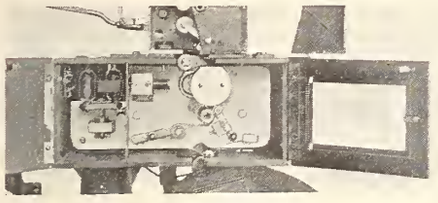
IN THE CURRENT SOUND EQUIPMENT MARKET

SOUNDHEADS

Goodall Electric Mfg. Company

THREE TYPES of soundheads are manufactured by this company—a standard professional head, a model for Powers A and B projectors, and a 35-millimeter portable projector-sound system.

The Goodall standard head is equipped with self aligning ball bearings throughout and V-belt drives. The aperture is of hardened steel and also contains the photocell in an oil-proof house. The film is held



Goodall standard soundhead.

in alignment with split guide rollers and one pressure roller. A double exciter lamp assembly is together with the optical system. The "jerk" of the lower take up does not effect the sound sprocket due to a special cushioned take-up roller. The entire inner assembly is removable by loosening two screws without effecting the sound sprocket drive. The standard model soundheads are furnished for Simplex, Motiograph and Powers projectors.

The Powers soundhead is mounted on the Powers base directly back of the projector head. This soundhead is 4 inches high and 6 inches long. It uses standard photocells and exciter lamps. A large fly wheel filter and supported on ball bearings is connected directly through to the sound sprocket. The excited lamp and lens system is protected by a ventilated removable shield. The photocell is housed in a solid hard steel tube which also serves as a curved aperture for the light beam. An extended framing lever is added. The mechanism is driven by a V-belt direct to the constant speed motor.

The portable equipment, designed for a throw of from 40 to 60 feet, has an intermittent of standard type running in oil, uses standard photocell and excited lamp, employs a friction disc to take up slack in film, ventilates the lamp housing by means of a centrifugal fan, while the projector mechanism is ventilated and insulated. The projector is 18 x 18 x 8 inches and weighs 50 pounds. The amplifier and speaker are housed in one case, the projection and sound apparatus in another. Volume is declared to be sufficient for a 500-seat auditorium.

Martin Band Instrument Company

GEARS AND FILM pressure gate are eliminated in the soundhead offered by this manufacturer. Back surface of film slides over turtle arrangement which houses the photocell. Specifications include ball bearing impedance roller, glass doors, all connections to front of soundhead, drive and absorption through flywheel connected by endless woven belts. Finish is in black crackle. Included is amplification system designed to cover the full available frequency range.

Picture-Fone Corporation

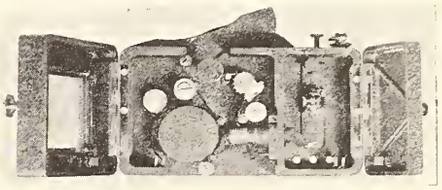
SPECIFICATIONS of the soundhead attachment marketed by this manufacturer are as follows:

Head of heavy cast aluminum, lathe-turned. Bearings of annular ball type with grease retainers. Shafts treated with chrome-nickel steel. Light gate made of tool steel, designed flat to eliminate friction of curves, and undercut to avoid scratching of film. Sound gate, opening wide to facilitate threading of film, uses standard projector pads and springs.

The system includes an amplifier of triple push-pull type, with either fixed bias or self-bias. Tubes are vertical. (No screen grid tubes are used.)

Scott Ballantyne Company

SOUND-ON-FILM reproducers available from this company are manufactured by the Largen Manufacturing Company of Creighton, Neb. There are models designed for Simplex, Powers, Motiograph and Fulco projectors. The head has a special filter device designed to

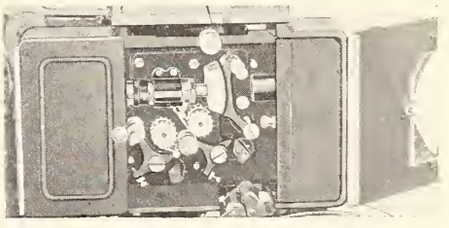


Largen professional soundhead.

overcome effect of imperfect sprocket holes, a condenser and objective lens system used in connection with a mechanical confining aperture, clamp type socket for the exciter lamp with a screw adjustment, drum type film track (track mounted directly on photocell case), adjustable film guide rollers, and tension springs of spring steel.

Lincrophone Company

SOUNDHEADS designed for various projectors are produced by this manufacturer. Principal specifications in-



Lincrophone soundhead on Simplex.

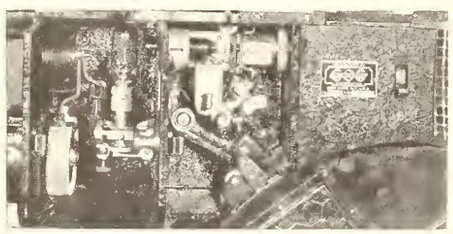
clude two sprockets, adjustable guide and pad rollers, helical gear drive and flywheel design eliminating weight from the soundhead shaft.

SOS Corporation

THREE SOUNDHEAD models are offered by this manufacturer, referred to as Super Cinephone, Senior De-Luxe and Standard DeLuxe. The last named has many of the technical features

of the Super Cinephone, but does not employ ball bearings in its design. The Senior DeLuxe is of simplified construction with a special quick-change exciter lamp arrangement, holdback sprocket and drum-type sliding aperture, which is designed to eliminate dependence on the projector mechanism for suitable tension and adjustment. The curved aperture has flanges on both sides contributing to this effect.

The Super-Cinephone head is adapted to Simplex, Superior and Powers projectors. The motor coupling is by a system of multiple belts on a 23-pound pulley. The shaft is of alloy steel running in phosphor-bronze sleeves on ball bearings. Double bearings are used at the sound sprocket. Film travel



Super-Cinephone on Simplex projector.

is over a slit-block having a flat surface, with tension provided by pads similar to those employed at projection apertures. Optical system is by Bausch & Lomb with a beam adjusted to a frequency range of from 60 to 9,000 cycles.

The exciter lamp socket on this model is mounted on a resilient base, while the photocell is mounted on a four-prong base and plugs into a socket. Cell and socket are shielded. A d.c. exciter lamp ammeter with rheostat is mounted on the back plate of Simplex models. Powers models include risers, motor brackets and drives.

Weber Machine Corporation

TWO TYPES of soundheads are manufactured by this company for professional projectors, Model A and Model D. The essential difference between the Model A and Model D is that the Model A features a rotating drum for film control,



Syncrofilm soundhead for Simplex.

while the Model D uses a fixed turtle-back. In other respects they are practically the same, both being driven direct from motor with round woven belts. The projector mechanism is driven from the soundhead by a silent chain. The optical unit is of the parabolic lens type. Photoelectric cell is of the caesium type, Model A using cartridge mounting, Model D using pronged socket.

The Syncrofilm Model E portable projector consists of two units. The projector is of suitcase type. Mechanism is mounted in a cast aluminum case 8½x21x21 inches. Motor is 110-volt Universal constant speed governor type (a.c. or other voltage motors can be supplied if required). Projection lamps are Mazda pre-focused base, 500, 750, and 1,000-watt, 115-volt. The optical and lens system consists of a vitrified silvered reflector, ground and polished condenser lenses, and a high grade projection lens system mounted in a focusing jacket. Lenses are quarter size.

Soundheads for Holmes, Acme and other makes of silent 35-millimeter portable projectors are designed to meet the requirements of the projector on which they are mounted and feature simplicity.

SOUND SYSTEMS

Cincinnati Time Recorder Company

FOUR MODELS of reproduction systems are marketed by this manufacturer, adapted to capacities from 300 to 2,500. They include speakers as well as amplification and soundheads.

The soundhead has a case-hardened photoelectric cell housing eliminating aperture plates and tension pads. Warped film is automatically flattened at the sound aperture. Exciter lamp mounting has a three-way micrometer adjustment.

Other specifications provide for a 45-pound flywheel with double fabric belt-drive, a hold-back sprocket, exciter lamp



CTR soundhead on Simplex projector.

shield which in case of film breakage prevents contact with lamp. The head may be installed on standard projectors, including Simplex, Kaplan, Powers, Motiograph and Superior.

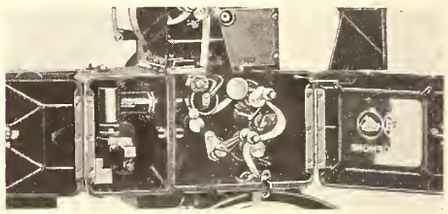
All amplifiers are completely self-contained, a.c.-operated. The built-in power unit eliminates batteries. Each amplifier is constructed of matched parts. Double-channel units are available for all models.

Stage equipment includes the latest developments in speakers using full-range units. Each theatre is surveyed in advance and the particular equipment best suited to its needs is recommended.

RCA Victor

FIVE TYPES of RCA Victor reproducing equipment are available for installation in all types of theatres and screening rooms. Each type has a specific application as follows:

Standard super-size, for theatres having a maximum of 4,000 seats and a cubical volume not exceeding 1,100,000 cubic feet; standard large size, for theatres up to 2,500 seats and volume of 600,000 cubic feet; standard small size, for theatres seating up



RCA Victor standard soundhead.

to 1,400 and having a cubical volume of 200,000 cubic feet; special deluxe size, for theatres up to 800 seats and having a cubical volume of 120,000 cubic feet; and special size, for theatres under 600 seats and less than 85,000 cubic feet in volume. For theatres of cubical volumes larger than 1,100,000 cubic feet additional power amplifiers are added to the super-size equipment.

All of the above equipments, with the exception of the special size, use the latest RCA Victor Photophone Type PS-24 soundhead. This soundhead uses a rotary stabilizer sound take-off instead of the conventional sound gate; ball bearings throughout, and built-in motor drive. The type PS-24 soundhead is supplied for attaching to Simplex and Motiograph projectors.

The special size equipment employs a conventional type of soundhead using a sound gate and is belt-driven to the constant speed sprocket shaft. Two types are supplied, for Powers and Simplex projectors.

Amplifiers and all a.c.-operated power supply units for each type of equipment are mounted on a single amplifier rack. With the exception of the power or output amplifiers, each of the amplifier racks for the larger equipments are identical, including provisions for special inputs from either a 500-ohm or 250-ohm source, field supply for the loudspeakers, individual 10-volt, 5 ampere d.c. exciter lamp supply panels for each soundhead, and terminal boards for connecting the external circuits. The amplifiers for the two smaller equipments are identical, but the special deluxe equipment rack uses 10 volt, 5 ampere d.c. exciter lamp supply units, whereas the smallest uses 27 volt, 1 ampere d.c. units.

Loudspeakers of the directional baffle type, employing a dynamic mechanism, are employed as standard with all types of reproducing equipment.

Platter Sound Products

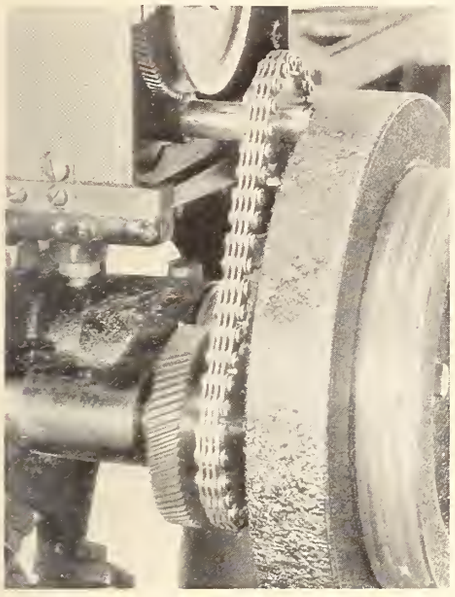
A SOUND SYSTEM complete from head to speakers is offered by this manufacturer. The heads are designed for Simplex, Power or Kaplan projectors, while special adaptors are available for other projectors.

The light gate assembly is of adjustable type, optical system designed to meet requirements of extended frequency recording, and an endless chain drive. The photocell is immediately accessible for removal. Main sound sprocket drive is mounted on ball bearings, and absorption

is through a triple-belt flywheel weighing 19 pounds.

Speakers are of heavy-duty type in combination with tweeters. The horns are of direction design directly adapted to the speaker units.

This manufacturer also produces a portable sound-on-film projector with profes-



Chain drive on Phototone system.

sional intermittent, automatic fire shutter for accommodation to various sizes of lens, forced fan cooling system, portable speaker, soundboard and amplification, standard photocell mounting and detachable magazine. All controls are mounted in the projector case.

Western Electric

COMPLETE sound reproduction apparatus from soundhead to speakers is unified in the theatre sound system of this manufacturer. New features of this system are prominently represented in extension of the frequency range, the technical provisions for which may also be adapted to installations previously made.

AMPLIFIERS

Clough-Brengle Company

TWO SERIES of amplifiers are manufactured by this company for theatre use. Both groups are designed to meet reproduction conditions imposed by extension of the frequency range.

One has an output of 15 watts, the other 27 watts. No. 2A3 output tubes are used in single or double push-pull. Cathode circuits are arranged to eliminate cathode leakage. Units are constructed for either single- or double-channel amplifiers with built-in control panel, including all switches, meter and monitor speaker. A built-in output transformer is designed to permit wide latitude in selection of speakers. Low-loss photocell cable with bayonet connectors is supplied. Speakers by this manufacturer are also available.

Gates Radio & Supply Company

A NEW PRODUCT brought out by this manufacturer is the Model 44A

WORTH EVERY DOLLAR

OF YOUR MONEY AND THEN SOME

GOOD-ALL SOUND FILM SYSTEMS

FOR

high fidelity sound and wide range reproduction

We manufacture all units used with Goodall systems—
Carry our own financing and give a written guarantee assuring complete satisfaction.

MAY WE SEND YOU

COMPLETE INFORMATION ON COMPLETE SYSTEMS OR ABOUT GOODALL AC AMPLIFIERS OR SPEAKERS

GOOD-ALL ELECTRIC MFG. COMPANY

OGALLALA, NEBR.

Genuine DUOVAC TUBES



For Better Sound Reproduction at Lower Cost

264-A (239-A)	$ .85	Ten for $5.00	242-(211)	$11.00	Four for $38.00
864	.85	Ten for 5.00	845	12.00	Four for 42.00
205-D	2.50	Ten for 17.50	203-A	11.00	Four for 38.00
872	8.00	Four for 24.00	866	2.25	Ten for 17.50

These tubes are not only used by leading theatres as standard sound accessories but also specified by leading sound equipment manufacturers as standard equipment. All tubes guaranteed and tested before leaving our laboratory. Let us know your wants and we will be glad to serve you.

SPECIAL PRICES FOR JOBBERS

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MAINTENANCE TABS

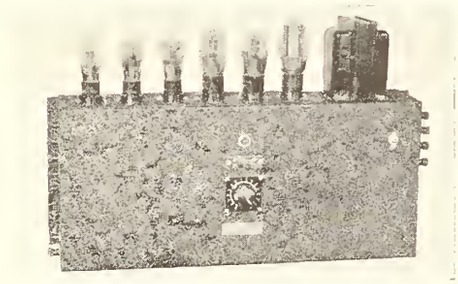
by J. T. Knight, Jr., offers the theatre owner and manager the help of an accredited engineer who has spent years in supervising the operation and maintenance of motion picture theatres.

Your questions are welcome. Send them in. You will be identified by only your personal initials in the reply. Merely write . . .

Better Theatres, 1790 Broadway, New York

sound picture amplifier, recently designed for adaptation to "wide range" sound systems. It is all a.c.-operated, and the power transformer is located in a position to prevent entrance of stray currents from it to the photocell circuit. Tubes are in the open. The unit is provided with a main volume control and changeover switch. Above the volume control is a pilot light. Adjustments for the exciter lamps and photocell voltage are on the control side.

This amplifier is deigned to operate with any soundhead. It has output impedances of 8, 16 and 500 ohms. All a.c. wires, cell and exciter wires are shielded and



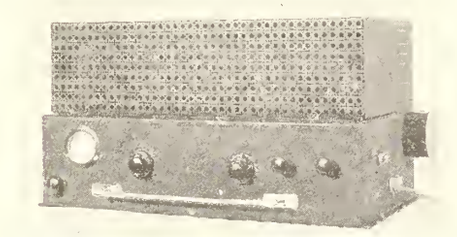
Gates 44A amplifier.

grounded. No d.c. current passes directly through the primary winding of audio transformers. Tubes used are three 56s, two 2A5s, and one 5Z3, developing from 8 to 10 watts output.

Lincrophone Company

THE AMPLIFIER for theatre use produced by this manufacturer is of five-stage, push-pull type with 250 tubes in the output. The design incorporates relatively low resistance input, a T-type pad for volume control, photocell balancers, exciter lamp meter and rheostat, and dual switches that break both exciter and photocell lines.

The unit is housed in a black crystalline-finish cabinet and uses nine tubes. Output



Lincrophone 250-tube amplifier.

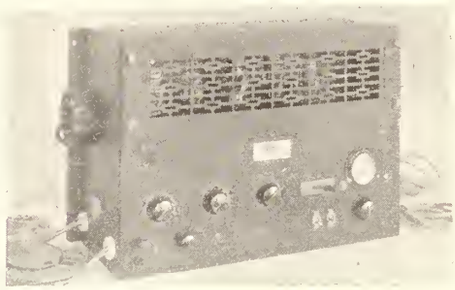
is 15 watts, and the output impedances are 2, 4, 8 and 500 ohms.

In addition to this product are directional theatre horns and speakers rated at a high-frequency response of 10,000 cycles.

Goodall Electric Mfg. Company

THE THEATRE amplifiers developed by this manufacturer are of three types, both single- and double-channel. No pre-amplifier is required. One model uses two No. 45 tubes in push-pull, another uses No. 47 tubes, and the third employs No. 2A3 tubes in push-pull in the output.

A special tone control is provided to compensate for the voice frequencies. Four shielded cables with polarity plugs provide connections to the soundheads for exciter lamp and photocell connections. Separate



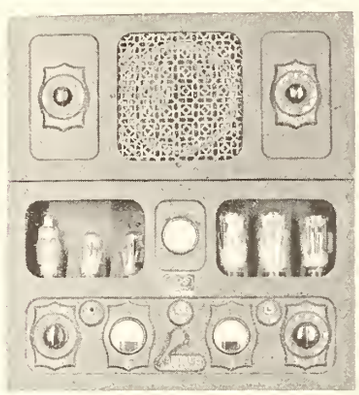
Goodall theatre amplifier.

fuses and switches are provided for the exciter lamp circuit and the amplifier tubes. The exciter lamp circuit is equipped with a changeover switch, voltmeter and rheostat for controlling the voltages.

P. E. cell voltage control is provided. The master volume control is located in the center. A lever switch provides instant change-over from film, microphone and disc. Auditorium volume control can be furnished.

SOS Corporation

FEATURED among amplifiers offered by this company is a dual channel amplifier recently developed for extend-



Panel of SOS dual channel amplifier.

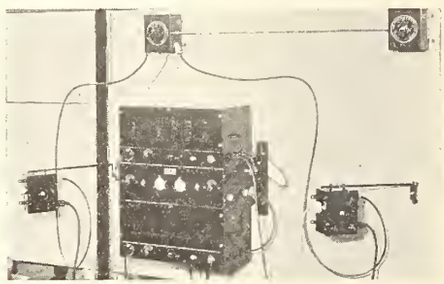
ed frequency reproduction. Outside matching transformers are eliminated. Photocell voltages are automatically controlled. Provision is made for semi-automatic changeover, and there is a visual volume indicator for each projector. Use of a.c. or d.c. exciter lamp supply is optional. The conduit box is equipped with knockouts for all connections.

Webster Electric Company

A SOUND-ON-FILM amplifier system is offered by this manufacturer consisting in the main amplifier unit equipped with duplicate amplifier chassis, each forming an independent amplification channel (Model GRS-72-D dual channel). Between the amplifiers is located the power supply and control panel combined with a mounting frame. An individual pre-amplifier is provided for each projector, the main fader and a dummy fader with a coupling drive between them.

The pre-amplifier is of a single-stage type, using the 56-type tube. This may be mounted to the wall by means of adjustable brackets, which permits the use of a short cell coupling lead. The output is coupled to the main fader by a 500-ohm shielded line. The fader is of constant-impedance T-type, coupled to the main amplifier through a matching transformer.

The main amplifier consists of three stages with 250-tubes in push-pull in the output, designed for undistorted power for theatres up to 1,200 capacity. Each amplifier also contains a master gain control and a tone compensator for adjustment to



Webster Electric amplifier system.

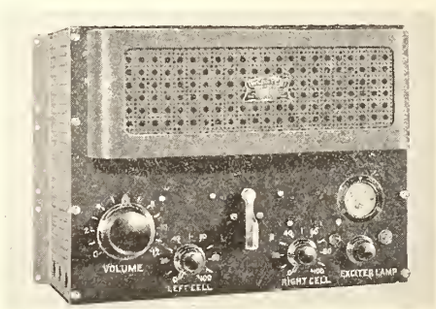
varying operating conditions. The system is entirely a.c.-operated, both pre-amplifiers receiving all their power from the main amplifier transmitted through detachable cords with polarized plugs.

Other theatre amplifiers offered by this manufacturer include models designed to meet a variety of size and price requirements.

The Webster Company

FOR THEATRE use this manufacturer features its Model TA3, which is an amplifier rated at 15 watts and designed for both large and small theatres. Provision is made for 6-, 8- or 10-volt exciter lamps together with adjustment facilities and meter to determine that the proper voltage is being placed upon the excited lamp.

The photocells obtain their polarizing voltage from the amplifier, which is adjustable from zero to 100 volts. Also included is a changeover switch and a master volume control. Photocell connections are



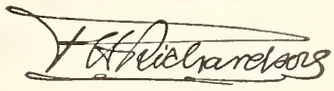
Webster Company theatre amplifier.

made through a shielded cable, which plugs into a receptacle on each side of the amplifier. The entire amplifier assembly is mounted on the front steel panel, and provision is made for swinging the panel forward for inspection or replacement.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





ABILITY: A BASIS FOR WAGE SCALE AGREEMENTS

THE TIME is not far distant when exhibitors and projectionists will again confront each other in the discussion of wage scale contracts. Many present agreements will expire this year and be up for renewal upon the same or another basis. Naturally the men will wish to gain all they can. Naturally, also, exhibitors will wish to secure projection as cheaply as possible. And there is the rub.

As these discussions approach, exhibitors may well consider the meaning of "cheap." It has as many possible interpretations as a chameleon has colors. There are all possible shades of difference in the work of different projectionists. *The high paid man may really be cheap and the low paid one very dear.*

Through all the years of motion picture industry history, far too little attention has been paid to expert ability in projection. That failure has cost huge sums of money in unnecessarily rapid deterioration of costly projection equipment, and in box office losses chargeable directly to poor projection.

Projectionists seeking employment, too seldom approach the exhibitor or manager in an attempt to sell their services *upon a basis of expert ability.* It is an astonishing fact that exhibitors and managers very seldom make much effort to examine into the knowledge and ability of projectionists seeking employment. Unions have been known to resent attempts of managers to inquire into the ability of members sent to their theatres to take a position as projectionist. Unions, with few exceptions, make little or no effort to approach exhibitors in the attempt to secure increased pay or renewal of present contracts with arguments in any degree based upon knowledge of and ability in the work. Instead, in many cases at least, the whole argument is based upon theatre seating capacity, but without any assurance that men of superior ability will be assigned.

Freely granted that large theatres may ordinarily be expected to possess ability to pay more than smaller ones, still why not base the argument for higher pay in large theatres upon an agreement to supply to them the very best men available? *Would it not seem a far better basis for argument?*

Basically it is quite true that theatres of any size should expect to be supplied with men of high class ability. However, in projection, as in almost all other walks of life, there is a difference in ability as between different men. We cannot deal entirely with things as they should be, but rather with them as they are found in the affairs of life.

The coming wage scale discussions will occur under entirely new conditions. Does it not sound reasonable to union men that it might be easier, because more reasonable, to interject the item *ability* rather strongly into the coming arguments? The modern projectionist in a large theatre has under his charge thousands of dollars worth of equipment, the speed of deterioration and cost of upkeep of which will in very large degree be dependent upon the amount of knowledge and expert skill applied to it by the projectionist. That is indisputable.

The excellence of the show is directly dependent, both in sound and picture, upon the expert skill and care applied to projection by the man or men in charge. That too is known fact. It is not a subject amenable to argument. Every union has some men that can and do deliver superior results, and could and would do even better did they feel their knowledge and skill had recognized money value. Some unions have men of high grade ability, but wage scale leveling does not encourage them to use that ability to its limit, nor does it encourage men of less ability to improve their knowledge and their work. They "get the scale," so why worry. That is the "argument" some of them have presented to me personally.

Gentlemen, ever since 1884 I have been a union man, both in practice and in principle. However, I have never held it to be good unionism to hold that everything a union may do is necessarily good. I have always held and probably always will hold that union procedure, being man-made, is susceptible to improvement. I do not hold him to be a good union man who keeps his mouth shut when things are done which are obviously wrong, or when the procedure being used might be improved. That is, to my way of thinking, just a wee bit quently jumped in and expressed my views. cowardly. I have therefore, not infre- I have at times been roundly cursed for so doing, not exactly because I was wrong, but for the reason that my views would call for *change,* make the work of union leaders perhaps less easy, and—well, anyhow who was *I* who dared tell those in power what they should do?

Well, gentlemen, I'm not *telling them,* but merely *suggesting* procedure along the lines of common sense. Exhibitors would feel much more willing to pay good wages for men if they could feel assured that the highly paid ones possessed real ability.

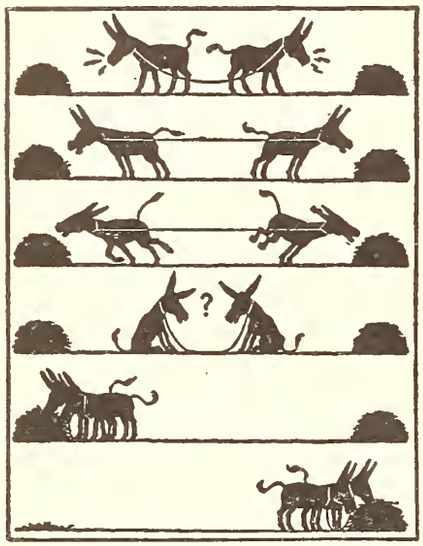
Mark you well, I am not trying to tell you exhibitors would rush up, throw their arms around your necks, kiss you on both cheeks and demand the privilege of paying even men of unusual ability high wages. As a matter of fact, I don't think they would quite do that. I do say, however, that if unions made some real effort to establish high standards of workmanship among their members, and based pay, at least to some extent, upon ability, it would be more reasonable for exhibitors to be not nearly so ready to fight reasonable wage scales. Or if it be found impossible to establish definite grades among union members, at least some real effort could be made to assure exhibitors that the higher-

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Source of Film Dimensions..Page 30
Crocus Cloth for Cleaning..Page 30
New Spot Equipment.....Page 30
Projection Society Shows New Life.....Page 32
Reversing Sprockets.....Page 32
Light Source Brilliancy.....Page 32

scale theatres will have assigned to them the best men the union has, and that assurance could be incorporated in the contract. As to a flat scale for all, it is the most dis-



couraging thing imaginable, for the reason that it holds out absolutely no inducement for men to improve themselves in knowledge, which means, in effect, in ability to improve their work.

SOURCE OF FILM DIMENSIONS

JOHN L. RAMDELL of Buffalo, N. Y., asks, "You being a source of general as well as specific information, having failed elsewhere, may I ask you to tell me just who it was fixed the width of motion picture film at 1 3/8 inches, and who determined the dimensions of the pictures printed thereon for so many years? May I also ask whether or not you believe much further improvements will reach us in the near future?"

In the June, 1932, issue of the *Journal* of the Society of Motion Picture Engineers, in *an obituary* of Thomas A. Edison, it is stated on the basis of the investigations of Mr. Terry Ramsaye in his history of the motion picture, "A Million and One Nights:"

"It was not until late in 1892 that a promoter chanced upon the motion picture machine in a corner of the West Orange plant and prevailed upon Edison to let him put it on the market. The machine, in its peep-show form, went out into the world, and all over the world, beginning April, 1894. That was the Edison Kinetoscope. It presented films of the same dimensions, using the same sprocket holes and other physical characteristics as the motion picture films of today. The very size remains the same today, despite the many experiments then and since then aimed at greater areas, and was determined by the covering power of the objective of a microscope that happened to be in the plant in 1887 when the experimentation began."

That, so far as I know or can ascertain, is true concerning the width of the film itself. The frame, of course, has been altered in size to allow for the sound track. Its present dimensions have been pronounced standard by the motion picture Academy.

Yes, Friend Ramdell, there will be plenty of improvements right along—some of them in the near future. That is as it should be. However, the industry has arrived at that stage when changes have to be gradual and be adapted pretty well to the existing setup.

CROCUS CLOTH FOR CLEANING

J. M. SULLIVAN of New York City, writes, "A salesman was here yesterday and among other things tried to get our manager to buy some Crocus cloth, saying it was the best thing to use to clean electrical contacts and carbon contacts. Some years ago I wrote asking how best to clean contacts and you advised No. 00 sandpaper, except when the carbon jaws were rough and in bad condition. I have always found your advice good, including that offered in your department and books, so I've used sandpaper ever since. The salesman demonstrated the cloth and it seemed to work very well, but I would not okay its purchase until I had asked you about it."

Things change constantly, Friend Sullivan. When I gave you the advice about sandpaper it was the best there was. Later along came this Crocus cloth. It is a decided improvement on anything we have had before, including sandpaper. You will do well to have your manager lay in a supply for use in cleaning contacts, including those of the arc lamp.

EFFECT OF DIRTY LENSES

JOHN L. BURNS and T. R. Eckerson of East St. Louis, Mo., ask, "We have had a rather warm discussion as to just what the various possible effects of dirty lenses upon the screen image, so will you kindly tell us, in your Comments just what possible effects dirt on lenses may have. We shall appreciate it if you will."

This question, so far as I am able to recollect, has never been brought up exactly in this way. Therefore, after thinking the matter over carefully, I called upon the Bausch & Lomb Optical Company's Scientific Bureau. I now have before me the following:

"We have a report from Mr. Scheick on a conversation he had with you recently in which you asked him to state what the effect would be on the picture quality, of dirt on the surfaces of a projection lens. He tells us that in his reply he divided all possible kinds of dirt on the lens into two classifications, one consisting of particles that would be entirely opaque, and the other of material that would be translucent.

"He reports that he told you that the effect of any deposits that were entirely opaque would be to reduce the total screen illumination by an amount proportional to the ratio of the area covered by the opaque material to the total useful area of the lens. He also tells us that he explained that material deposited on the lens surfaces that was more or less transparent to light, would cause two effects: first, a reduction in illumination in proportion to the light absorbed by the foreign material; and second, a reduction in contrast due to light diffused in its passage through the translucent material being spread over the whole area of the screen, causing areas that should be black to appear gray, without any corresponding increase in the brightness of the light areas, thereby reducing the general contrast in the picture.

"This answer is complete. Mr. Scheick has analyzed the situation in a manner that leaves nothing to be said. He has asked us, however, to write you confirming what he said and correcting it if necessary. We have no corrections to make."

NEW SPOT EQUIPMENT

AT THE INVITATION of the Century Lighting Equipment Company of New York City, I have witnessed a practical demonstration of a new spot lamp just developed by that company. It uses either a 1,000- or a 1,500-watt mazda lamp similar to these used for motion picture projection, the filament of which is composed of tiny tungsten wire coils.

The equipment takes up no more room than the usual arc-lamp spot, is extremely mobile, can instantly be turned in any



New Century spotlight.

desired direction, and takes in the limit of up-and-down movement. There is, of course, no appreciable lamphouse heat, in keeping with modern principles of design.

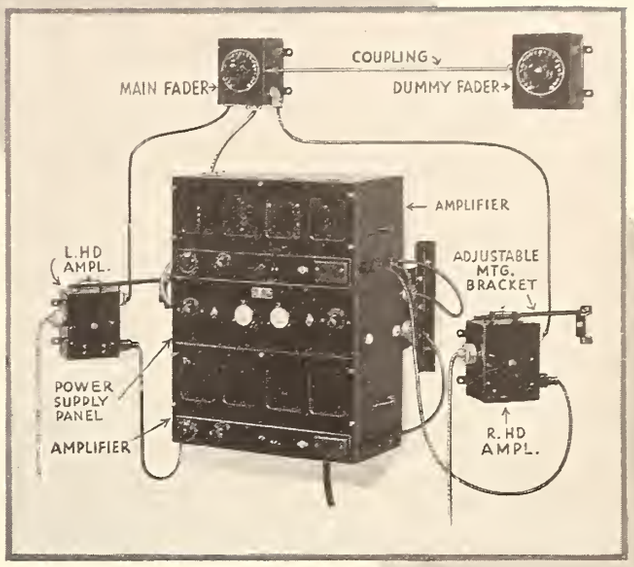
As to results, I saw a flood projected through an open window upon a building two blocks away. Though it was only in

¶ Prior to the Spring Convention of the *Society of Motion Picture Engineers,* MOTION PICTURE HERALD will publish in its April 21st issue a section devoted to the Society's history and activities.

¶ TERRY RAMSAYE, Editor of *Motion Picture Herald* will write an editorial on the SMPE's part in the progress of Sound Motion Pictures as well as its technical aid from the very start of motion pictures. This in addition to many other editorial features will make the April 21st issue of MOTION PICTURE HERALD a highly valuable merchandising number for any advertiser.

¶ Several equipment manufacturers and leading film concerns have already voiced their interest to register their appreciation and respect for the Society's fine contribution to the motion picture industry and for its untiring efforts in adopting better standards. The Cinema world recognizes the important work and wishes to assist these fine men to carry on in the development and creations of better product and service for the promotion of the industry.

¶ Those wishing representation in this issue may do so by sending in their space reservation before *April 18th,* the advertising deadline. Further information may be obtained at the New York Bureau of the *Society of Motion Picture Engineers* or direct from MOTION PICTURE HERALD, 1790 Broadway, New York, N. Y.



YOU GET

Remarkable Tone Quality and Wide Response Range

from this Webster Electric Sound-on-Film Amplifier!

Supplied as either single or dual channel, this new model GRS-72 Sound-on-Film Amplifier is an ideal unit for theaters with a seating capacity of 1200 or more. ~ It has remarkable tone quality and response range in reproducing from "wide range" or "high fidelity" film recording. The power of its "250" output tubes provides ample gain. ~ This model embodies all that is modern in amplifier design. It incorporates all the features of convenience most appreciated by operators of motion picture equipment. ~ The name "Webster Electric" alone should be all the recommendation it requires, for, like all Webster Electric products, it is designed right, built well, and performs excellently. ~ You will be interested in the bulletin which describes it.

WEBSTER ELECTRIC CO.
Racine Wisconsin
Established 1909

WEBSTER ELECTRIC

the dusk of the evening, the flood was plainly visible. Turned upon a building about 150 feet away it showed up well. Turned into the loft of the building we were in, where it was fairly dark, it showed up very well indeed.

The lamp is equipped with an arrangement of shutters by means of which the light may be instantly made into a round spot, a flood or a slot of light either horizontal or vertical of any length desired up to the length or breadth of the spread of light in flood. In other words, a long narrow or wide line of light may at will be projected either horizontally or vertically, its dimensions susceptible to instant change either way. The spot may also be made octagonal if desired.

The light is not concentrated, with reduction of spot dimensions, hence is always of the same intensity per unit of area of space covered. There is one limitation, however. A 10-foot spot is about as small as is practicable to project for the reason that the edges of the shutters set up a sort of halation of bright blue light, which at small diameters extends so far out that most or all of the remaining distance between the shutters is covered. This does not appreciably affect any but the small Theatres using stage shows of some prespots—spots less than 10 feet in diameter. tensions would be likely to find this equipment useful in getting a brilliant light for the chorus line and picking up entrances from either side of the stage. The demonstration I witnessed was made with a 1,000-watt lamp.

PROJECTION SOCIETY SHOWS NEW LIFE

A MEETING of the American Projection Society was held in its club room recently to hear Rudolph Mehling deliver a lecture on an adapter for the new a.c. arc. The astonishing and gratifying part is that though it was one of the stormiest nights of a very stormy winter, 125 men were present—the largest number of projectionists gathered to listen to a technical talk in New York City in some years.

It surely is gratifying that interest in such matters apparently is reviving. For several years past New York City projectionists have centered their minds and activities upon almost everything in the wide world except technical discussions. It is to be hoped the society will continue the good work that seems to have been so well started under the direction of President E. H. Byrne. I am happy to encourage activities of this nature and hope to hear that projectionists of other localities also are beginning to resume technical discussions.

Among those present were H. Conrad, Lester Isaac, L. Wheeler, P. A. McGuire, J. O. Brien, W. Katz, A. Polin, S. Schnieder, H. Klein, S. Price, J. O'Keefe, J. Tietler, H. L. Cohen, B. Popkin, E. H. Byrne and C. Schnieder. I was unable to be present. The work is too heavy just now to permit my taking part in many all-night meetings, especially when the wind howls and snow fills the air. Lester Isaac and P. A. McGuire addressed the assemblage regarding the possibility of restoring the society to its old time standing. May I suggest that as a first step some means should be found for a sound, ample financial basis, also that union politics be forever forbidden. It would seem reasonable to suppose that Local 306, with union politics barred, might agree to give considerable financial aid to the organization, though that could only be aceptable under definite assurance that the society would bar any discussion of union affairs in its rooms or meetings, and that it remain immune from interference, except upon those grounds, by union officers.

What I am getting at is that by reason of the undoubted good accomplished by such educational meetings and lectures, the local could very well afford to give substantial financial aid in some form acceptable to both organizations. The society must not try to "run the union," nor the union try to run the society.

Mr. Mehling, who is well known in the projection field, has designed an adapter by means of which present d.c. reflector type low-intensity equipments may be transformed into equipment utilizing the new type d.c. arc. To accomplish the change requires only the removal of the present lamp and arc controller and substitution of the adapter. A plyer and screwdriver are all the tools necessary to accomplish the change This device, which is made by the Blue Seal Products Company, Mr. Mehling described.

The equipment is sturdy, and due to extreme sensitivity of the arc control, maintains the arc length at very nearly constant values. The control operates under only a one-fourth variation in arc voltage.

REVERSING SPROCKETS

FROM A Pennsylvania projectionist comes this query, "Is it possible to reverse an intermittent sprocket (Powers mechanism), the teeth of which are worn on one side and to use their unworn sides? What would cause one side of the screen image to be out of focus in such manner that it can be put into focus, but with result that the other side then is out? Switching lenses does not affect the trouble, which is on one projector only. Each projector is equi-distant from center line of screen."

It is possible to do as you suggest with regard to the sprocket, but I cannot recommend it. Removing and installing an intermittent sprocket is a *very* delicate operation, and one that I would recommend be done only at the factory or at any rate by an experienced projector repair man. If you decide to tackle it you will do well to study and closely follow instructions on page 633, volume 2 of your Bluebook.

The out-of-focus trouble evidently is not in the lens itself. It probably has its seat in the aperture plate Either one side of the film track, and therefore the tension shoe, is worn more than the other, or one side of the aperture plate is higher than the other, possibly because the bearing surfaces were not cleaned thoroughly before installation.

Using a short, steel straight-edge, test the surface of both aperture plate film tracks. If either or both are not perfectly straight and true, remove the plate and test it again. If not worn—if its film tracks are perfectly straight—then clean the rear surface and the surface it rests upon and re-install, whereupon the trouble should disappear.

If the tracks are worn out-of-true, then it will be necessary to secure a new plate and a new tension shoe, since if one is worn the other of course must be. I think this will be your answer, but if not, then advise me and I'll investigate further.

REPORT BLANKS

Some months ago Better Theatres offered to supply a book of blanks suitable for making reports to the management, free of charge to each projectionist writing us his request for such blanks, provided that there be enough requests to warrant printing them. Thus far too few projectionists have indicated that they regularly make written reports to the management. Further requests are, therefore, being awaited.

LIGHT SOURCE BRILLIANCY

IN COMPILING data for inclusion in the sixth edition of the Bluebook, now in course of preparation, I requested from the National Carbon Company engineers data as to relative brilliancy of various light sources (arcs) used in projection. The answer was prompt, courteous and informative. It reads:

"The straight high-intensity, using 16.3-millimeter trim with 120 to 125 amperes, provides about 750 to 800 candle-power per each square millimeter of crater area. The high-intensity reflector type will provide from 400 to 650 candle-power per square millimeter area, according to current flow within limits of carbon rating.

"The low-intensity reflector type lamp gives an average of about 165 candle-power per square millimeter area. The new a.c. arc gives about 280 candle-power per square millimeter, as compared with 130 candle-power for the ordinary a.c. arc using neutral-cored carbons. The old d.c. arc is rated at about 165 candle-power per square millimeter."

Thus we are not only able to see the enormous gains modern arcs have provided, but the expected results from each.

THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed. These may be had either in loose leaf form or in solid book form covering an entire year's operation. They are variously designed to cover daily expenses, assets, daily cash receipts, yearly income tax forms, films used from the various exchanges segregated, dates paid, check numbers, etc. Some systems are designed for all of these items covering a period of two years, others a period of one year.

Easy Method Ledger System, Seymour, Indiana.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. Talking pictures require specific acoustic conditions..

Almost all problems of poor acoustics may be solved by applying the proper type and amount of acoustical (sound-absorbent) materials on walls or ceilings. The necessary acoustical correction may be calculated upon exact scientific basis, and precise recommendations may be made from a study of plans and interior furnishings, even in advance of construction. Acoustical materials of various types are available and can be quite readily harmonized with any style of interior.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Electrical Research Products, 250 West 57th Street, N. Y. C.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 E. 40th Street, New York City.
Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg, St. Paul, Minnesota.

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Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereoptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

▲

Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St., New York City.

Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing toys ranging in value from 5c to 15c.

Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
Colgate-Palmolive-Peet Company. Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Kamen-Blair, 729 Seventh Avenue, New York City.
Pyroloid Sales Company, Athol, Mass.

WELL KEPT THEATRES HELP TO SELL MOTION PICTURE ENTERTAINMENT

By JOHN McMANUS
Manager Loew's Midland, Kansas City, Mo.

[Mr. McManus recently received a letter from the Missouri State Labor and Industrial Inspection Department complimenting him on having "the cleanest and best maintained" theatre in the state.—THE EDITOR.]

BUSINESS—more business—that is what we are scheming and striving to acquire today. "Business" is the magic word that drives us on, in Show Business the same as in less glamorous and less specialized fields.

Show Business, of course, is today about 99 per cent motion pictures. Not that stage attractions are to be ignored as business-getters. But it is true in most theatre situations that the screen is the week-in-and-week-out draw.

The motion picture is therefore what showmen today are largely engaged in selling. Had it not been for the motion picture, Show Business would not be the important element of modern life everywhere that it now is, nor would it have been likely to develop into a tremendous industry, reaching from metropolis to hamlet and requiring many thousands of buildings methodically designed, equipped and managed.

These physical properties really play an important part in the efforts of showmen to sell the motion picture. Not only does the theatre have very definite technical significance, but by the pleasant surroundings offered, it can add considerale force to the appeal of the program. It should be kept in tip-top condition if all the business available is to be got. Careless supervision of the physical theatre has often meant the difference in the long run between profit and loss.

My schooling in theatre management has been one that calls for bearing down strongly on the physical condition of the theatre at all times. The proof of the pudding is in the eating of it, and I have found that a high standard of theatre maintenance repays the cost in money and effort a thousand times over.

The tribute recently paid to the conditions maintained at Loew's Midland is in no way entirely due to my efforts, of course, for my immediate superior, Mr. W. A. Finney, is one of the strictest taskmasters in this phase of theatre operation. For that matter—and this makes what I say here more significent—the operating policy of Loew's Theatres is based on the conviction that good entertainment can always be made better entertainment by giving [Continued on following page]

Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
Theatre Merchandising Service, 506 South Wabash Avenue, Chicago, Ill.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

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Advertising Projectors

Refer to PROJECTORS, ADVERTISING

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Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve comfortable, healthful air conditions the simpler, less costly ventilating equipment. Others require more elaborate systems, perhaps employing mechanical refrigeration.

The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a compressor, the refrigeration agent being carbon dioxide or other chemical of similar action. It is also possible to install a system having air-washing facilities with a measure of air-temperature control without inclusion of mechanical refrigeration.

Adams Engineering Company, 119 W. 21st Street, New York City.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebraska.
Carrier Engineering Corporation, Chrysler Building, New York City.
General Air Conditioning Company, Inc., 155 East 44th St., New York City.
Ilg Electric Ventilating Co., 2850 No. Crawford Avenue, Chicago, Illinois.
Reynolds Corporation, 609 N. LaSalle Street, Chicago, Ill.
Scott Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
Servel Sales, Inc., Evansville, Indiana.
Southern Fan Sales Co., Box 440, Atlanta, Ga.
Sperry Products, Sperry Bldg., Brooklyn, N. Y.
Supreme Heater & Ventilating Co., 1915 Pine Street, St. Louis, Missouri.
Tiltz Engineering Company, 480 Lexington Avenue, New York City.
Triox Engineering Company, 339 North Taylor Street, St. Louis, Missouri.
The Typhoon Air Conditioning Co., 252 W. 26th Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittennmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

Audio Research, Inc., 105-107 East 16th Street, New York City.
Canady Sound Appliance Co., 1776 Broadway, New York City.
Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Illinois.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 West 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Co., Quincy, Ill.
Hygrade Sylvania Corp., Clifton, N. J.
Jensen Radio Manufacturing Co., 6601 So. Laramie Avenue, Chicago, Illinois.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio.
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Scott Ballantyne Company, 219 North 16th Street, Omaha, Nebraska.
Wesley Trout, Box 575, Enid, Okla.
The Webster Company, 3825 West Lake Street, Chicago, Ill.
Webster Electric Company, Racine, Wisconsin.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Co., 195 Broadway, New York City.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Products Corporation, 1736-1754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

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Arc Lamps, Reflecting

Refer to LAMPS, LOW INTENSITY. LAMPS, HIGH INTENSITY.

[Continued from preceding page] patrons pleasant surroundings and comfort.

Taking the Midland as an example: We go over the house according to regular inspection schedules with painstaking care. This represents work, of course, but work that turns in, over the years, a handsome profit. When there is a slip-up somewhere, the one to blame is taken to task. Where repairs and replacements are needed correction is made at once.

The seating is gone over daily. We have one man especially detailed to do this, and he does nothing but take care of the seats, seeing that they are fastened securely to the flooring, that the upholstering is in good condition, that replacements are made gradually so the appearance of the seating is uniform.

Carpeting is the object of similar vigilance. It is inspected daily by a maintenance man, while ushers and porters are instructed to keep an eye out for worn border edges, step risers and so on. This is essential to a well kept theatre. In fact, maintenance of this kind is less a burden to a theatre than maintenance of the haphazard variety. When repairs are made when needed, substantial replacement is not necessary so often, and the cost of maintenance is spread over a long period. Frequently the improvements required are so slight that the cost is negligible.

Paint is urgently needed in many a theatre today. Painting should always be high up in the theatre's maintenance schedule. Paint is comparable to a new suit. But it is better to be always well dressed than to be "all dolled up" just once in a while. Paint should be applied when needed, not merely some time later on. It protects, it gives a theatre freshness and cleanliness. Certainly, if your theatre does not look fresh and clean, you can't expect people to enjoy being in it. At the Midland we have engaged a painter to keep painted surfaces spic and span at all times and have been repaid the cost many times over.

Lighting is a point where of late there has been some tendency to stint. The theatre should be bright. Color in your lighting will add interest. But brightness is essential above all. Brightness symbolizes a good time. It creates a sense of gayety, which is what the theatre is in the main supposed to represent. Watch your lighting, keep lamps replaced, see that your equipment is doing the job it can do to invite patronage.

I have selected three things in maintenance of the property which obviously bear closely upon the selling of motion picture entertainment. But maintenance is really all of a piece, each element dovetailing into the other, and all fundamentally important to the successful conductance of a theatre business today. There is a sum-total of effect on the patronage that must never be overlooked.

And here's another side to the matter: High standards of maintenance have a desirable effect upon the personnel. They instill pep, make for pride in the job, stimulate loyalty to the management. Employes that are surrounded with fine influences like their job, and by becoming efficient in it, eliminate waste. Engineer, projectionist, stage manager, porter, usher, cashier—all at the Midland are on their mettle to maintain and, if possible, to raise the standards of their theatre. They reflect this in their work and in their contacts with the public. This pays dividends.

Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

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Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE.

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Blowers, Organ

Refer to ORGAN BLOWERS

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Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection

Refer to PROJECTION BOOTHS and EQUIPMENT

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Booths, Ticket

Refer to TICKET BOOTHS

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Brass Rails and Ornamental Bronze

BRASS RAILS have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic, as a means of protection at the edge of the balcony, around the orchestra pit, and so on.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of placques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.

American Brass Company, Waterbury, Connecticut.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

Carbons

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using Mazda light sources).

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Development of the alternating current arc and the necessary lamp and transformer equipment for the use of the a.c. carbon, has added to the projection light resources of smaller theatres. The a.c. carbon can also be used with d.c. current at the arc.

Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.

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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security.

The following are standard weaves of carpets, listed in order of price from the highest to the lowest:

1. Chenille.
2. Saxony.
3. American Oriental
4. Winton.
5. Axminster.
6. Velvet.
7. Tapestry.

Any of the grades from Saxony to Axminster, inclusive, have been used successfully in theatres.

Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., 295 - 5th Avenue, New York, N. Y.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Chairs, Theatre

CHAIRS should be so chosen and the seating layout should be so planned as to ensure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition.

Allied Seating Co., 358 W. 44th St., New York City.
American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.



•• NORIS CARBONS•

"The Quality Standard for over 75 years"

Still best for Projection

NORIS CARBON COMPANY, Inc.
160 Fifth Avenue, New York, N. Y.

"MAGIC-WEATHER"
REG. U. S. PATENT OFFICE
• FANS
• AIR-WASHERS
• COOLING EQUIPMENT
SCOTT BALLANTYNE CO.
TELEPHONE ATLANTIC 3345
219 NORTH 16th ST., OMAHA, NEBR.

CHAIR COVERS — CUSHIONS
Tailored to Fit YOUR Chairs

No stock numbers. Every one made to measure.

Long life cushions covered with artistic fabrics, made to fit seats, any size. Practical and permanent fastening arrangement. Not novelties. Adaptable to YOUR veneered or squab seats.

Seasonable or year round chair covers to match if desired. Stripes, plains, fancys, in all colors. Ask us to help you with your cover problems.

Specialty Dept.

FLORENCE BEDDING CO.
FLORENCE, S. C.

New and Used Theatre Equipment
QUALITY AND SERVICE
at all times

A.C. lamps	Machine parts
D.C. lamps	Lamp parts
Reflectors	Sound units
Rectifiers	Speakers
Tungar Bulb	Amplifiers
Generators	Tubes R.C.A.
Simplex Projector	Photo Cells
Marquee letters	Exciters
National Carbons	New Chairs
Ticket Machine	Used Chairs
Ticket Box	Leatherette
Screens	Spots

Theatre accessories of all kinds at bargain prices for quality merchandise.

CROWN MOTION PICTURE SUPPLIES CORP.
311 W. 44th St., New York, New York

Continental Theatre Accessories, 325 W. 44th St., New York City.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
International Seat Corporation, Paramount Building, New York City.
The Irwin Seating Company, Grand Rapids, Michigan.
National Seating Company, 276 West 43rd Street, New York City.
The Peabody Seating Company, North Manchester, Indiana.
The Stafford Company, 205 West Wacker Drive, Chicago, Illinois.
Standard Manufacturing Company, Cambridge City, Indiana.
Union City Body Company, Union City, Ind.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Allied Seating Co., 358 W. 44th St., New York City.
Buob and Scheu, 216 Webster Street, Cincinnati, Ohio.
Florence Bedding Co., Florence, S. C.
Kelly-Springfield Tire Co., 1775 Broadway, New York City.

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Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it.

Allied Seating Co., 358 W. 44th St., New York City.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

Joseph F. Arvid Company, 22 W. 32nd Street, New York City.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.

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Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals, characters, word plates and spacer panels of the same character are also available.

American Sign Company, 22 East 12th Street, Chicago, Illinois.
Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apasco System, 3510 Greensward Rd., Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essannay Electric Manufacturing Company, 823 South Wabash Avenue.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.
W. R. Todd & Company, Union Central Building, Cincinnati, Ohio.
U. S. Electrical Tool Co., 2488-96 West Sixth Street, Cincinnati, Ohio.

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

Cleaning Compounds

CLEANING COMPOUNDS facilitate routine janitor work and are more or less a necessity to the well kept theatre. There are various types of cleaning ma-

terials adapted to different kinds of surfaces and fabrics. A cream cleaner is available for carpet cleaning as well as wall washing.

In selecting his cleaners, the theatre manager should assure himself of their harmlessness as well as fitness for the purpose.

J. B. Ford Company, Wyandotte, Mich.
Skour-Nu, Inc., 158 West 22nd Street, New York City

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Composition Flooring

MANY PARTS of a theatre are suited to use of floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums.

Composition floors, due to their resilience, afford comfort underfoot, durable and easy to maintain. Manufacturers offer them in a wide variety of colors and designs so that it is possible to harmonize them with the color scheme and decorative plan of any interior. Special designs can be executed in practically all of these materials, thus giving the floor distinction and individuality. Among the areas where resilient composition floors may be used are the following: lobbies, lounges, smoking rooms, dressing rooms, hallways, foyers, executive offices, etc.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 225 W. 34th St., New York City.
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 7¼ inches in diameter; the 4½-inch and the 7¼-inch are the sizes used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or Moon shape, and others Bi-Convex.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; condensers 5 inches, 6 inches and 8 inches in diameter are usually used for spotlight projection.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Electrical Research Products, 250 W. 57th St., N. Y. C.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
Western Electric Co., 195 Broadway, N. Y. C.

Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Automatic Devices Company, Samuels Building, Allentown, Pa.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, Ohio.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Bldg., New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolette Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

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Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Automatic Devices Company, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen, Inc., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts

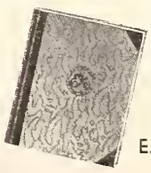
Concerning
COOLING
VENTILATING
HEATING

Supreme Heater and Ventilating Corporation and its Engineers extend their best wishes to the Independent Theatre Supply Dealers Association, Incorporated, and its members, who have added the Supreme Cooling, Ventilating and Heating Systems to their present lines of theatre equipment.

We suggest that Theatre Owners consult members of the Association for the purpose of solving their present problems of cooling, ventilating and heating their houses.

SUPREME
HEATER AND VENTILATING CORPORATION
1915 Pine Street
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SUN ARC
FIRST CHOICE
Reg. U. S. Pat. Off.
PROJECTION CARBONS
NOW USED EXCLUSIVELY BY
RKO — RADIO CITY THEATRES
"Best by Test"—Samples on Request
CARBON PRODUCTS, INC., 324 W. 42nd St., N. Y. C.


KEEP YOUR OWN BOOKS
All you need to know is how to add. Invented by a showman for showmen, after years of M. P. theatre experience. Tells your year's, month's, week's, day's business at a glance. Half an hour a day keeps you straight. Money back if not as represented. Send $10 for full set.
EASY METHOD LEDGER SYSTEM.
SEYMOUR, INDIANA

and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere.

Frank Adam Electric Company, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 K, Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave the room fragrant.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

Florozone Corp., 545 Fifth Ave., New York City.
Hewes Gotham Co., 520 W. 47 St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 East 19th St., New York City.
Rochester Germicide Company, Inc., Rochester, N. Y.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture clearly.

Electrical Research Products, 250 West 57th St., N. Y. C.
The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Mears Radio Hearing Device Corporation, 45 W. 34th Street, New York City.
Sonotone Corporation, 19 West 44th Street, New York City.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effects but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like.

Anthor Testing Instrument Co., Inc., 309 Johnston Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, N. J.

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Engineering Service

SPECIAL TECHNICAL service in the installation, operation and repairing of theatre equipment and structural elements, is available from engineers specializing in this work.

G. J. Badgley, 111 West 48th St., New York, N. Y.
Peter Clark, Inc., 542 West 30th St., New York City.
Eastern Research Laboratories, 601 West 26th Street, New York City.
Electrical Research Products, 250 West 57th Street, N. Y. C.
Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo
S. S. Sugar, 8 W. 40th Street, New York City.
Theatre Supply & Service Co., 603 W. 43rd St., New York City.

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Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Fans, Electric

Refer to ELECTRIC FANS

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 440 W. 42d Street, New York City.

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Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in

BARGAINS
In Reconditioned
ARCTIC NU-AIR
SUPREME and AMERICAN
BLOWERS
AIR WASHERS TO ADD TO YOUR PRESENT BLOWERS
Complete Air Conditioning Equipment
Silent Belt Pullies—Variable Speed Pullies
WRITE FOR PRICES
Southern Fan Company
BOX 440 — ATLANTA, GA.

Trade Yours for a 1934 Model
Why Keep Buying Parts and Repairs When
S.O.S. WIDE FIDELITY SOUNDHEADS
Cost so Little?
Lowest Prices in the Industry
S.O.S. Corp. - 1600 Broadway - N. Y. C.

THEATRE LEDGER SYSTEM
Bryson's Theatre Record Ledger, best, practical and simple system for any theatre. Regular price $3.00. Special Now send $2.00 for prepaid system.
GEORGE FOSDICK, 4417 Stevens, Minneapolis, Minn.

theatres, laboratories and film exchanges.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
F. B. Griffen, Oshkosh, Wis.
Hewes Gotham Co., 520 W. 47 St., New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

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Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. Film inspection machines enhance efficiency in this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

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Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type also has a detachable grinding and polishing attachment.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Products Corporation, 1736 N. Springfield Avenue, Chicago, Ill.
Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Malcom Film Laboratory, 244 W. 49th Street, New York City.

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Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wahash Avenue, Chicago, Ill.

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Duo Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
Film Treatizor Corp., 117 W. 63rd St., New York City.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Floor Coverings

Refer to CARPETS and COMPOSITION FLOORING

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Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Corporation, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

ADLER CAST ALUMINUM CHANGEABLE SIGN LETTERS



Modern—Rigid—cannot bend or break — no maintenance. Easily read day or night. *Actually cost less than formerly paid for old-style* letters. Shown in Cinema, Chicago, at left—complete marquee, including steel framing, soffit and roof, designed and built by us.

SIGNS, new or re-model, designed and built—or designs only. Write for data on letters, signs, marquees.



Thousands of ADLER LETTERS in use all over the country.

BEN ADLER SIGNS, INC.

STATE-LAKE BLDG., 190-B NO. STATE ST., CHICAGO
Phone: Randolph 4747

Fountains, Drinking

Refer to DRINKING FOUNTAINS

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

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Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Generators, Motor

MOTOR-GENERATOR sets are used almost exclusively for converting a.c. supply into d.c. for the projection arc. They consist of a motor of suitable type for the service available as to voltage, phase and frequency and of the proper horsepower, connected through a coupling or on a common shaft, with a d.c. generator armature. This latter may be of a size to furnish from 15 to 600 or more amperes, and at a voltage of from 80 to 100. Ballast rheostats are used to drop this voltage to that of the arc, which varies from about 50 to 75 volts, depending upon its character. These generators are designed to hold their voltage very steady regardless of load and should be quiet operating and free from vibration.

The above describes the Multiple type unit which operates any number of arcs up to its full capacity in multiple and is almost exclusively used in this country. Where only two arcs of the same amperage are burned alternately, as on two projectors, the Series type with its higher efficiency can be used and is still sold largely outside the United States.

Automatic Devices Company, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Marble-Card Electric Company, Gladstone, Michigan.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Hardware, Stage

STAGE HARDWARE takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Fafayette Street, New York City.
Beaumont Studios, 443 West 47th St., New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren St., Chicago, Illinois.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

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Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

Reynolds Corporation, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electrically driven elevator to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
Macy Engineering Co., 1451 39th Street, Brooklyn, N. Y.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen, Inc., 225 Bluff Street, Akron, O.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal.

Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Suerth, 190 No. State Street, Chicago, Illinois.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet. Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 121 W. Third Sreet, Cincinnati, O.
Durabilt Ladder Corporation, Coxsackie, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.

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Lamps, Exciter

THE PURPOSE of exciter lamps is to supply the light energy which



·SONOLUX·

·EXCITING LAMPS·

"Perfects Sound Performance"

A Size and Type for Every Theatre Sound Reproducing System.

Guaranteed to live more than 300 hours at rated voltage if not abused. Specified by all leading sound equipment manufacturers as standard exciter lamps.

Now being used by Paramount—Warner Bros.— and other leading circuits.

Used in Leading Theatres Everywhere. Sold by Dealers Everywhere or order direct.

"When you've tried the rest—try the best—Sonolux."

THE SONOLUX COMPANY
3 CENTRAL AVENUE EAST NEWARK, N. J.

actuates the photoelectric cell. It is located in the sound head in such adjustment that its beam of light rides upon the sound track, transmitted or interrupted according to the variations of the track. It is a basic element in the mechanism of sound-on-film reproduction and should be durable and precisely adapted to the particular design of the apparatus used.

Amperex Electronic Products, Inc., 79 Washington St., Brooklyn, N. Y.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
M. N. Gilman, 136 Liberty St., New York City.
Gordos Products, Inc., 17 W. 60th St., New York City.
Hygrade Sylvania Corp., Clifton, N. J.
The Sonolux Company, 3 Central Avenue, East Newark, New Jersey.
Universal Tube Mfg. Co., 42 Hampton Place, Brookyn, New York.

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Lamps, High Intensity

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type (so-called super-high intensity) is generally operated at from 115 to 130 amperes. The reflector type is generally operated at from 70 to 80 amperes. Lamps in the high intensity class are of the larger type or represent other conditions requiring a higher degree of screen illumination.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Imperial Electric & Manufacturing Co., 1062 North Orange Grove, Los Angeles, Calif.

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Lamps, Incandescent, Projection

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereoptican projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

Edison Lamp Works, Division of G. E., Harrison, N. J.
International Projector Corp., 88-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

▲

Lamps, General Lighting

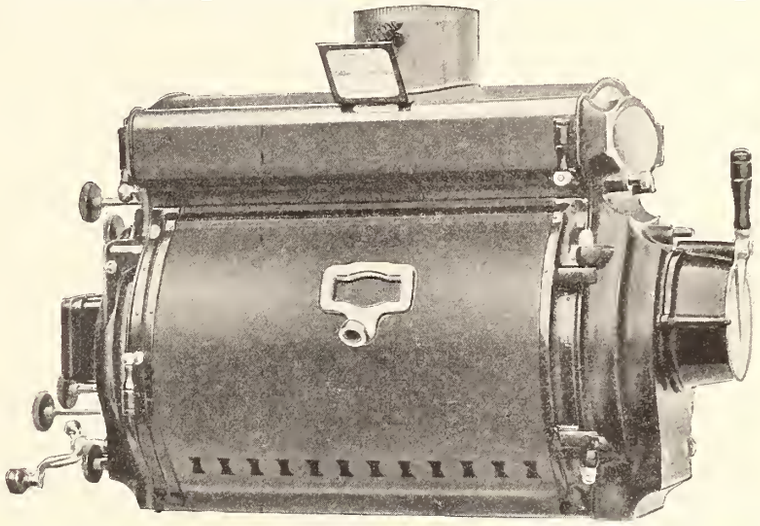
THE MANY TYPES of lamps available today make it possible to have light of just the proper quantity and quality. The types of lamps used to a great extent influence the cost of lighting. Lamps themselves vary in cost. Special, expensive types are often used where the more standard types would be satisfactory. Poor and inefficient lamps use up energy and do not give the light they should. Old, dirty and blackened lamps waste energy without a proper return. Lamps of the wrong voltage give too little light, or burn out too quickly.

Incandescent lamps are usually designated by wattage, voltage, bulb shaps and diameter. The diameter of the bulb is given in eighths of an inch.

Colored lamps are available with inside spray finish and with natural colors in several sizes. The natural-colored lamps are specially desirable for indirect cove lighting; the inside-colored lamps for exterior displays and where the lamps themselves are seen.

Spotlight and floodlight lamps have filaments that are as concentrated as practicable, and in the prefocus types, placed very

The *New Brenkert*
Alternating Current Projection Lamp



Using alternating current at the arc produces snow-white light and more light than low-intensity lamps, at slight extra operating costs.
Eliminates generators, rheostats and rectifiers.
The BRENKERT "K" Lamp is quiet, dependable, and a revelation in truly automatic operation.
This "K" Lamp is now in successful use in most sections of this country.
Wouldn't you like to know more about this latest A.C. lamp development? Write today for literature of facts and the name of the nearest Brenkert distributor.

BRENKERT LIGHT PROJECTION CO.
Engineers and Manufacturers
7348 ST. AUBIN AVENUE DETROIT, MICH.

BETTER SOUND at LOWER COST



Cut your Photo cell expense—improve your sound reproduction—with Continental CETRON CELLS. Hundreds of exhibitors are already cashing in on their economy and their superior performance.
Made of the finest materials, fabricated by expert craftsmen under rigid supervision, it is only logical that Cetron Cells should be the first choice of a host of users the world over. They'll improve your sound too—and their longer life will substantially cut your cell replacement costs. Write for detailed circular, technical data and prices today.

CONTINENTAL ELECTRIC CO.
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accurately with respect to the base. The lives of these lamps are 200 and 800 hours, respectively—the shorter the life the greater the light output for a given wattage. In general, the lamps have round bulbs with wattages of 250, 400, 500, 1,000, 1,500, and 2,000.

Champion Lamps, Davers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hygrade Sylvania Corp., Salem, Mass.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, Low Intensity

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low, Alternating Current Reflector Type and Suprex (the latter using alternating current carbons with direct current). All of these lamps are of the reflector type. The operating amperage for these lamps ranges from 15 to 80.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E.F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue. Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Otis Elevator Co., 11th Avenue and 26th Street, New York, N. Y.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Popularity — Earned or Spurned?

People have more money to spend for the theatre—and are spending it. What are YOU doing to earn your share of better business? Next to the picture, equipment is most important. This is a good time to put your house in order.

Peter Clark, Inc. offers a free consulting service to all managers and owners who are interested in the latest improvements in theatre equipment. Our ideas are based on a 29 year experience in originating and developing stage equipment. Our reputation from Coast to Coast speaks for itself.

CORRESPONDENCE INVITED

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TYPHOON AIR CONDITIONING CO.
COOLING VENTILATING
BLOWERS - FANS
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Install the New WIDE RANGE
OPTICAL SYSTEM
Fit ANY make Soundhead. Lenses by BAUSCH & LOMB. 9,000 cycle frequency response, slit image .0008 high. *Priced* $19.75.
S.O.S. Corp. - 1600 Broadway - N. Y. C.

Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighing system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Mfg. Company, 1433 So. Wabash Avenue, Chicago, Ill.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Kohler Company, Kohler, Wis.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

▲

Lights, Exit

Refer to EXIT LIGHT SIGNS

Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
C. I. Newton Co., 253 W. 14th St., New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
The Goldman Co., 715½ Cherry St., Chattanooga, Tenn.
Igoe-Roemer Corp., 600 West Van Buren Street, Chicago, Ill.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

Ben Adler Signs, Inc., 190 No. State Street, Chicago, Illinois.
American Display Corporation, 475 10th Avenue, New York, N. Y.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Stanley Frame Co., 442 W. 42nd St., New York City.
Sterling Pictorial Service, 151 W. 46th Street, New York City.

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Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
General Register Corporation, 1540 Broadway, New York City.
National Ticket Register, 341 W. 44th St., New York City.
U. S. Ticket Company, Fort Smith, Ark.

Marquees

USE OF MARQUEES BY motion picture theatres in general. They serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Marquees are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the marquee is to be used.

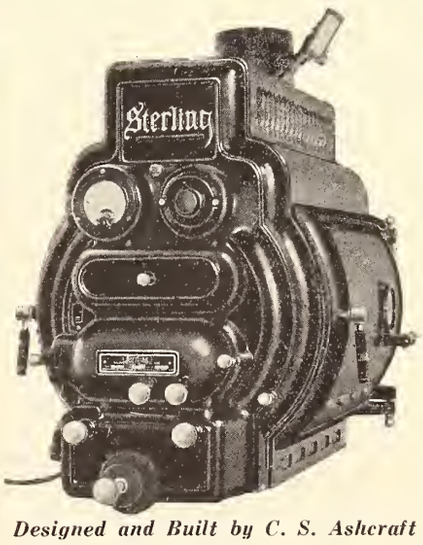
Ben Adler Signs, Inc., 190 No. State Street, Chicago, Illinois.
The American Sign Company, 22 East 12th Street, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, O.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.

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Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

Sterling Suprex Projection Lamp and Converters
A Perfect Combination for
High Intensity Light at Low Intensity Cost
Accepted and in use throughout the Western World



Designed and Built by C. S. Ashcraft

SOME OF OUR RECENT INSTALLATIONS

ST. LOUIS, MO.
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Maplewood
Manchester
Aubert
Kingsland
WASHINGTON, D. C.
Colony
York
Apollo
Arcade
Tivoli
PHILADELPHIA, PA.
Imperial
NEW YORK CITY, N. Y.
Manhattan
CHICAGO, ILL.
Clark
ALAMEDA, CALIF.
New Alameda
BERKELY, CALIF.
Rivoli
CARMEL, CALIF.
Carmel
DALY CITY, CALIF.
Daly City
HAYWARD, CALIF.
Hayward
BLOOMINGTON, INDIANA
Vanderschmidt
MEXICO CITY, MEXICO
Cine Teatro Olimpia
HONOLULU, T. H.
Consolidated Amusement Co.
HOLLISTER, CALIF.
State
LINDSAY, CALIF.
Glade
LODI, CALIF.
T&D
OAKLAND, CALIF.
Broadway
Golden State
Central
Granada
New Fruitvale
Palace
Parkway
RED BLUFF, CALIF.
State
REDDING, CALIF.
Redding
LOS ANGELES, CALIF.
Plaza
Western
Larchmont
Trojan
Sunset
20th Century
GLENDALE, CALIF.
California
LONG BEACH, CALIF.
Brayton
TULARE, CALIF.
Tulare
SAN LEANDRO, CALIF.
Palace
SAN JOSE, CALIF.
Victory
SAN FRANCISCO, CALIF.
Victoria
Verdi
Royal
Marina
Milano
Irving
Haight
Castro
KEARNEY, N. J.
Hudson
SACRAMENTO, CALIF.
California
Wigwam
PASADENA, CALIF.
Colorado

The Sterling Converter makes the motor generator unnecessary and reduces the cost of operation to a minimum

Send for illustrated literature on Lamp and Converter

IMPERIAL ELECTRIC & MFG. CO.
1062 NO. ORANGE GROVE AVENUE LOS ANGELES, CALIF.

Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 88-96 Gold St., New York City.

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Microphones

MICROPHONES in theatres have a variety of uses, ranging from stage program presentations, regular and emergency announcements, to reports to patrons on sports and other timely items of interest. In most cases microphones can be added to the amplifying equipment used for sound-on-film service with little accessory equipment.

Several types of microphones are available. Carbon button and condenser types are most suitable and the least expensive for all-round theatre use. Although carbon microphones may be obtained in both single and double button types, the double button type is usually recommended for casual use in theatres as it gives clearer reproduction than the single button model and costs only slightly more.

Condenser microphones are quiet in operation and are preferred for use in stage productions. Although the condenser microphone is more expensive than the carbon button type, condenser microphone reproduction is free from the slight hiss, known as carbon noise.

Miles Reproducer Co., Inc., 244-6 West 23rd St., New York City.
RCA-Victor Company, Camden, New Jersey.
The Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Shure Brothers Company, 215 West Huron Street, Chicago, Illinois.
Universal Microphone Company, Inglewood, California.
Western Electric Company, 250 West 57th Street, New York City.

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Motor Generators

Refer to GENERATORS, MOTOR

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
Peck Television Corp., 115 W. 45th Street, New York City.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Products Corporation, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.

Novelties, Advertising

Refer to ADVERTISING NOVELTIES

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Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

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Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organ Slides

Refer to SLIDES

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Paint, Plastic

Refer to PLASTIC PAINT

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Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes Gotham Co., 520 W. 47 St., New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Co., 520 W. 47th Street, New York City.
Arthur S. Hoyt Company, 90 Broadway, New York City.

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Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

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Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

Scientific Service
by
General Scientific

Graf Projection Lenses
Graf Optical Systems
Lumotron Photo Cells
Arc Reflecting Mirrors
Exciter Lamps

RECONDITIONING SERVICE

Projection Lenses:
Reduce Focal Lengths
Repolish, Recement

Optical Systems:
Refocus, and remove oil.

Arc Reflecting Mirrors:
Regrind, Repolish, and Resilver

All carry our usual guarantee

Write direct for prices

GENERAL SCIENTIFIC CORPORATION
4829 So. Kedzie Ave.
Chicago Ill.

Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Florozone Corp., 545 Fifth Ave., New York City.
Hewes-Gotham Co., 520 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.
Pag Company, Professional Bldg., Wallingford, Conn.
Per-Fu Company of Hollywood, 1210 North Fairfax Avenue, Hollywood, California.

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Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Amperex Electronic Products, Inc., 501 Madison Avenue, New York City.
Arcturus Radio Company, 255 Sherman Avennue, Newark, N. J.
Cable Radio Tube Corporation, 84-90 North Ninth Street, Brooklyn, N.Y.
Continental Electric Company, St. Charles, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Gordos Products Company, 17 West 60th Street, New York City.
Harrison Radio Company, 142 Liberty Street, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
International Projector Corp., 88-96 Gold St., New York City.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.

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Pipe Organs

Refer to ORGANS

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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Hewes Gotham Co., 520 W. 47 St., New York City.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

C. Cretors & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings easily. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New Yor' City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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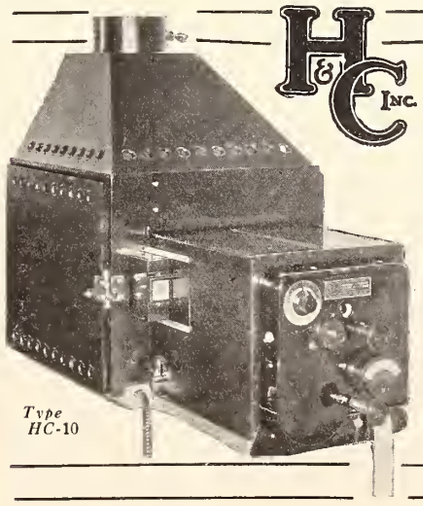
Poster Paste

Refer to PASTE, POSTER AND LABELING

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Poster Projectors

THESE MACHINES are projectors operated similarly to steropticons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the


Type HC-10

The Symbol of Perfection in Projection

H & C Inc.

Always Improving

THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET NEW YORK, N. Y.

Write for Illustrated Booklet

projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection room, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared.

The desirable projection room may vary in size but to acommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 4431 West Lake Street, Chicago, Ill.

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
Cincinnati Time Recorder Co., 1733 Central Avenue, Cincinnati, Ohio.
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Enterprise Optical Manufacturing Company, 4431 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The Pathe Company, Bound Brook, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Chicago Cinema Products Corp., 1736-54 No. Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corp., Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Fogelburg Engineering Company, 129 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 160 N. Wells Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.

Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from curent or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available. They may be had with or without facilities for sound.

Excelsior Illustrating Company, 226 W. 56th Street, New York City.
Geier & Bluhm, Inc., Troy, N. Y.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the ing to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, New York.
Gates Radio & Supply Company, Quincy, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Electric Mfg. Company, 1451 39th Street, Brooklyn, N. Y.
The Martin Band Instrument Co., Elkbart, Indiana.
Miles Reproducer Co., Inc., 244-6 West 23rd St., New York City.
Operadio Mfg. Company, St. Charles, Ill.

AMPEREX
Exciter Lamps—Photo Cells and Heavy Duty Tubes


are now used exclusively by all the larger Chain Motion Picture Theatres in the United States — both for Quality of reproduction and Economy, they are unequalled.
Send for our descriptive folder and price list.
An attractive propostion for Supply Dealers and Theatre Chains
AMPEREX ELECTRONIC PRODUCTS INC.
79 Washington St. Brooklyn, N. Y.

RCA Victor Company, Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.

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Railings, Bronze and Iron

Refer to BRASS RAILS and ORNAMENTAL BRONZE

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Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Baldor Electric Company, 4351 Duncan Street, St. Louis, Missouri.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
P. E. Chapman Electrical Works, 1820 Chouteau Avenue, St. Louis, Mo.
Delta Manufacturing Company, 39 Osborne Street, Cambridge, Mass.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corp., 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind.
Gates Radio and Supply Company, Quincy, Illinois.
General Electric Company, Schenectady, N. Y.
International Projector Corp., 88-96 Gold St., New York City.
Interstate Electric Company, 4339 Duncan Avenue, St. Louis, Mo.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.
Westinghouse Elec. & Mfg. Co., East Pittsburgh, Pa.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders

Refer to FILM REWINDERS

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Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Charles Bessler Co., 131 E. 23rd Street, New York City.
Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Rigging, Stage

Refer to HARDWARE, STAGE

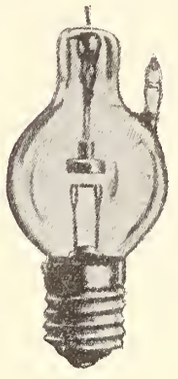
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Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and

GORDOS



Type MM-48

6 Ampere
MERCURY
Vapor
RECTIFIER
BULBS
for all standard makes of chargers and rectifiers.
Also
AMPLIFIER
TUBES

Featuring the new carbon plate, having rigid six point support insuring maximum efficiency.

LONG life, instant starting, balanced bulbs that will not harden, insuring greater life and more efficient rectifying for battery replacement rectifiers and chargers.

Guaranteed for 1,000 *Hours*
Inquiries Invited

GORDOS
PRODUCTS COMPANY
17 West 60th St., New York, N. Y.



"That's what I call real projection!"

—say exhibitors after installing the
GARVER KURRENT CHANGER
Eliminates change-over troubles. Saves 20-30% changing A.C. to D.C. Delivers 15-30 amps. constant, pure white light quietly, dependably, without sound interference. Recommended by leading lamp manufacturers. $125 complete.

The NATIONAL REGULATOR
for brilliant mazda projection. Small, sturdy, simple, dependable, quiet. Ideal for highly concentrated spot or flood lighting. 110 or 220 volts, $60.

REPRESENTATIVES IN ALL PRINCIPAL CITIES

GARVER Electric COMPANY
UNION CITY IND.

STOP KIDDING YOURSELF ABOUT YOUR SCREEN!

Honestly, wouldn't an expert resurfacing job greatly improve your picture and your sound? We know it would, from the word of such circuits as RKO, Warners, Saenger and others. They like our special screen resurfacing results—as much as they like our method of doing all work without interference with any performance. The cost is reasonable, too.

Write us for further information

The Motion Picture Screen Resurfacing Company
4169 Pearl Road, Cleveland, Ohio

provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Herring-Hall-Marvin Safe Co., 400 Broadway, New York, N. Y.
York Safe & Lock Company, York, Pa.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
RCA Institutes, Inc., 75 Varick Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.

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Screens

THERE ARE FOUR types of motion picture screens. This classification is based on the character of the finished surfaces, as follows: Metallic, Matt White, Beaded and Translucent (or rear projection). The latter type is not in general use, and for the purposes of this description will require no further mention.

Sound screens are of two types, porous and perforated. A porous screen is one on which a reflective surface is built on a loosely woven fabric, leaving the openings in the cloth unobstructed to permit the passage of sound. A perforated screen surface is applied on a closely woven fabric, first making an opaque sheet, which is then perforated with minute holes to permit the passage of sound.

Screens should be selected largely by the width of the theatre and its projection equipment or light source.

Screens are again classified as to their reflective properties into three general classes: Diffusive (matt white), semi-diffusive metallic (silver or gold fibre), and directive (beaded). The white is the only one of the above types which could be used satisfactorily in a theatre of any size, and only then with high intensity projection. Because it diffuses the light almost equally to all the seats, it is a necessity in the extra-wide auditoriums. Due to their higher reflective properties, the metallic and beaded surfaces will produce satisfactory brilliance and detail when used in conjunction with the more economical projection units, making a substantial saving in current. Since the beaded screen has the highest reflective surface, it should be used with incandescent projection lamps.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Blvd., Columbus, Ohio.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Ortho-Krome Screen Co., 331 Madison Avenue, New York City.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Theatre Screen Corp., Roosevelt, L. I.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Missouri.
Whiting & Davis, Plainville, Mass.



For Those Odd Jobs

The Dayton Safety Ladder not only reduces accidents and speeds up work, but it lasts much longer than cheaply built ladders. It has a folding auxiliary step for extra height; is light in weight, permits close work against walls. Made in sizes 3 to 16 feet. Moderately priced.

Write Dept. BT-4 for details and name of nearest distributor

THE DAYTON SAFETY LADDER CO.
121-123 West Third St. Cincinnati, Ohio

DAYTON Safety Ladder

(Patented)

Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.

1934 MODEL W SUPERIOR PROJECTOR

MEETING ALL DEMANDS FOR IMPROVED PROJECTION

COXSACKIE MFG. CORP., Coxsackie, N. Y.

S.O.S. has gone STREAMLINE!

Trade your old Amplifier for New S.O.S. WIDE FIDELITY Model. *Prices from* $55 *up.*

S.O.S. Corp. - 1600 Broadway - N. Y. C.

Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREEN

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Screen Resurfacing

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

Burdick's Re-Nu Screen Surface Co., 823 South Wabash Avenue, Chicago, Ill.
The Motion Picture Screen Resurfacing Company, 4169 Pearl Road, Cleveland, Ohio.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.

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Seat Covers

Refer to CHAIR COVERS

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Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

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Seats, Theatre

Refer to CHAIRS, THEATRE

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Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding

suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Signs, Directional

TAKE THE CASE of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Ben Adler Signs, Inc., 190 State Street, Chicago, Illinois.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Signs—Electric

MOTION PICTURE theatres are dealers in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
American Sign Company, 22 East 12th Street, Cincinnati, Ohio.
The Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.

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Signs, Exit

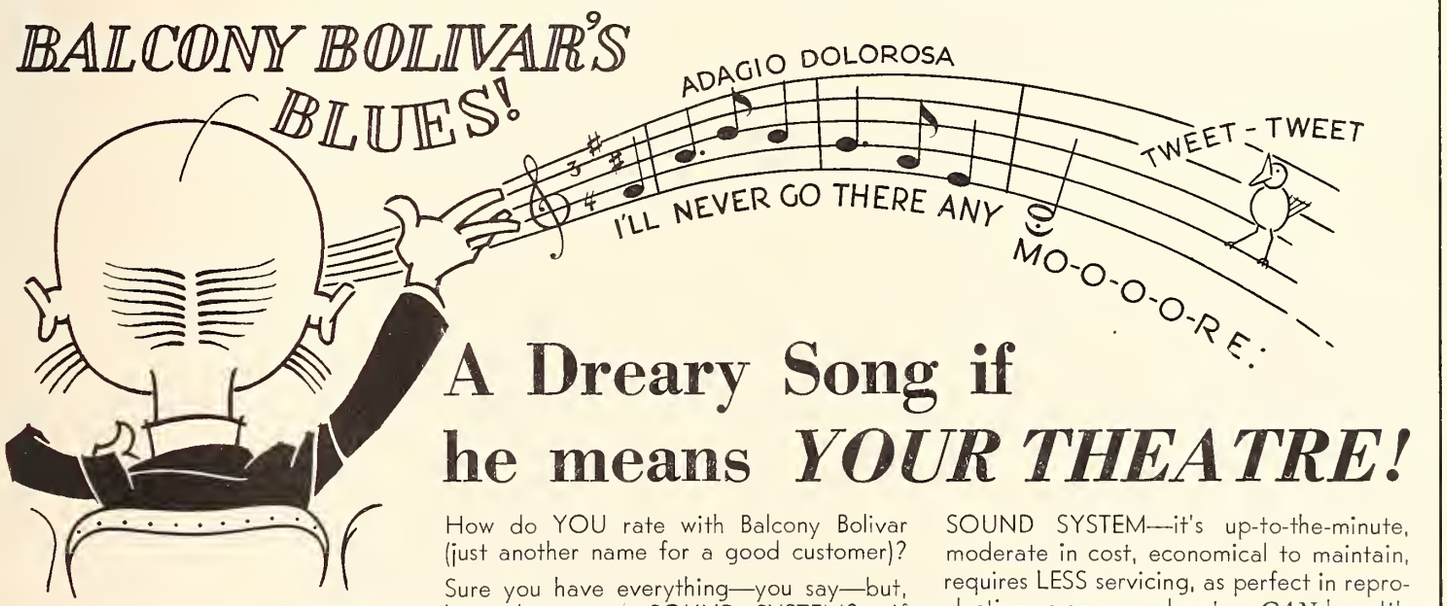
Refer to EXIT LIGHT SIGNS.

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Signs, Marquee and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres,

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
American Sign Company, 22 East 12th Street, Cincinnati, Ohio.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.



A Dreary Song if he means *YOUR THEATRE!*

How do YOU rate with Balcony Bolivar (just another name for a good customer)?

Sure you have everything—you say—but, how about your SOUND SYSTEM? If Bolivar doesn't like it, it's the B. B. Blues for you!

Sound recording has improved amazingly. Yesterday's sound equipment cannot do justice to today's recordings . . . or bring back customers.

Many a theatre-owner has found the answer to Bolivar's Blues is—the C. T. R. Full-Range SOUND SYSTEM—it's up-to-the-minute, moderate in cost, economical to maintain, requires LESS servicing, as perfect in reproduction as any sound system *CAN* be. It's TODAY'S Sound System for TODAY'S recordings.

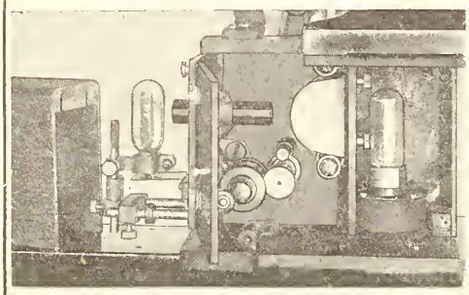
Don't wait for Bolivar to sing the Blues—Send us a postcard telling us the size of your theatre, and we'll give you interesting facts and figures about pulling people into your theatre *and making them want to come back often.* Address

CTR FULL RANGE SOUND SYSTEM

Sound Division, THE CINCINNATI TIME RECORDER COMPANY, Established 1896
1661 CENTRAL AVENUE, CINCINNATI, OHIO

MELLAPHONE

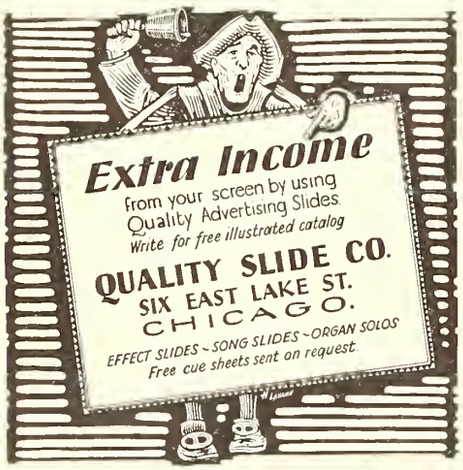
WIDE RANGE

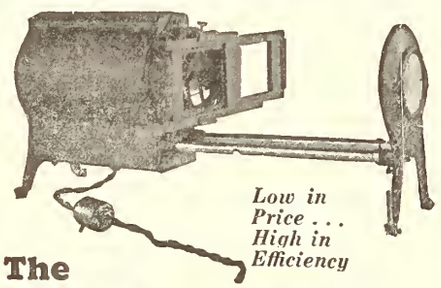


Buy equipment that has proven its value in world wide trade. This quality Sound Equipment is sold on small weekly payments.

Choice of the
UNITED STATES GOVERNMENT

MELLAPHONE CORPORATION
ROCHESTER, NEW YORK





Low in Price . . . High in Efficiency

The Besteropticon

Range 75 feet or less. Cooling for 500-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer **$23**

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND



The Patented Typewriter Slide

For Sale by Your Dealer

Samples Upon Request

RADIO-MAT SLIDE CO., Inc. 1674 BROADWAY New York, N. Y.

Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
United Signs Corporation, 3728 30th Street, Long Island City, N. Y.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.

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Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Kae Studios, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
Sterling Pictorial Service, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproductoin. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cleveland Sound Equipment Co., 15101 Lorain Ave., Lakewood, Ohio.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electrophone Corp., 2019 Rittenhouse Sq., Philadelphia, Pa.
Enterprise Optical Mfg. Company, 4431 W. Lake Street, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
Illinois Sound Equipment Co., 143 West Austin Avenue, Chicago, Illinois.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kolograph Company, 309 N. Illinois Street, Indianapolis, Indiana.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 127 Pleasant Street, Utica, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
The Martin Band Instrument Company, Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Pictur-Fone Corporation, Lima, Ohio.
Platter Sound Products Company, North Vernon, Ind.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
Scott-Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
S. O. S. Corporation, 1600 Broadway, New York City.
Ultraphone, Inc., 1223 So. Wabash Avenue, Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York City.

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Sound Equipment Parts

ACCESSORIES for music and sound reproducing devices are many and varied. These include amplifiers, amplification tubes, exciter lamps, photocells, speakers, rectifying devices and many others.

Argus Manufacturing Co., 1392 West 110th Street, Cleveland, Ohio.
William E. Asplin Basket Co., 15101 Lorain Street, Cleveland, Ohio.
Blue Seal Sound Devices, Inc., 723 Seventh Avenue, New York.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
A. Bodelson, 5060 40th Street, Long Island City, N. Y.
Canady Sound Appliance Company, 1776 Broadway, New York City.
Chicago Cinema Products Corporation, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
G-M Lahoratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
Langsenkamp-Wheeler Brass Works, 1200-66 Shelby Street, Indianapolis, Indiana.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Oliver Manufacturing Company, 1607 East 21st Street, Cleveland, Ohio.
The Operadio Manufacturing Company, St. Charles, Illinois.
RCA Victor Company, Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangamo Electric Company, 122 E. 42nd Street, New York City.
Sonolux Company, Inc., East Newark, N. J.
The Square D Company, 6060 Rivard Street, Detroit, Michigan.
Wesley Trout, Box 575, Enid, Okla.
Victor Animatograph Corporation, Davenport, Iowa.
Wenzel Company, 2507-09 South State Street, Chicago, Ill.

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.

Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Electric Mfg. Co., 1451 39th Street, Brooklyn, N. Y.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
The Martin Band Instrument Company, Elkhart, Ind.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., St. Paul, Minn.

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Spotlights

Refer to LIGHTS, SPOT

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Stage Hardware

Refer to HARDWARE, STAGE

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Best Devices Co., Film Building, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Corporation, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
C. I. Newton Co., 253 W. 14th St., New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Beaumont Studios, 443 W. 47th St., New York City.
Robert F. Brunton, 449 West 49th Street, New York, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newburg, N. Y.
Amelia Grain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Phil Gross Theatrecraft, 108 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Universal Scenic Studios, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and

What OTHERS Say is what REALLY Counts!

Webster Electric Company
Racine, Wisconsin

Wright-DeCoster, Inc. March 22, 1934
St. Paul, Minn.

Dear Mr. Wright:

Of late, we have had rather frequent occasions to hear from the trade, regarding your new Model 309 Full Range Reproducer and Horn.

The comments we have heard lead us to believe that your new reproducing equipment, together with our new theatre amplifiers, offer a combination which leaves nothing to be desired from the standpoint of tone quality and up-to-the-minute reproduction from Sound-on-Film.

We recall an occasion several weeks ago, when a demonstration test was conducted at one of the Shea Theatres in Buffalo, New York, in comparison with other equipment which is widely used and known. In this test your Model 309 Full Range Reproducer and Horn were used together with our GRS-72 Theatre Amplifier. The report we received was certainly most gratifying.

With kindest wishes for continued success, we remain

Sincerely yours,
WEBSTER ELECTRIC COMPANY
R. Ferda
Sales Manager, Radio Div.

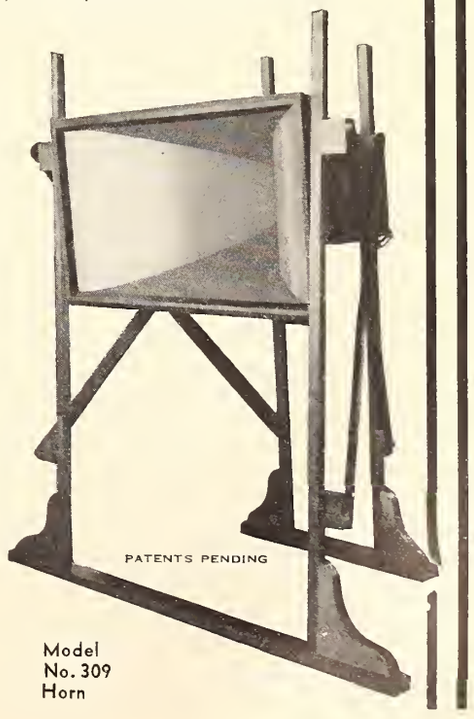
RF HK

IT is natural for anyone to boost his own product. But it means something when every user of your equipment is enthusiastic about it and anxious to testify to that effect.

And, even a stronger recommendation occurs when a responsible, well-known concern makes the statement that they are receiving letters of enthusiasm from users of your reproducers and horns.

Read what the Webster Electric Co. has to say about our New Model 309 Full Range Reproducer and Horn. Everyone who has heard of an amplifier should know of the high standing of this concern. It pleases us to recommend their entire line of amplifiers and especially their New Model GRS-72 Theatre Unit.

Modernize your SOUND equipment. Our theatre reproducer covers the full range of the latest types of recordings. Write for complete information. Send complete details of your theatre and Sound Equipment for free suggestions from our Engineering Department.



Model No. 309 Horn

WRIGHT-DeCOSTER, Inc. 2225 University Ave., St. Paul, Minn.
Manufacturers of SOUND Reproducers for Every Purpose
Export Dept.: M. SIMONS AND SON CO., 25 Warren St., New York
Cable Address: SIMONTRICE, New York

triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, Ia.

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Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

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Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Seats

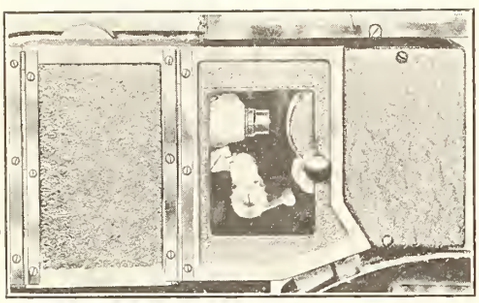
Refer to CHAIRS

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Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of



Syncrofilm
SOUND EQUIPMENT

MODEL D
WIDE RANGE

Wide Range enters your theatre with the new Model D Sound Heads. You need Wide Range reproduction, your box office demands it. Take full advantage of the new improvements in sound equipment. Get full value from the new recordings.

Syncrofilm sound heads produce every frequency recorded on the film. Every fine shading of voice and music on the track is transmitted to the amplifier, producing absolute accurate and natural reproduction.

Syncrofilm Sound Heads are designed to meet the requirements of the projector on which they are mounted, and feature simplicity and ease of operation.

Syncrofilm products are built to the highest precision standards, giving years of service with negligible upkeep.

Syncrofilm solves your projection problems, whether for sound heads, amplifiers or speakers.

Syncrofilm products are all guaranteed on a "Satisfaction or Money Back" basis.

Write now for particulars

WEBER MACHINE CORP.
59 Rutter St., Rochester, N. Y.
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Cable Address: Romos, New York
Representatives in all principal cities

THE OUTSTANDING THEATRE DISPLAYS
of the country are being produced with
The Cutawl

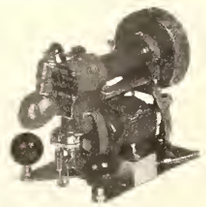


SAVES TIME, LABOR and MONEY

The Cutawl makes any kind of cutout or third dimensional displays for the theatre front, lobby and interior. The only tool of its kind made. Find out at once how the Cutawl will help you increase your attendance and profits.

WRITE FOR NEW CATALOGUE and THEATRE CIRCULAR

Replete with illustrations of outstanding theatre displays. Contains helpful and complete information of great value to every theatre owner and manager.



International Register Co.
21 S. Throop St.
Chicago, Ill.

tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Specitl printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
The Standard Ticket Register Corp., 1600 Broadway New York.
Weldon, Williams & Lick, Fort Smith, Ark.

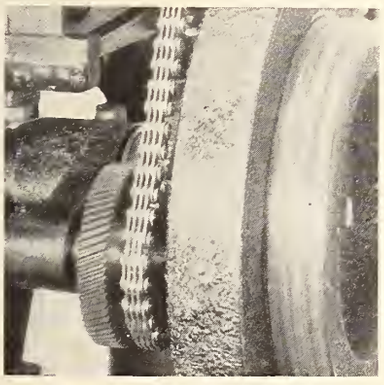
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Phototone-Talkafilm

SPECIFICATIONS:

Two Phototone Heads
Two Silent Chain Drives
2 Photo Electric Cells
Two Lens Assemblies
Three Exciter Lamps
One—15 watt Amplifier
One Auditorium Speaker
One All Directional Bell
Two—¼ H. P. Motors
One Tweeter Speaker
One Monitor Speaker

We use the perfect lightgate system. Guaranteed quality throughout. Write also for price of new 15 watt A-C Amplifier.



PLATTER SOUND PRODUCTS CORPORATION
Pioneers of Sound
NORTH VERNON, INDIANA

Have you a problem concerning the building or remodeling of a theatre?

. . . describe it for the Planning the Theatre department in BETTER THEATRES, in which advice will be gladly given you by a practicing architect.

This department is published whenever suitable inquiries are received.

Get *True* HIGH FIDELITY Sound with the New WIDE RANGE,

TWEETER HORN

Attachable to your present Sound System. FREE Bulletin on request.

S.O.S. Corp. - 1600 Broadway - N. Y. C.

Ticket Booths

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the design of the theatre and the display frames.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Nurre Companies, Inc., Bloomington, Indiana.
Stanley Frame Company, 630 Ninth Acenue, New York City.

Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent acurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.

Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

General Register Corporation, 1540 Broadway, New York City.
Standard Ticket Register Corporation, 1600 Broadway, New York, N. Y.

Ticket Machines

Refer to MACHINES, TICKET

Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 4431 West Lake Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Utility Sales Service, 367 Hudson Avenue, Brooklyn, N. Y.

Transformers

Refer to GENERATORS, MOTOR

Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York City.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 208 East Monroe Street Chicago Ill.
The Costumer, 238 State Street, Schenectady, N. Y.

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DRESS YOUR USHERS' STAFF in BELMONT FRONTS and TUX COLLARS



CUT MAINTENANCE COSTS. AVOID ALL LAUNDRY BOTHER.

Belmont Fronts and Tux Collars are thrown away when soiled.

These modern accessories are standard equipment with B & K, Warner, Publix, Loew's, Century, Interstate and many other chains and independents.

If your ushers are not already wearing Tux and Belmonts, here's your chance to have them look smarter than ever,—at a very pleasing saving.

For full particulars and a sample order of B Fronts and B Collars, just pin this ad and a dollar to your letterhead, and mail to

REVERSIBLE COLLAR COMPANY

111 Putnam Ave., Cambridge, Mass.

Cut used by courtesy of MODERN THEATRE, Boston

Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
Morgan-Lane Corp., 212 Lexington Ave., New York City.
National Uniform Company, 12 John Street, New York City.
Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

▲

Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

Associated Fabrics Corp., 723 Seventh Ave., New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
The Orinoka Mills, 183 Madison Avenue, New York City.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

▲

Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle. equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Hub Electric Company, 2229 West Grand Avenue, Chicago, Illinois.

▲

Vacuum Cleaning Equipment

APPARATUS FOR cleaning carpeting and fabrics by suction is to be considered more or less necessary for proper maintenance of the theatre. Brooms and brushes are useful, but cannot be considered substitutes for suitably designed vacuum cleaning equipment, which not only cleanses more effectively, but does so with less time and labor.

The unusually large and elaborate theatre is sometimes best served by stationary equipment with pipes leading to the various levels, where the hose is attached. To the average theatre, however, unit cleaners of heavy-duty type with a high degree of portability are best adapted.

To make little odd jobs of cleaning easier, as in small offices, lounges, etc., it is frequently worth while to augment this larger equipment with a cleaner of the common domestic type.

Budge-It Products Corp., 312 State St., New Haven, Conn.
General Electric Co., 1 River Road, Schenectady, N. Y.
The Hoover Co., Canton, Ohio.
National Super Service Co., 1946 North 13th St., Toledo, Ohio.
Spencer Turbine Co., Hartford, Conn.

▲

Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 525 E. 136th Street, New York City.

Summer Comfort Through Ventilation

(*Continued from page* 17)

tre manager or owner can protect himself against many difficulties resulting from insufficient fan capacity, and faulty duct work, by insisting that, first, ducts be of ample size; second, ducts have as nearly uniform cross-section as possible; three, ducts have the fewest possible bends; fourth, bends must be as sweeping as possible, not angular or sharp.

The center line radius *should be at least* 1½ times the width of the duct. The proper proportion of branch ducts, should there be any necessary from the main duct, is extremely important. Only too often branch ducts are guessed at and made most any size, and dependence placed upon a damper to control the quantity of air which flows into the branch. *Duct systems should not connect directly to fan housings.* There should be a canvas connecting section, which method will greatly minimize the transmission of mechanical noises from the fan through the duct system.

The static head and the velocity head establish the load on the fan; the load on the fan establishes the horsepower of the motor necessary to drive the fan; the horsepower of the motor establishes the cost of power to operate the system. By increasing the duct sizes, making sweeping bends instead of angles, the power may be reduced, but larger ducts cost more to install and take up more room. It is obvious that there is a conflict with opposing factors. The services of a reliable engineer and the installation made by a reliable company or contractor, are the manager's or owner's best protection that duct sizes, as weighed against power consumption, are correct.

CENTRIFUGAL FANS

In any system, fans of course are of great importance. The centrifugal fan is most generally used for theatre ventilation and has proven satisfactory. It consists of a wheel made of steel plates; it looks very similar (but is much smaller) to the old-fashioned stern paddle wheels used on river boats, or the old-fashioned mill wheel. The radial vanes of steel plate revolve in a steel plate casing. The air enters these fans along the axis of the wheel. The motion of the wheel causes the air to flow towards its circumference (centrifugal force) and discharges the air into an outlet located as a tangent with respect to the fan circumference. The velocity of the air is due to the centrifugal force imparted to it, and also to the velocity given to it by the tip of the fan as it whips it into the outlet.

This last statement indicates the importance of *tip speed* of fans. If two fans are rotated at the same speed, the one of larger diameter will have the greatest *tip speed.* In order to change some of this tip speed velocity into useful static pressure, engineers have designed the housing in a scroll shape; the distance of the tip of the fan to the housing is not uniform and increases in the direction of rotation.

The earlier types of centrifugal fans had comparatively few and broad vanes, now many centrifugal fans are called multi-blade, or multi-vane, fans because of the greater number of narrower vanes. The multi-blade fan is more efficient; generally it can be operated at higher speed and requires less space all of which indicates that it is a good fan for ventilating purposes. The blades of the multi-blade fans may be straight curved forward or curved backward. Of these three types of blades, either of the first two are recommended for theatre ventilation work; the backward curved blade develops a very high static head, and consequently a low velocity head, making it more suitable for forced draft on boilers than for ventilating purposes.

BASIC GUIDES

Following are three interesting laws which hold true for any installation:

Rule 1—*The capacity varies directly as the fan speed.* If the speed is doubled the capacity is doubled, if the speed is reduced to one-half the capacity is cut in two.

Rule 2—*The static pressure varies as the square of the fan speed.* By doubling the fan speed the static pressure is increased four times.

Rule 3—*The horsepower varies as the cube of the fan speed* (horsepower used here

(*Continued on page* 61)

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

Alabama

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave. *Birmingham*

Arkansas

THE THEATRE SOUND EQUIPMENT CO. *Hope*

Arizona

ARIZONA FILM SUPPLY CO., 84 West Pennington St. *Tucson*

California

BROCK PHOTOPLAY SUPPLY CO., 1909 S. Vermont Ave. *Los Angeles*

EDUCATIONAL PROJECT-O-FILM CO., 214 American Bank Building, Second and Spring Sts. *Los Angeles*

NATIONAL THEATRE SUPPLY CO., 1961 S. Vermont Ave. *Los Angeles*

PINEAU & HOWSE STAGE LIGHTING CO., LTD., 1451 Venice Blvd. *Los Angeles*

B. F. SHEARER CO. OF CALIFORNIA, LTD., 1640 West Washington Blvd. *Los Angeles*

J. SLIPPER & CO., 1968 S. Vermont Ave. *Los Angeles*

AMERICAN STUDIOS, INC., 1062-1068 Folsom St. *San Francisco*

NATIONAL THEATRE SUPPLY CO., 121 Golden Gate Ave. *San Francisco*

WALTER G. PREDDEY, 187 Golden Gate Ave. *San Francisco*

C. J. HOLZMUELLER THEATRICAL APPLIANCES, 1108 Howard St. *San Francisco*

B. F. SHEARER CO., 243 Golden Gate Ave. *San Francisco*

THEATRE DRAPERY STUDIO, 283 Golden Gate Ave. *San Francisco*

WESTERN THEATRICAL EQUIPMENT CO., 146 Leavenworth St. *San Francisco*

Colorado

GRAHAM BROTHERS, 546 Lincoln St. *Denver*

NATIONAL THEATRE SUPPLY CO., 2106 Broadway *Denver*

Connecticut

CARLETON THEATRE SERVICE *Hartford*

HARRISON HARRIES, Rialto Theatre Building, 225 Franklin Ave. *Hartford*

NATIONAL THEATRE SUPPLY CO, 133 Meadow St. *New Haven*

District of Columbia

BEN LUST THEATRE SUPPLIES, 908 Second St., N. W. *Washington*

NATIONAL THEATRE SUPPLY CO., 916 G St., N. W. *Washington*

Florida

AMUSEMENT SUPPLY CO., 711 Twiggs St. *Tampa*

MOVIE SUPPLY CO., Box 5511 *Tampa*

Georgia

NATIONAL THEATRE SUPPLY CO., 187 Walton St., N. W. *Atlanta*

N. E. SAVINI, AGENT, THEATRICAL SUPPLIES, 125 Walton St. *Atlanta*

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E. E. FULTON CO., 2015 S. Marshall *Chicago*

JOE GOLDBERG, INC., 823 S. Wabash Ave. *Chicago*

GUERCIO & BARTHEL, 908 S. Wabash Ave. *Chicago*

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MIDWEST THEATRE SUPPLY CO., 910 S. Michigan Ave. *Chicago*

MOVIE SUPPLY CO., 844 S. Wabash Ave. *Chicago*

NATIONAL THEATRE SUPPLY CO., 825 S. Wabash Ave. *Chicago*

JOSEPH SPRATLER, 12 East Ninth St. *Chicago*

ELMER W. SANOR, P. O. Box 365 *Kankakee*

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E. C. SCOBEY, 220 E. Ohio St. *Indianapolis*

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GUERCIO & BARTHEL, 442 N. Illinois *Indianapolis*

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EASTMAN KODAK STORES, INC., 608 Pierce St. *Sioux City*

NATIONAL THEATRE SUPPLY CO., 1123 High St. *Des Moines*

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AMERICAN MOTION PICTURE CO., INC., Rex Theatre Building *Louisville*

BLAKE AMUSEMENT CO., 211 West Jefferson St. *Louisville*

FALLS CITY THEATRE SUPPLY CO., Savoy Theatre Building, 211 West Jefferson St. *Louisville*

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NATIONAL THEATRE SUPPLY CO., 220 S. Liberty St. *New Orleans*

GEORGE VIVIRITO, 318 Baronne St. *New Orleans*

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MAINE THEATRE SUPPLY CO., 263 St. John St. *Portland*

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J. F. DUSMAN, 213 N. Calvert St. *Baltimore*

NATIONAL THEATRE SUPPLY CO., 417 St. Paul Pl. *Baltimore*

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CAPITOL THEATRE SUPPLY CO., 28 Piedmont St. *Boston*

CHURCH FILM CO., 28-30 Piedmont St. *Boston*

INDEPENDENT THEATRE SUPPLY CO., INC., 47 Church St. *Boston*

NATIONAL THEATRE SUPPLY CO., 211 Columbus Ave. *Boston*

NEW ENGLAND MOTION PICTURE EQUIPMENT CO., 334 Worthington St. *Springfield, Mass.*

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AMUSEMENT SUPPLY CO., 208 West Montcalm St. *Detroit*

MCARTHUR THEATRE EQUIPMENT CO., 2501 Cass Ave. *Detroit*

NATIONAL THEATRE SUPPLY CO., 2312 Cass Ave. *Detroit*

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STAR THEATRE SUPPLY CO., 2109 W. Superior St. *Duluth*

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NORTHERN THEATRE SUPPLY CO., 19 Glenwood Ave. *Minneapolis*

PORTER ELECTRIC CO., 523 S. Seventh St. *Minneapolis*

A. W. STARBIRD, 18 Washington Ave. *Minneapolis*

TWIN-CITY SCENIC CO., 2819 Nicollet Ave. *Minneapolis*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 33 Glenwood Ave. *Minneapolis*

Missouri

A. A. ELECTRIC MACHINERY CO., INC., 1117 Cherry St. *Kansas City*

COLE THEATRE SUPPLY, 115 W. 18th St. *Kansas City*

INDEPENDENT THEATRE SUPPLY CO., 118 W. 18th St. *Kansas City, Mo.*

EXHIBITORS FILM DELIVERY & SERVICE CO., 111 W. 18th St. *Kansas City*

NATIONAL THEATRE SUPPLY CO., 223 W. 18th St. *Kansas City*

STEBBINS THEATRE EQUIPMENT CO., 1804 Wyandotte St. *Kansas City*

ERKER BROS. OPTICAL CO., 610 Olive St. *St. Louis*

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E. E. FULTON CO., 3232 Olive St. *St. Louis*

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VAN ASHE RADIO CO., 10th and Walnut St. *St. Louis*

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QUALITY THEATRE SUPPLY CO., 1518 Davenport Ave. *Omaha*

THE SERVICE THEATRE SUPPLY CO., 303 N. 16th St. *Omaha*

U. S. SCENIC STUDIOS, INC., Film Exchange Building *Omaha*

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G. K. WADLEIGH *Hillsboro*

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EASTERN NEW MEXICO THEATRE SUPPLY CO., Box 548 *Clovis*

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CONTINENTAL THEATRE ACCESSORIES, INC., 1056 Broadway *Albany*

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HAUSER BOB STUDIOS, 11 W. Tupper St. *Buffalo*

NATIONAL THEATRE SUPPLY CO., 498 Pearl St. *Buffalo*

QUEEN CITY SCENIC STUDIOS, 145 High St. *Buffalo*

UNITED PROJECTOR & FILM CORP., 228 Franklin St. *Buffalo*

AMUSEMENT SUPPLY CO., INC., 630 Ninth Ave. *New York*

BEHREND M. P. SUPPLY HOUSE, INC., 630 Ninth Ave. *New York*

CAPITOL MOTION PICTURE SUPPLY CO., 630 Ninth Ave. *New York*

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CROWN MOTION PICTURE SUPPLIES, 311 W. 44th St. *New York*

EMPIRE THEATRE SUPPLY CORP., 334 W. 44th St. *New York*

INDEPENDENT THEATRE SUPPLY CO., 354 W. 44th St. *New York*

INTERNATIONAL THEATRE ACCESSORIES CORP., 730 Seventh Ave. *New York*

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S. O. S. CORP., 1600 Broadway *New York*

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TRI-STATE MOTION PICTURE CO., 2108 Payne Ave. *Cleveland*

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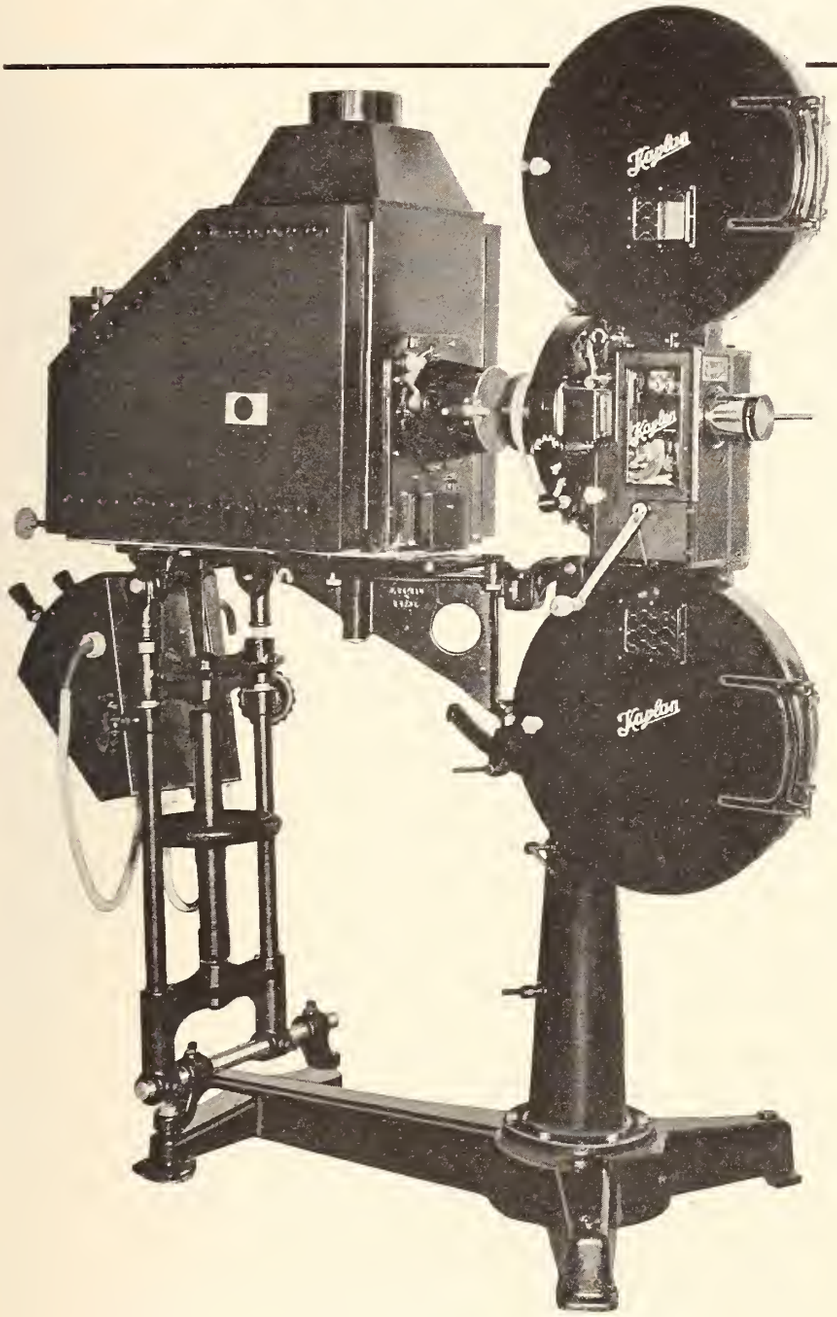
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THEATRE EQUIPMENT CO., 940 Quincy St. *Scranton*

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WRIGHT & MACOMBER, INC., 76 Dorrence St. *Providence*

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South Dakota

AMERICAN THEATRE SUPPLY CO., INC., 320-322 S. Phillips Ave. *Sioux Falls*

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SOUTHWEST DISTRIBUTORS, 309 Browder St. *Dallas*

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ALHAMBRA THEATRICAL CO., Paramount Theatre, 2429 Kiesel Ave. *Ogden*

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B. F. SHEARER CO., 2318 Second Ave. *Seattle*

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West Virginia

CHARLESTON ELECTRICAL SUPPLY CO., *Charleston*

CHARLESTON THEATRE SUPPLY, 506 State St. *Charleston*

MCCRAY & MCCRAY, 327 Main St. *Fairmount*

STANDARD THEATRE SUPPLY CO., 3119 McColloch St. *Wheeling*

Wisconsin

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J. M. KAGEL SCENIC STUDIO, 664 Fourth St. *Milwaukee*

NATIONAL THEATRE SUPPLY CO., 725 W. Wells St. *Milwaukee*

THE RAY SMITH CO., 635 N. Seventh St. *Milwaukee*

THEATRE SEATING & EQUIPMENT CORP., 194 Fourth St. *Milwaukee*

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EQUIPMENT AFFAIRS

Equipment News and Comment

AIR CONDITIONING

Kooler-Aire

• A system for general ventilation and air-purification for the theatre which also provides facilities for summer cooling, is represented in the new Kooler-Aire equipment developed by the United States Air Conditioning Corporation of Minneapolis. In the East the company is represented by Sperry Products, Inc., of Brooklyn.

The Kooler-Aire system of ventilation is founded upon the basic principles, the cooling of air by use of an air washer utilizing the heat of vaporization of the water to cool the air, and the cooling effect caused by maximum air velocity and air volume. Kooler-Aire use fans of the multivane type designed to handle large volumes of air noiselessly. A patented hydraulic clutch speed regulator can be applied to the fan regardless of whether it is a.c. or d.c. current; within a reasonable distance it can be manipulated as remote control; it permits any adjustment of speed practically from no speed to maximum speed. Another feature of Kooler-Aire is a patented two-directional, adjustable delivery louver, which permits accurate adjustment for uniform distribution.

Kooler-Aire ventilation is fundamentally ventilation by displacement, not by diffusion or recirculation. With this system a positive pressure is built up in the theatre, which results in the air being forced out through doors or other openings (exfiltration), instead of seeping into the theatre through all openings (infiltration).

Magic-Weather System

• Air-Washing, cooling, filtering, purifying and ventilation are included in the air conditioning equipment marketed by the Scott Ballantyne Company of Omaha, under the name of "Magic-Weather." The fans are entirely of metal construction. Air passage through an impellor is not constricted, and the impellor is electrically welded throughout. Air intake of fan is from both sides.

Fan shafts are of shaft steel and are equipped with self-aligning heavy-duty bearings. Fans can be installed in various positions as desired for proper air direction. Variable-speed controls and motors are supplied when specified. All fans are treated with rust-proof aluminum.

Air washers are equipped with self-cleaning nozzles. Capacity is from 5,000 to 40,000 cubic feet of air per minute, and from 30 to 150 gallons of water per minute. Air washers are supplied complete with motor and recirculating pump, and are made in sizes to accommodate various sizes of blower type fans. These air washers may be purchased with or without fans made by this manufacturer.

Supreme Equipment

• Blowers, air washers, diffusers and heater units are offered by the Supreme Heater and Ventilating Corporation of St. Louis, for cooling systems, ventilating systems and combinations to include heating. The blower is of slow-speed type equipped with a variable-speed motor having either a V-belt or endless flat belt drive. The air diffuser may be of either stationary or oscillating type. The air washer is of recirculated-water type.

The heating unit includes a heavy-duty steel furnace, a heater housing insulated with mineral rock wool, air filters, humidifier and thermostatic and humidistatic controls. Distribution is through the Independent Theatre Supply Dealers Association.

Sirocco Ventilation

• A theatre ventilating system combining air washing and distribution facilities is available under the trade name of Sirocco from the National Theatre Supply Company. The units are manufactured by the American Blower Corporation of Detroit. The system is designed especially for theatre ventilating and cooling and may be compactly installed on any level at the forward end of the auditorium (stage or screen area).

Provided are intake facilities from the outside leading to an air washer and to the blower mechanism for distribution. The washer is constructed of galvanized iron with a tank of heavy blue annealed steel plate welded at the seams. Eliminator plates are used for both wet plate cleaning and to bring the air into contact with the water. Each sheet is provided with double extension hooks on the air-emission edge for the purpose of catching entrained moisture. The spray manifold consists in a header of galvanized iron pipe fitted with brass nozzles, the latter located to keep the scrubber plates continuously awash. Water supply is regulated by a bronze float valve. The washer is designed to function with the Sirocco theatre fan, but may be adapted to fan systems already installed.

Ilg Air Distribution

• For ventilation of theatres, a system of fresh-air distribution without washing or dehumidification has been developed by the Ilg Electric Ventilating Company of Chicago. An installation of this type ordinarily includes one or more Ilg ventilators of capacity to change the air once in every period of from one to two minutes.

The air is drawn from the rear of the auditorium over the audience and through attic space. The principle is that the air drawn into the theatre and distributed over the audience carries the heat generated by the patrons away from them, and that drawing the air into the attic space permits the heat usually collected there to be drawn out of the theatre.

Mechanical Refrigeration

• Complete air conditioning equipment developed for theatres by the York Ice Machinery Corporation of York, Pa., consists in air washer and fans, carbon dioxide refrigerating equipment, duct system, exhaust system for projection room and lounges and heating facilities. Installations vary in detail according to the type and location of the theatre, but a recent installation indicates the basic method.

This installation was designed to give a comfort condition in the auditorium of 80 degrees dry bulb, and not over 44% relative humidity when the outside dry bulb did not exceed 95 degrees with a 75 degree wet bulb (condition for 2,200 occupied seats). A maximum of 13,200 cubic feet of outside air per minute is provided for ventilation purposes.

The washer has the usual spray nozzles, inlet deflectors and eliminators, with carbon dioxide evaporator coils.

The fan has a capacity of 66,000 cubic feet of air per minute. The motor is 30 horsepower, variable speed. Refrigerating equipment consists in a two-cylinder, vertical compressor directly connected to a 100-horsepower synchronous motor having flywheel effect in rotor; a shell-and-tube carbon dioxide condenser, evaporator coils of low-resistance type adapted to operation on flooded, recirculation principle, and the necessary suction and discharge traps.

The remainder of the installation consists in the duct system (supply through galvanized ducts to upper area of auditorium, return through concrete ducts under the auditorium with mushroom intakes); exhaust system for projection and lounge areas, heating equipment, thermometers recording temperature of air at various points in system, and control devices.

BY WAY OF NEWS

• J. F. Schwab, divisional manager of the General Register Corporation of New York, has been assigned the West Coast territory, with headquarters in Los Angeles.

Max L. Robinson, formerly sales manager of Roth Brothers & Company, manufacturers of the Roth Actodector, has joined the sales department of the Janette Manufacturing Company of Chicago. He will take charge of development work.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM THINKING of building a theatre on a lot 50x120 feet, with stores on the ground floor at each side of the lobby. We have a population of nearly 8,000, and are serviced by a very rundown theatre. The surrounding district is good.

I have in mind erecting a house with 500 seats—nothing elaborate about the finish—and according to the experience of others, I feel that $25,000 would build and equip such a house.

The stage would be built to accommodate local talent shows—one 18x30 feet would be large enough. Brick and tile is the construction I had in mind, with a sloping floor.—S. E. N.

The Answer:

I SINCERELY believe that your city of 8,000 inhabitants easily can support another new theatre, the more since you state that the existing theatre is in a very rundown condition. Even if this condition did not exist, the percentage would be still in your favor, as I do not think that 900 seats are too many for a city of that size and its surrounding communities. The lot, being 50x120 feet, is large enough for a 500-seat capacity, provided there is an alley or court in the rear for exit purposes.

The width of the entrance should not be less than 16 feet, leaving a space of 15 feet, 6 inches for the width of the stores on each side of the lobby. Make the depth of the stores 25 feet. The lobby would then be 16x22 feet inside. Plan for a foyer 12 feet wide, with toilet rooms on each end.

The best plan for the seating layout would be to place 12 seats in a center section, with an aisle on each side, and two wall sections of 6 seats each across. This would require 22 rows and leave ample space for a stage of 18 feet in depth.

I do not believe that $25,000 would be quite sufficient to build and fully equip such a theatre. For instance, the projection and sound equipment alone would cost about $4,500 even if you bought rebuilt apparatus. The seats would cost at least $3,500, so with other items, such as carpets, drapes, lighting fixtures, etc., you would have to spend around $10,000, which would hardly leave enough for the building proper. My advice is to raise your budget to $30,000, and you will not be disappointed when the actual bids come in.

As to the source of plans and working blueprints, these would have to come from an architect, and preferably from one who has had experience in designing motion picture theatres.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

●

The Question:

I HAVE a lot 40 feet wide by 100 feet long that I wish to erect a theatre on. I want this theatre to seat approximately 375 on the lower floor, and a balcony to seat approximately 150. Want a small stage and separate entrance for balcony from side of building. This building is to be constructed of brick, and would appreciate you advising me the minimum amount it will cost to construct such a building, including material and cost of labor. Also advise approximate height of ceiling necessary, and where you would advise having my plans drawn and at what cost.—M. A.

The Answer:

YOUR LOT, being 100 feet long and 40 feet wide, is not any too large for the erection of a theatre of the seating capacity you are planning, but I believe it can be accomplished. Make the lobby 14 feet deep, and the foyer 8 feet wide. The maximum number of seats obtainable across the width of the auditorium will be 18, so to accommodate 375 seats on the lower floor will require 22 rows, or 55 feet. If you make the stage 10 feet deep and allow for wall thickness, there will be 10 feet left for the space between stage and front row of seats, and that certainly is not too much.

For an auditorium with a balcony, the ceiling height at the high point of the lower floor should not be less than 25 feet. The minimum cost of such a building of fireproof construction and exclusive of nearly all equipment would approximate $24,000.

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The Question:

I HAVE a small theatre seating 209 in this town, which has a population of 1,030. Also this town happens to have the only show in an area of 40 miles.

Would be forced to build as cheap as possible, but at the same time would want to erect a substantial, plain, small-town showhouse that would seat about 325 or 350 people.

There are several building lots any size desired available at a very reasonable figure and I would like to know what is considered the ideal or model plan for a house of this size.—J. M. O.

The Answer:

I ADVISE you to have your architect design an interior that will look large and roomy without wasting any cubical contents, and to do away with all resemblance to a store-room picture show. The smaller the span between the side walls the less the construction cost, but the proportion between the width and length of the seating capacity should be proper.

I never advise the use of a center aisle if it can be avoided, as it takes the space for the best seats in the theatre. Therefore I recommend for a 350 seating capacity the plan of a center section with 13 or 14 seats across the width of the auditorium with a wall aisle on each side. This will establish the width of the building at 32 feet, and it will require a length of 126 feet.

Should you desire a shorter building, you could make the auditorium wider by planning wall sections of from two to four seats across, but I do not think it advisable. Plan for a nice lobby about 14 feet wide, with an outside ticket booth and an 8-foot foyer across the width of the auditorium.

Do not make the ceiling height in the auditorium less than 18 feet, and 9 feet in lobby. Such a theatre can be made very attractive at very moderate costs.

Summer Comfort Through Ventilation

(*Continued from page* 54)

means input to the fan). By doubling the fan speed the horsepower is increased eight times.

INCREASING FAN SPEED

Summarizing these laws with an example: Take a ventilating system which has a complicated system of ducts, much internal resistance and too many curves and bends, and a sufficient quantity of air is not reaching the auditorium. By changing pulleys on the motor and the fan the speed of the fan is to be doubled. Then the *capacity* becomes doubled, the *static pressure* becomes four times greater, and these two conditions will overcome the resistance in the ducts to a greater extent and give more air in the auditorium is certain. Now according to the third law it is going to cost eight times more to operate that fan. The input horsepower has been increased eight times. In the case of a large fan this represents a substantial increase in cost. It naturally follows that there are a number of things to consider before rushing into a speeding-up process. A few are mentioned here as a warning:

ADDED FACTORS

1. Increasing the static pressure by four may produce a *loud roaring noise in the ducts.*

2. Doubling the capacity due to faulty distribution within the auditorium or badly located delivery points may *produce drafty conditions* far more objectionable than the original situation cited above.

3. The fan may be of very old design, with worn bearings or a scored shaft which will cause *loud mechanical noises* when the speed is doubled.

4. It is very likely that *the present motor won't carry the load,* because the load is increasing eight times.

All details such as these must be checked carefully before pulleys are changed to increase fan speeds.

There are several other types of fans, but as none of them are recommended for theatre ventilation a description of them is omitted here.

FAN DRIVE

The next important consideration is the method of driving the fan. Of course in all theatre ventilating the electric motor supplies the driving power. It is perhaps more general practice to use a belt-connected motor than direct-connected motor. Where belts are used those of the multi-V type are to be recommended.

To meet the varying conditions resulting from seasonable changes it is very convenient to have a method of adjusting the speed of the fan without the trouble of changing pulleys. This is generally accomplished by using two or three speeds—variable speed motors. If the theatre is located in a direct current zone, the problem of various speeds of the motor is greatly simplified. Direct current motors can be operated at most any ordinary fan speed. Direct current motors are more adaptable to direct connection to the fan than to alternating current motors.

Small fans may be driven by single-phase motors, but in cases where 3 horsepower or more is required, three-phase motors are more generally specified. Slow-speed, alternating current motors are much more expensive than high-speed motors, and they make much more noise. In selecting a motor for driving a fan, choose one with a horsepower rating at least 25% greater than the requirements of the fan as furnished by the fan manufacturer; this reserve capacity often comes in very handy.

The term ventilating is often heard coupled with the term heating—heating and ventilating. They really go hand in hand. Remarks in connection with heating have been deliberately omitted from this article. This has been presented primarily to aid in the approach and solution of the problems to be met with this coming summer. A careful re-reading of this article, and the one in the March 10th issue of BETTER THEATRES, plus the reviewing of the four charts and descriptive matter which appeared last summer in this same publication, should give the owner or manager a ground work in ventilation and air conditioning sufficient to be of great help in planning improvements in the present equipment and lay-out, or in the selection of new equipment.

It is sincerely hoped that the detail included herein will be helpful, not only from the standpoint of improvements or new installations, but also in *getting the most* out of the equipment at hand. A sincere interest in ventilation or air conditioning on the part of the manager will inspire the engineer to constant effort to find ways and means to improve conditions in the theatre. On the other hand, an attitude on the part of the manager of "let well enough alone" is not conducive to extra effort or progressive application on the part of any of the theatre staff.

A few thermometers, including some wet bulb thermometers, the careful overhauling of equipment, a few minor changes, or the installation of dampers or directional louvers or baffles, with the intelligent application of the principles set forth herein, may improve the conditions in the auditorium 100%.

Outside atmospheric conditions are changing continuously; such changes must be met by adjustment of the ventilating equipment, therefore the proper ventilating of a theatre is a continuous job, from before the opening of the box office until the last patron leaves in the evening.

DETERMINING YOUR OWN NEEDS

AN ANALYSIS of the summer conditions that existed in New York City in 1933 should be helpful at this time to all managers. It will serve to show the data which should be compiled by all theatres. The accompanying tabulation is of course outside conditions and was obtained from the Weather Bureau.

A comparison of inside conditions in any theatre with outside conditions at approximately the same time will show exactly what is being accomplished by the ventilating system. It is desirable to point out that summer weather is *not necessarily uncomfortable* weather, and that if ventilating plants could maintain conditions inside the theatre equal at all times to outside conditions there would then be only about one out of five days that the theatre would suffer from atmospheric conditions.

The air in a theatre is of course confined and shut off from the effects of the air currents and agitation that takes place in the free air of the open outdoors. It is reasonable to believe that the more rapid the rate of air change within the theatre the more nearly will outside conditions be maintained in the theatre. This conclusion is arrived at without consideration of the cooling effect of an air washer or mechanical or ice refrigeration.

So from another point of view it is possible to appreciate the great value in ventilation of volume of air and rate of air change.

CAPACITY FACTORS

It is important to call attention to this fact. The use of the principle of rapid air change based upon say 60 cubic feet per minute per seat to large theatres of 2,000 seats and over, is almost impossible. There are limiting factors in fan sizes and duct sizes, and available space for fans and duct work necessary to handle such large quantities of air. A 2,000-seat house would require 120,000 cubic feet of air per minute, a 3,000-seat house 180,000, and a 4,000-seat house would require 240,000 cubic feet per minute.

The accompanying tabulation is from data furnished by the Weather Bureau. All readings were taken at 3 p.m. each day. This hour was selected because it represented approximately the time of matinee peak business, and also the reading, if not representing the actual *maximum* conditions for the day, were very close. All readings were taken in the shade and about 6½ feet above ground level.

Turn to page 22 *of* BETTER THEATRES *of July* 1, 1933, *and examine the effective temperature chart shown.* The summer comfort zone as shown on that chart is from effective temperature 65, to effective temperature 78.

WHAT TABLE SHOWS

Now follow down the effective temperature columns for each month in the accompanying tabulation, and note all effective temperatures of 78 or higher. There are two days in May, nine days in June, eleven days in July, seven days in August, and

four days in September: a total of 33 days throughout the whole summer. It is interesting to note that on the great majority of these 33 days the relative humidity was comparatively very low, which would indicate that an air washer (without refrigeration) would undoubtedly have brought the effective temperature well within the comfort zone.

Of the entire season, June 29 and 30, August 13, and September 9 and 17 present the greatest problem in the theatre. *This is a total of five days in five months when refrigeration could have been used to excellent advantage.* In the light of these facts, how could the owner of a theatre of less than 2,000 seats be justified in making an investment in refrigerated air conditioning with its contingent heavy operating costs?

SELECTING EQUIPMENT

In theatres of less than 2,000 seats, refrigerated air conditioning will cost from $12 to $18 per seat to install and will probably cost from $8 to $12 per day to operate (not figuring labor, but only power, water and maintenance). Ventilation with an air washer for a theatre of less than 2,000 seats will probably cost from $3 to $6 per seat to install, and probably from $3 to $6 a day to operate.

These figures in both cases can probably be reduced somewhat in the actual installation of a job in a particular theatre, and they are only given here for what help they might be to the owner who is trying to make up his mind what to do.

The suggestion is made that if theatre managers will keep tabulations simlar to the one reproduced here for conditions outside (at the fresh air intake), and the resulting conditions inside the theatre, at approximately the time of peak business each day (when conditions are at their worst), such information will be invaluable in arriving at a decision to make major changes in the ventilating system. Such data will remove much of the guessing and speculation from the question, "Shall it be ventilation, or refrigerated air conditioning?"

Planning Modern Low-Cost Theatres

(*Continued from page* 19)

proximately 10 feet of height for the entrance effect.

The roof could be completely framed with wood members resting on a light steel frame (*See Figure* 2). This type of construction tends to eliminate large-span, heavy steel across the auditorium and reduces side wall masonry height. Ordinary roofing materials are thereby substituted for the otherwise additional side wall masonry height.

INTERIOR FINISH

THE BROKEN sectional form (*See Figure* 2) gives a good architectural line to the interior besides having its practical uses. No more than a simple plaster finish on metal lath over the wood framing supports, and a simple indirect light treatment is necessary to obtain an effective interior.

Acoustical wall finish is usually necessary only on the rear walls receiving the direct sound from the horns in the smaller theatre. The side walls above the break will not need special acoustic treatment if they are made at slightly converging angles toward the screen. These angles destroy the possibility of parallel reflection. The ceiling should be kept flat and simple, with only one or two flat breaks in the plaster to relieve the mass. Ornamental plaster and false beam effects should by all means be avoided. Wood mouldings forming panels are also of no real decorative value and should likewise be avoided.

No painting is necessary in the auditorium interior (other than a painted dark wainscot 4 feet in height to prevent smearing or defacing of walls, and a portion of the walls and ceiling near the screen to minimize reflection from the screen). A surprisingly good effect can be obtained with a little colored light on white plaster walls, and considerable money can be saved thereby. Ornamental painting is only necessary to cover up the faults of the basic forms. The well proportioned and functionally designed interior needs only an appropriate lighting effect for an effective scheme of decoration.

How a Garage Became a Theatre

(*Continued from page* 11)

henna. To save expense, all ceilings throughout the building were decorated with water colors, all other decorations being executed in oil.

EXIT CORRIDORS

Exit corridors to the alley, 5 feet in width, were provided at either side of the stage. Over the corridor on one side a fan room, equipped with a blower fan already owned by Brown, provided summer ventilation, and on the opposite side an air shaft ascended from the basement heating plant to the auditorium for use in both summer ventilation and winter heating. Vertical blades or diffusers were installed in the openings above the exit corridor doors, these being decorated in a neat manner to form an ornamental treatment. This did away with the expense of grilles, and removed all obstacles to the proper flow of air.

PROSCENIUM

The proscenium opening [*see accompanying cross section*] was 26 feet in width by 17 feet in height, opening on to a stage 12 feet in depth. The screen was set about 4 feet from the rear stage wall, which allowed space for acts or announcements without disturbing the screen or sound equipment.

HEATING PLANT

The space under the stage accommodated a hot air heating system using a fan of sufficient size to serve as an auxiliary for summer ventilation.

EQUIPMENT

Six weeks after the first mechanic began work on the original building, Brown commenced moving his equipment into the new structure. Screen, sound equipment, seating, carpets, draperies and fans were transferred from the leased house to the one he was entering as owner.

Eight weeks from the beginning of construction found the new theatre's doors open to the public, with a loss of only two weeks in which Brown failed to show his regularly scheduled pictures.

Since Brown had financially interested a good-sized cross section of the town's population in his new undertaking, they naturally patronized the show in his remodeled theatre rather than that in his competitor's house, feeling a personal interest in seeing him succeed in his investment.

In the year just past Brown has made steady inroads into the load of debt under which he opened his enterprise and is proving that his townsmen's faith in him was fully justified. He finds that in adding up his total costs, in addition to the $8,000 paid for the original building, he has spent only $14,700. He entered on this most recent phase of his career as a theatre operator in the face of a lost lease, a severe winter, and the worst depression in history, and has come out of the experiment a successful theatre owner, with an attractive and up-to-date building, erected at a time when labor and materials had hit rock bottom.

He also reckons among his assets the continuing goodwill of the merchants, mechanics and material men of the town.

In closing this true story of one exhibitor's ingenuity and grit in the face of many obstacles, it might be pointed out that where any exhibitor owns or has a long lease on a theatre building which has walls and roof in good condition, with considerable salvage material such as plumbing, wiring, and various other materials which can be reused to good advantage, there is no reason why he may not accomplish the same results which Brown obtained with the old garage.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new constructions, remodeling and re-equipping. This list has been compiled from the latest reports available on April 3. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

Arizona

SAFFORD—Population 2,900. Red Knolls Desert Theatre to undergo improvements.

California

LOS ANGELES—General Service Studios, care of Marshall P. Wilkinson, architect, Hollywood Security Building. To erect motion picture studio. Cost $450,000.

OAKLAND—Piedmont Theatre, 4186 Piedmont Avenue, to be remodeled. Lesses' Golden State Theatres, 25 Talyor Street, San Francisco. Architects, Frederick H. Meyer and Mark T. Jorgensen, Associates, 525 Market Street, San Francisco.

SANTA MONICA—Fred A. Miller in charge of purchasing equipment. Architect, Norman Alpaugh, 4222 Hilldale Avenue, Los Angeles. To erect theatre. Population 37,000.*

SANTA ROSA—Cline Theatre, B & 5th Streets. Owner, care of Architects, Frederick H. Meyer and Mark T. Jorgensen, Associates, 525 Market Street, San Francisco. Remodeling and installing lighting fixtures, new carpets, marquee, ventilating system, etc. Cost $12,000.

WEST LOS ANGELES—Westwood Theatrical Guild, Dickson Morgan, manager, 1003 Broxton Avenue. To erect theatre. Architect, Allen G. Siple, 9533 Brighton Way, Beverly Hills.

Florida

TALLAHASSEE—Tallahassee Enterprises, E. J. Sparks, president. To erect theatre. Seating capacity 1,200. Population 11,000.

Illinois

CHICAGO—Parkway Theatre, 2736 N. Clark Street. Remodeling. Cost $15,000. Architect, D. S. Charvat, 822 W. 70th Street. General contractor, R. Le Vine & Co., 822 W. 70th Street.*

Indiana

KOKOMO—Sam Neal, Main Street, To remodel theatre building. Architect, Oscar Cook, 1420 Sycamore Street. Cost $3,000. S. J. Gregory, 109 S. Chicago Ave., Chicago, Illinois, in charge of purchasing of equipment.*

Kansas

KANSAS CITY—Mr. Burglan, care of Wyatt & Barcus, General Contractor, 1611 Nebraska Avenue. Will remodel theatre at 2011 Quindaro Boulevard. Cost $6,000.

McPHERSON—E. L. Johnson, owner, care of Hawley Hotel. Will remodel. Architect: Gates Corgan, Shawnee, Oklahoma. Cost $25,000. Population 6,100. Seating capacity 581.*

Louisiana

BASTROP—Proprietor, C. J. Goodwin, Rose theatre. Will convert building into motion picture theatre. Sound equipment to be installed.

WISNER—W. A. Tucker to erect new theatre to be known as Wisner theatre. Population 700.

Michigan

CARO—Temple Theatre Company, to rebuild. Cost $8,000. Population 2,500.

DETROIT—New Center Theatre, 6540 Woodward Avenue. Remodeling. Architect: Chas. N. Agree, 1140 Book Tower.

DETROIT—Union Guardian Trust Co., 500 Griswold Street. Remodeling theatre at 2223 Woodward. Kay Construction Co., 650 West Forest Avenue. Cost $2,500.

Minnesota

MINNEAPOLIS—Louis Goodman, care of Acme Employment Company, 239 Marquette Avenue, 4830 Thomas Avenue, South (residence). New Lowry Theatre, Emerson & Lowry Avenues. Building theatre. Architect: Perry E. Crosier, 1017 Phoenix Building. Cost $30,000.

MINNEAPOLIS—Time Theatre, Inc., Room 300, 727 Hennepin Avenue. To remodel theatre and install new sound equipment, lighting equipment and seats. Cost $8,000.

Mississippi

LAUREL—A. L. Yeomans, Meridian, Miss. To remodel theatre building. Population 18,000. Seating capacity 800. To install carpeting, seating, draperies.

Missouri

ST. LOUIS—Bremen Theatre, care of Mrs. Mogler, 1929 Bremont Avenue. Alterations to theatre. Mr. Clarence Kalman, lessee.

Montana

MISSOULA—Fox West Coast Theatres Company, Rick Rickerton, division manager. To make improvements to the Liberty Theatre including new carpets, new sound equipment, screens and drapes. Cost $25,000.

Nebraska

COLUMBUS—William Youngclaus, lessee, Madison, Columbus. William Swan will remodel theatre and install new equipment. Population 6,800.

New York

NEW YORK CITY—Two Thousand Three Hundred and Eleven Grand Concourse Corporation, 624 Madison Avenue. To erect storage and theatre building at Grand Concourse and 183d Street. Architect, E. De Rosa, 105 West 40th Street, New York City.

North Dakota

DOWBELLS—Al Westergaard, lessee, Royal theatre. To remodel theatre building and install new sound equipment. Population 700.

Oklahoma

LAWTON—Murray Theatre, care of H. W. Williams. Remodeling.

OKLAHOMA CITY—W. T. Laughlin, 2225 N. W. 16th Street. To erect theatre at 1711 Gatewood Avenue.

WAURIKA—Empress Theatre, Ed Crew, proprietor. Remodeling and installing new equipment.

Tennessee

JACKSON—J. C. Felzenthal. To rebuild theatre building. M. A. Lightman, 409 S. Second Street, Memphis, in charge of purchasing equipment. Architect, R. A. Heavner. Cost $20,000. Population 22,000.*

Texas

LONGVIEW—Rembert Theatre. East Texas Amusement Company, Tracy Fanagan, president, and Jefferson Amusement Company, J. C. Clemens, president, Beaumont, remodeling the above theatre and to erect another.

WESLACO—Y. P. Yarbrough. Will remodel theatre building on Texas Avenue, Ritz theatre. Hugo Plath, lessee. To erect new lobby and entrances, redecorating. Cost $6,000. Population 4,900.

WICHITA FALLS—Paschall Theatres, Inc., 809 Scott Street. Architect, W. Scott Dunne, Melba Building, Dallas. To remodel theatre. Cost $4,500. Population 44,000.*

Virginia

HARRISONBURG—Warner Brothers. To erect theatre at Court Square. Population 7,200.

Wyoming

ALCOVA—A. J. Schulte, Casper, Wyoming. To build theatre.

INCORPORATIONS

Academy Theatre of Fall River, Inc., care of Timothy J. Feeney, 225 Borden Block, Fall River, Mass. Increased capital $10,000.

Center Theatre Company, 6540 Woodward Avenue, Detroit, Mich. Increased capital $5,000. Incorporators Sidney W. Foreman and Harold H. Simlay.

Interstate Theatre Corporation, Ritz Theatre Building, Lowell, Indiana. Increased capital $1,000. Incorporators, Louis Laemmle and others.

York Theatres, Inc., 4949 York Boulevard, Los Angeles, California. Increased Capital $20,000.

General Theatre Corporation, Kearney, Neb. Increased capital $10,000. Incorporators, H. M. Weinberg, etc.

Gates Theatre Corporation, care of Joseph L. Kaplan, 343 Central Street, Lowell, Mass. Increased capital $5,000.

Odeon Theatre Shawnee, Inc., Shawnee, Okla. Increased capital $5,000. Incorporators A. B. Nomand, etc.

ALPHABETICAL LIST OF ADVERTISERS

A

Acme Radio Co. 27
Adler Signs, Inc., Ben 39
Amperex Electronic Products, Inc. 46

B

Bausch and Lomb Optical Co. 23
Best Devices Company 50
Bigelow-Sanford Carpet Co. 5
Brenkert Light Projection Co. 41

C

Carbon Products, Inc. 37
Cincinnati Time Recorder Co., The 49
Clark, Peter, Inc. 42
Continental Electric Company 41
Coxsackie Mfg. Corp. 48
Crown Motion Picture Supplies Corp. 36

D

Dayton Safety Ladder Company 48

E

Easy Method Ledger System 37
Electrical Research Products, Inc. 6
Enterprise Optical Mfg. Co. ..... Fourth Cover

F

Florence Bedding Company 36
Fosdick, George 38

G

Garver Electric Company 47
General Scientific Corporation 44
Good-All Electric Mfg. Co. 27
Gordos Products Company 47

H

Hall & Connolly, Inc. 45

I

Imperial Electric & Mfg. Co. 43
International Projector Corporation .. Third Cover
International Register Company 52
International Seat Corporation ..... Second Cover

K

Kaplan, Sam, Mfg. & Supply Co., Inc. 51

M

Mellaphone Corporation 50
Miles Reproducer Co., Inc. 23
Moore, William N. 23
Motion Picture Screen Resurfacing Co., The .. 47

N

National Carbon Company, Inc. 3
Noris Carbon Co., Inc. 36

P

Platter Sound Products Corp., The 53
Projection Optics Company, Inc. 46

Q

Quality Slide Company 50

R

Radio Mat Slide Co., Inc. 50
Reversible Collar Co. 53

S

Scott-Ballantyne Company 36
Sonolux Company, The 40
S. O. S. Corporation 38, 48, 53, 56
Southern Fan Company 38
Strong Electric Corporation 23
Supreme Heater & Ventilating Corp. 37

T

Typhoon Air Conditioning Co. 42

U

U. S. Air Conditioning Corp. 35

W

Weber Machine Corporation 52
Webster Electric Co. 31
Western Electric Co. 6
Wright-DeCoster, Inc. 51

Among Contributors to This Issue:

¶ *The four features constituting a practical discussion in theatre remodeling, have been variously contributed by architects and technicians who work with them in the problems of the theatre. The suggestions indicated in the original scheme offered under the title, Renewing the Theatre With Light, represent the first of a series of specially prepared plans for improving the appearance of the theatre front with illumination effects, enlivening the appearance and participating in the advertising display. . . .* Robert O. Boller, *who concludes his instructive story of an unusual remodeling project, is a Kansas City architect who has built scores of theatres.*

¶ J. T. Knight, Jr. (*Summer Comfort Through Ventilation*) *is regularly contributing articles on theatre management maintenance to* BETTER THEATRES, *and is conducting the service department, Maintenance Tabs.*

¶ Ben Schlanger (*Planning the Modern Low-Cost Theatre*) *is a New York theatre architect who has frequently contributed to* BETTER THEATRES *as well as other leading publications. He is the originator of the parabolic reversed floor.*

¶ Leo T. Parker (*Contract Law for Theatre Operators*) *regularly contributes to* BETTER THEATRES *on legal subjects as they directly involve theatre operation. He is a Cincinnati attorney-at-law.*

¶ Aaron Nadell (*The Trend in Reproduction Methods*) *is a sound and projection engineer who frequently contributed to* BETTER THEATRES. *He has been identified with sound since its inception, both technically and commercially, as an engineer connected with manufacturers and theatres.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A
Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B
Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C
Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D
Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E
Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F
Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H
Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L
Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M
Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O
Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P
Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R
Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel end signals
Reel cases
Resonant orchestra platforms
Rheostats

S
Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T
Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U
Uniforms
Upholstery materials

V
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Ventilating systems
Vending machines

W
Wall coverings

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6 ..... 12 .....

Remarks: .....

.....

Name .....Theatre .....City .....

State .....Seating Capacity .....

The New Strand: A Riddle in Reconstruction

(*Continued from page* 9)

uses a double-stage air washer supplied by 45 deg. well water from a 500-g.p.m. deep well pump. Humidity and temperature control are provided automatically.

It is probably the only theatre of its kind in the country as to its unusual lighting facilities. The entire theatre, including the foyer, is illuminated by indirect neon trough lighting. No tubing is visible to the eye. (*See accompanying detail.*) The intensity of the light was carefully studied under test panels until the right amperage was arrived at in the transformer sizes. The pilasters are constructed of ordinary galvanized iron lacquered to preserve their luster. The reflecting neon light makes for a most unusual effect as a running light during the picture. Whether by accident or pre-determination, we have obtained a daylight picture in this house which leaves the patron at perfect ease during the performance. The house is well lighted without apparent loss of brilliance as to picture screen luminosity. With further experimentation the possibilities of this type of "running light" should make a radical change in theatre projection illumination and patron comfort. As to its economy of operating cost, the total wattage consumed does not exceed 500 watts for the entire auditorium.

As to its acoustics, a wall treatment of decorated acoustic celotex panelling was employed, which resulted in a very effective color scheme also. From a decorative point of view the Architects exercised restraint in the application of ornament, with the result that mass, proportion and wall surface became the dominant features of the design. There is a certain sense of comfort when the eye is treated to a quiet restful design as compared to the highly gilded and over-lacquered, cubistic-grotesqueness of the so-called "modernistic" motifs, too often employed in our theatres. Good taste, good proportion and good color, still holds good whether the architect chooses to express his design in *the* modern functional forms, or whether he resorts to the older traditional styles based on reason and restraint.

The lobby and foyer walls are treated in patterned Japanese Balsa wood veneer, which is waxed or varnished and presents a very durable wall finish. The ceiling illumination is enhanced by the warm colorings of the walls. The general lounge is carried out in a series of modern wall murals.

A rather unusual marquee was developed for this theatre. The changeable letters are band-sawed of wood and illuminated by indirect neon trough tubing (*see detail*) making possible a two-color effect on each letter. The letters, on account of their deep shadows, are visible to a great distance.

Although the marquee is 66 feet long at the outer edge, and the illumination is visible to a great distance, the total electrical energy consumed is not over 20 kilowatts, including all exterior lighting. This is an extremely low consumption of current considering the effects obtained.

The complete reconstruction, in spite of a rising building market, unusual features of plan and building conditions, was accomplished for about $35,000, exclusive of seating and projection equipment. The entire project was completed in seventy working days, using two shifts of workmen in order to spread employment to the greatest number under NRA. The owner is Joseph Friedman of St. Paul.

Modernizing a Store-Front Theatre

(*Continued from page* 13)

picture cameras worked out in terrazzo shooting rays of light directed toward each of the wall display cases. All hardware and electric fixtures in the theatre are chromium-plated.

The foyer as shown on the floor plan is an entirely new addition to the theatre, extending across the entire width of the auditorium. It is decorated in salmon pink and silver. The wall treatment consists of horizontal bands of solid color, full deep salmon at the floor grading into light pink at the ceiling. The adjacent bands of color are separated by narrow strips of silver. The cornice between the ceiling and walls is silver and green. The furniture is of chromium plated tubular metal with tan tweed upholstery.

The circulation in the auditorium has been changed and new seats have been installed. Acoustical tile was applied to the rear wall, increasing the acoustical efficiency so that the sound is excellent. The side walls are decorated with a scene in a poplar grove done in the modern manner, with greens and burnt sienna shades predominating. The ceiling is decorated to represent a sky.

The toilets have tile walls and terrazzo floors harmonizing in color and design. The men's washroom is finished in green and black, and the women's restroom is in green and white. All plumbing fixtures are of a color to match the decorative scheme.

Money was spent only for essentials. Decorative effects were attained, not through lavish expenditures on applied ornament, but by well studied functional design and the use of color and light.

Contract Law for Theatre Operators

(*Continued from page* 21)

to the buyer that it is his duty to make a full disclosure."

However, this rule of the law never is applicable, unless it is proved to the satisfaction of the court *that silence on the part of the seller or his authorized agent actually induced the theatre owner to make the sales contract and, further, that the latter was deceived by the seller's silence.*

Generally, an implied warranty is valid if the buyer relied upon the manufacturer's *good judgment* to furnish something which would fulfill the special purpose. A very recent higher court case (140 S. E. 653), explained the law on the subject, as follows:

"When one contracts to supply an article, in which he deals, to be applied to a particular purpose, so that the buyer necessarily trusts to the judgment or skill of the vendor, there is an implied warranty that it shall be reasonably fit for the purpose to which it is to be applied, and the better doctrine is that this rule applies to dealers as well as to manufacturers, and not to manufacturers alone."

WHEN CONTRACT MAY BE CANCELLED

THE PRINCIPLE of the law is firmly established that both a theatre owner and a seller are bound to fulfill the precise terms of a sales agreement. In other words, the instant one party breaches any part of the contract the other party is privileged to cancel the contract and he has choice of doing either of these three things: (1) He may refuse to continue on the contract and sue the other party for damages equal to his financial loss resulting from the breach; or (2) he may file suit and compel the other party to fulfill the exact terms of the agreement; or (3) he may notify the other of latter's breach and agree to make a supplementary con-

Also, it is interesting to observe that as previously mentioned, various courts have held that a theatre owner is privileged to cancel a straight order given a salesman *at any time up to the moment the seller sends a letter or telegram acknowledging the order.* In other words, an order given a salesman for merchandise is merely *an offer* on the part of the theatre owner.

AROUND *the* WORLD

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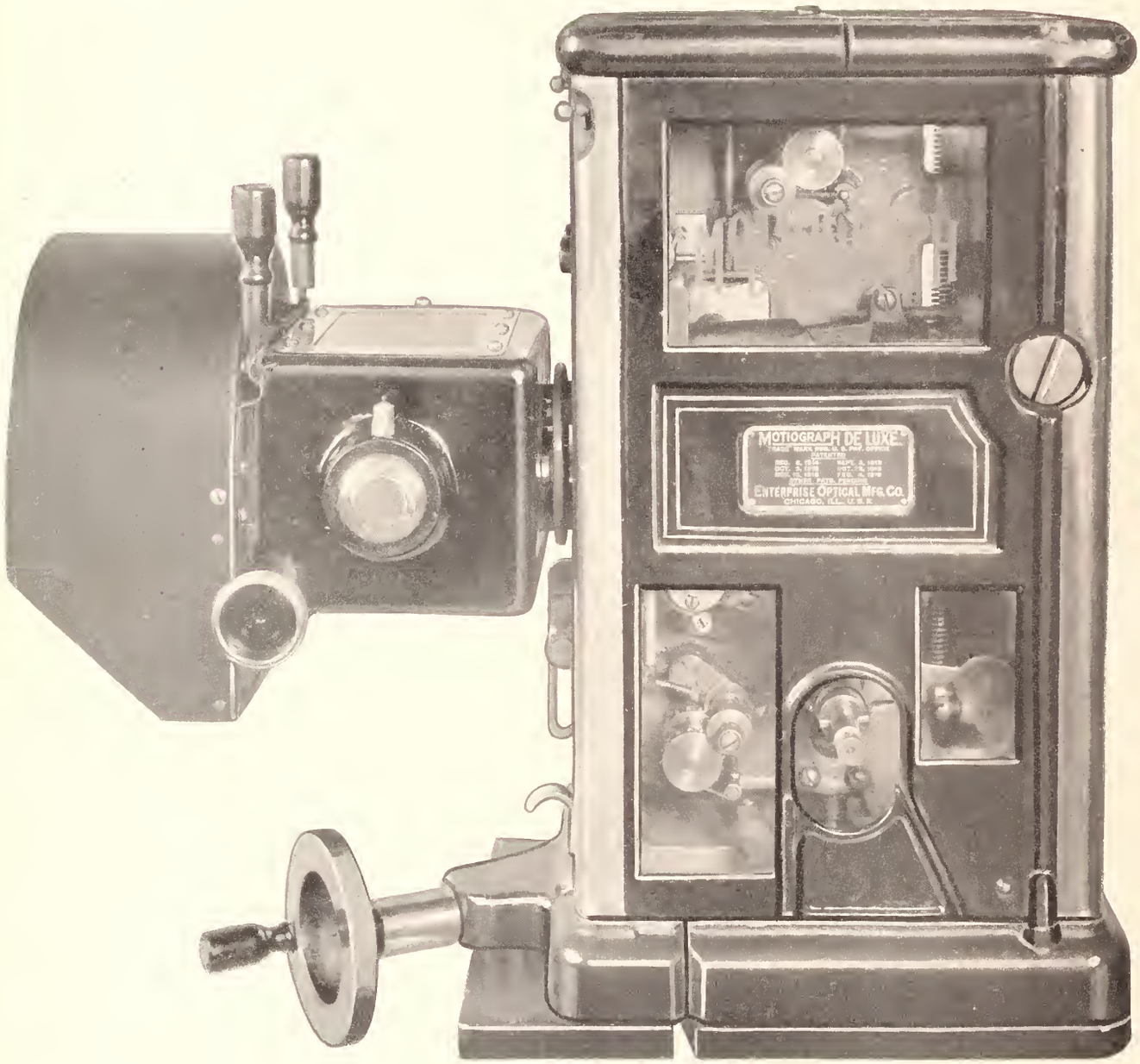
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MOTION PICTURE HERALD

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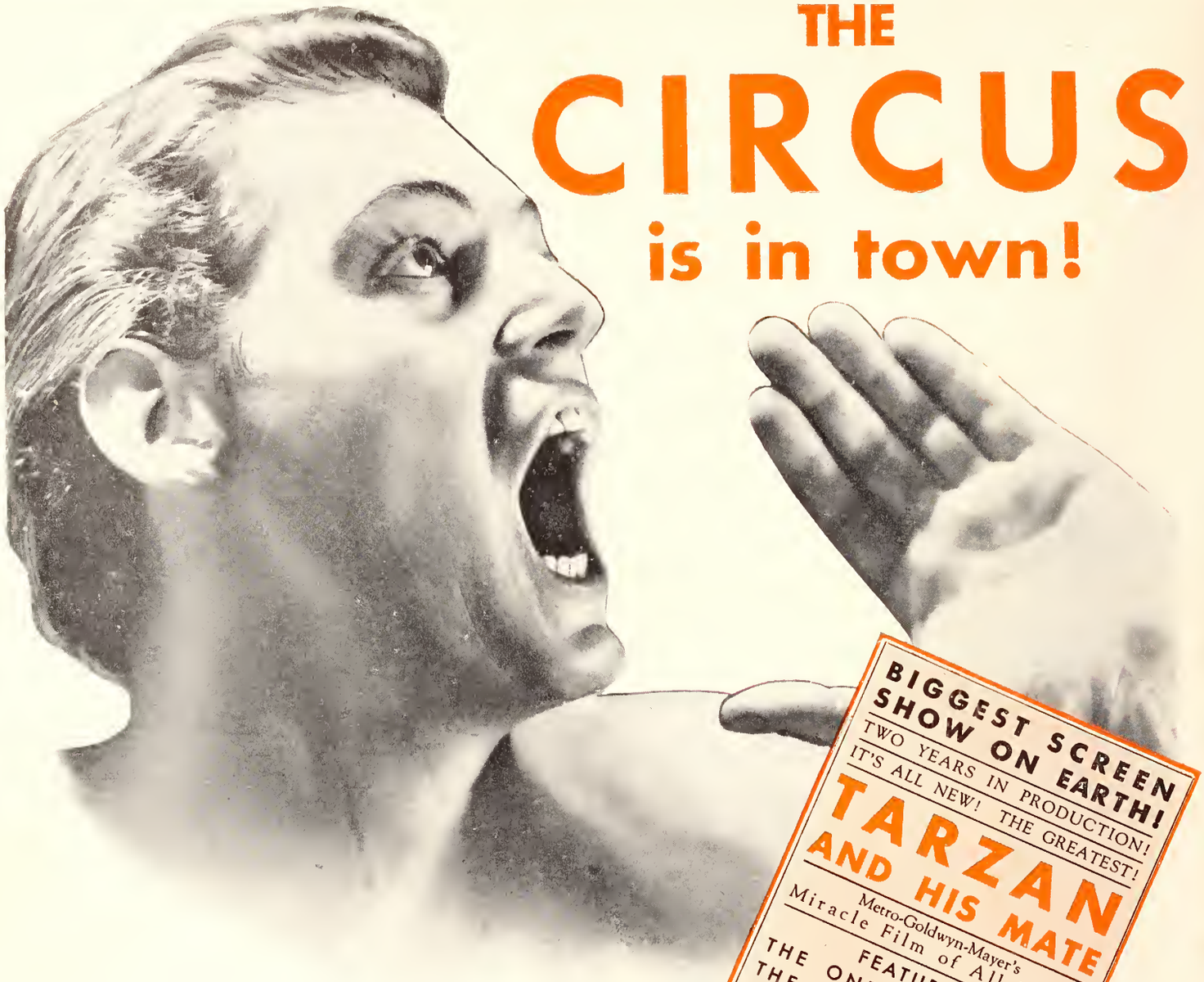
BROADCASTERS ORGANIZE RAID ON FILM TALENT

Columbia System launches west coast division to build commercial programs; RKO forms stock company for radio appearances

MPTOA REELECTS KUYKENDALL PRESIDENT

VOL. 115, NO. 3 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* APRIL 14, 1934

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Beyond your wildest dreams as a showman is Metro-Goldwyn-Mayer's amazing production of "TARZAN and his MATE!" Two years in the making, it is without question the biggest thrill-show in the entire history of show business. START TO PROMOTE IT TODAY! ARRANGE FOR EXTRA PLAYING TIME!

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SEE 50 thundering elephants in a mad stampede!

SEE 150 savage apes with a handful of humans at their mercy!

SEE Tarzan's sensational battle with a man-eating crocodile!

SEE Tarzan and his mate in spectacular love scenes beneath tropical waters!

SEE Terrors of the wilderness in the mightiest drama of darkest Africa ever filmed!

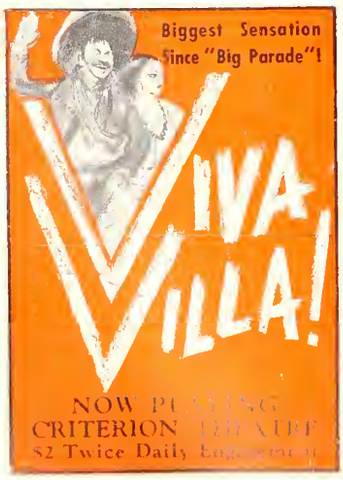
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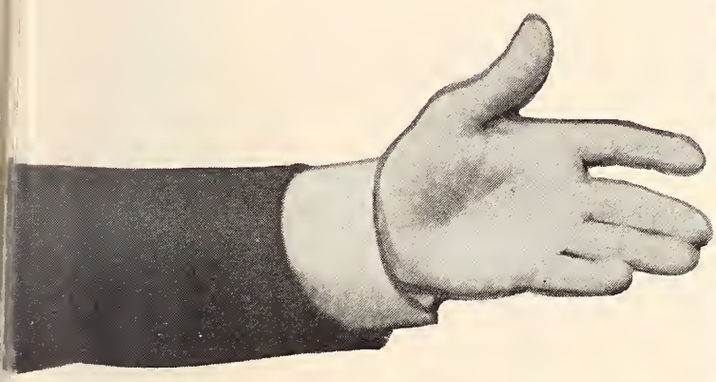
with Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh. Based Upon the Characters Created by Edgar Rice Burroughs. Screen play by J. K. McGuinness. Adaptation by Leon Gordon. A Metro-Goldwyn-Mayer Picture. Directed by Cedric Gibbons.



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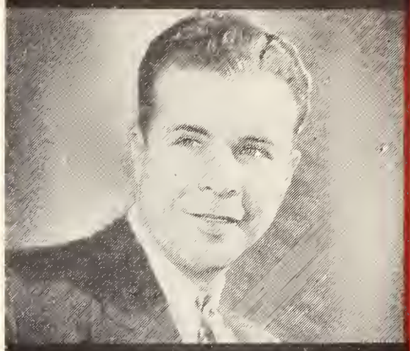
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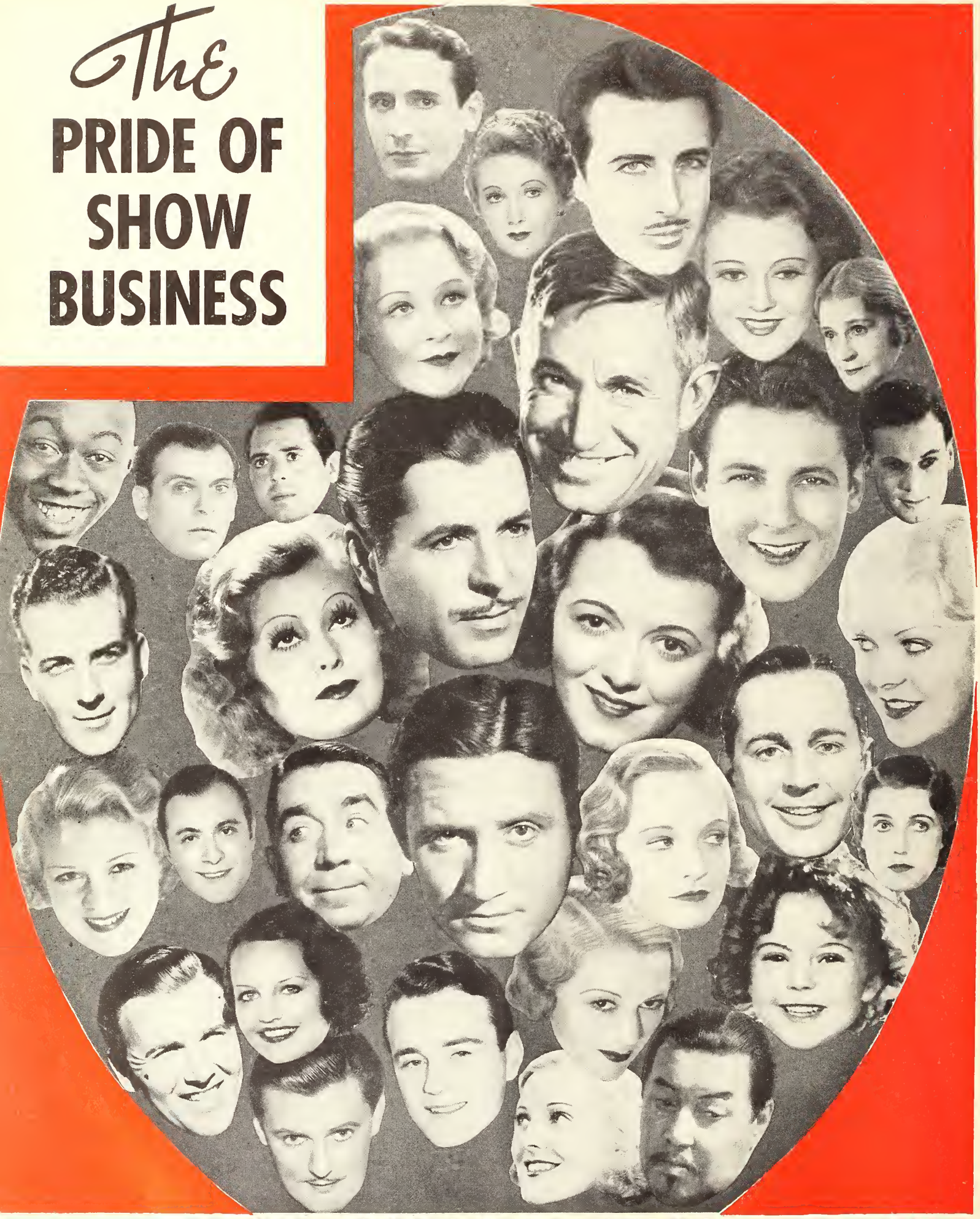


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APR 13 1934

MOTION PICTURE HERALD

Vol. 115, No. 3 April 14, 1934

DEMAND IN CENSOR'S MASK

THE motion picture industry, more specifically the production sector of this industry, is confronted today with two major and impressively important expressions of a great unsatisfied market for screen merchandise.

Those manifestations are embodied in the movement represented by the Motion Picture Research Council, and the Catholic movement for screen decency now making itself manifest from pulpits across the nation and presently to take other aggressive forms of effort.

It is the characteristic, and perhaps natural, reaction of the motion picture industry always to resent and endeavor to fend off such external pressures, invariably interpreting them as interference. But that is not necessarily an accurate measure of their real meaning.

These movements, like many that have gone before and many others that the years to come will doubtless bring, take what real strength they may have or muster out of representation of customers, of buying power.

The real reason that so many women have always been so readily enlisted in drives for film censorship, "white lists," "film selection" groups and the like is that women are mothers and all mothers want the whole world made safe for children.

If some workable method could be found of supplying the demand for pictures for youth to those who demand them and to collect a fair return for the effort, a very large part of the perennial censorship agitation would be ended. Unhappily, it now costs too much to make, distribute and exhibit pictures solely for children. But the motion picture industry has never devoted itself to the problem. It might pay quite as well as some other experiments in showmanship.

In addition to the impulses and interests of motherhood there are other realms of unserved demand. There are, for instance, a great many thousands of persons who have no burning objection to any sort of high-spiced dramatic wares, but who do not consider them as the backbone of their amusement diet. There are a great many more ways to spend a rainy Sunday than have ever been revealed to Hollywood.

It is clear, painfully clear, that if there could be a reasonably consistent supply of motion pictures satisfactory to these people there would be a slackening of their pressures, through the leadership of agitators, against the production machine. If any consumer gets what he wants he is much less likely to give a hoot about what else may be in the market.

Hollywood assumes too absolutely that the human race is controlled entirely by glands. In some portions of it, portions with buying power, the glands are in some degree under the controls of mind, culture and convention. Stories can be found, had and exploited in that area—also.

ASLEEP AT THE DESK

IN the course of a pungent discussion of the current state of affairs among the newsreels, Mr. Don Hancock of *Film Daily* observes with considerable pith and point, that:

> *. . . . . No one is doing anything to elevate any one newsreel to such heights that it will stand head and shoulders above all competitors. . . . Competition among newsreels seems to be an inside secret. Something that the editorial offices smugly claim but something that fails to be evident in practice or profit. . . .*

Mr. Hancock's observations are accurate enough as to the surface of the status quo, but, as this writer has pointed out before, the newsreels were really put to sleep by the time trading contract jugglers of the Broadway circuit buyers' offices and the distributors' sales managers. A newsreel sold alone and on its merits would possibly be encouraged to develop some. Newsreels today sell approximately in the ratio of the features with which they travel. Under current methods of distribution and selling a newsreel fifty per cent the best in the field would not enjoy a two per cent advantage.

In spite of this the newsreels have created a large share, perhaps the largest share, of such good will as the screen enjoys among audiences of intelligence.

△ △ △

EXCITED NOTHINGS

THE corybantic excitements of the microphone maestros covering sports events for the radio cause the New York *Times* to complain that they are "something worse than comic . . . robbing the event of its inherent drama which imagination supplies." And that goes too for the talk strip commentators and expositors of the eternally talking news and sport reels, for a large part of the audience. Even Mae West leaves something to the imagination.

△ △ △

THE addition of Mr. Richard Rowland to the production forces of RKO is a step likely to receive the general approbation of showmen and likely to prove a considerable reinforcement to that organization of aggressive adventuring young picture makers. It hardly need be observed that Mr. Rowland is and long has been a considerable adventurer himself with several high marks along the production career that began with the first Metro.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, 6 Brookland Close, Hampstead Garden Suburb, London, England, Bernard Charman, representative, Manchar, London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable, Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio, Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 102 Sussex Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and The Chicagoan.

THIS WEEK----

U. S. IN CHICAGO

The federal government stepped into the Chicago theatre situation this week when two Federal Trade Commission operatives heard numerous complaints cited by members of the newly formed Independent Theatre Owners' Association at the Stevens hotel. The operatives' attention is being directed especially toward the circumstances which led up to the elimination of double bills. Exchanges must show material relative to circuit protection. . . .

UNIVERSAL REPORT

An encouraging advance of $1,800,000 in Universal's domestic sales contracts during 1933-34 over the previous season was reported this week in a letter to stockholders by Carl Laemmle, president. Billings to domestic and foreign exhibitors since September 1, 1933, increased $2,000,000 over the total for the corresponding period of the previous year. . . .

POLI CIRCUIT ELECTS

Elected officers of the Poli-New England circuit of 18 houses, controlled by Loew's, last week were: Nicholas M. Schenck, president; David Bernstein, A. C. Blumenthal, vice-presidents; Leopold Friedman, secretary; Sylvester Z. Poli, treasurer; Louis M. Sagal, assistant treasurer. All except Mr. Sagal were named to the directorate. . . .

ROGERS ON STAGE

Marking his first straight dramatic appearance on the stage, Will Rogers will play the lead in Eugene O'Neill's "Ah, Wilderness," for Henry Duffy, upon completion of "Merry Andrew" at Fox. Coast engagements are scheduled. . . .

BRITISH DISTRIBUTORS

Last week John Maxwell, head of British International Pictures, London company, was nominated for the presidency of the Kinematograph Renters' Society, succeeding Sam Eckman, Jr., head of MGM's London office, who held the post three years.

DELAWARE FILM TAX

On first run theatres of Delaware will fall the larger share of a new tax, if a bill introduced into the legislature at Wilmington, calling for a levy of 10 cents per hundred feet of film or fraction thereof, becomes law. With the tax to be paid but once on each reel, first runs naturally will be hit first—and hardest. . . .

AUSTRIAN CENSORSHIP

The Austrian ministry of education in Vienna last week decreed that exhibitors obtain ministry permits before showing sound films. The object: government censorship of motion pictures. . . .

STIMULATOR SCOTCHED

Scotched last week by Kansas state attorney general Roland Boynton, as a violation of the lottery laws, was the business stimulator known as "bank night," on which an opinion was requested by R. R. Biechele, secretary of the Kansas-Missouri Theatre Association. The same ruling went to the Central States Theatrical Premium Company, Kansas City. . . .

DETROIT SCALES UP

Successful last week appeared the Allied-sponsored plan to raise Detroit admissions, when 20 East Side houses announced increased scales. Theatres in other portions of the city previously had done likewise, bringing practically all local houses into line. . . .

VARIETY CLUB SHOW

On April 14, in the form of a midnight preview and stage show at the Fox Plaza, the Kansas City Variety Club will hold its first annual benefit performance, with proceeds to be used for club purposes. Organization of clubs in Los Angeles, San Francisco is under way. . . .

In This Issue

Broadcasters organize raid on film talent	Page 9
Rosenblatt in message to MPTOA convention indicates advisability of Code revision; Kuykendall is reelected president	Page 11
New experiment in music and narration is analyzed by Joseph O'Sullivan	Page 23
Simplicity — a discussion of motion picture story needs by Laurence Stallings	Page 30
Local Code Boards completed	Page 46
Code Question Box	Page 48

FEATURES

Editorial	Page 7
The Camera Reports	Page 13
J. C. Jenkins—His Colyum	Page 58
The Hollywood Scene	Page 37
The Cutting Room	Page 36
DeCasseres on Plays	Page 15
Asides and Interludes	Page 25

DEPARTMENTS

What the Picture Did for Me	Page 60
Showmen's Reviews	Page 39
Managers' Round Table	Page 73
Technological	Page 51
Short Product Playing Broadway	Page 71
The Release Chart	Page 81
Box Office Receipts	Page 54
Classified Advertising	Page 86

PARAMOUNT IN REICH

As long as German trade conditions continue as they are Paramount will not withdraw from the country, it was indicated last week following conferences between John W. Hicks, Paramount International head, and Adolph Zukor, Paramount head. The company may withdraw, however, if conditions become more difficult. . . .

QUITTNER APPEAL

Finally winning a point, Joseph Quittner, former Middletown, N. Y., exhibitor, this week was granted the right, by the U. S. circuit court of appeals, to appeal his anti-trust suit against Paramount, the MPPDA and member companies, as a pauper. Unnecessary, therefore, is the printing of the voluminous report of the district court trial last year, when the suit was dismissed. . . .

ALLIED PLAN

Considered by Allied States Association is the dropping of a plan to name two vice-presidents in the West to complete president Sidney Samuelson's national advisory board. Build-up concentration would be on territories for which Walter Littlefield, Ray Branch, Aaron Saperstein, Colonel Harry A. Cole have been appointed. . . .

LOBBY OBSTRUCTION

To all Detroit theatre owners has gone a warning from Gabe S. Goldwater, fire marshal, against the use of easels, signs, or other lobby obstructions to entrance or exit. Use of such material will not be tolerated, he said, and violators will be prosecuted. . . .

IN LICENSE DIFFICULTY

Following recommendation of the Public Safety Committee of Seattle, the operators of the State, Rialto and Palm theatres, with a policy of third run films and burlesque stage shows, must appear before the city council, there show cause why their licenses should not be revoked for presentation of indecent performances. . . .

NEW MOSS CIRCUIT

B. S. Moss, a veteran of veterans in motion picture theatre circuit operation, plans immediate construction of a new "intimate," 1,500-seat house in upper Manhattan, which he indicates is the first of a series in the metropolitan area. New ideas in sound reproduction and lighting are intended. . . .

13 WARNER YEARS

With the completion of "The Old Doll's House," Richard Barthelmess has finished a 13-year association with Warners. Leaving for three months in Europe, the actor has agreed to give Warners first consideration in any new contract arrangements.

BROADCASTERS ORGANIZE RAID ON HOLLYWOOD FILM TALENT

By FRED AYER

The radio broadcasting industry is organizing its resources to establish Hollywood as an important center for talent for commercial radio productions.

Two new steps taken this week by the leading air chains and pointing in that direction were these:

Columbia Broadcasting System launched a west coast division, with headquarters in Los Angeles, to build, service and organize programs.

RKO formed a stock company of motion picture players for regular featuring in broadcasts.

The Columbia System has just transferred Peter deLima, former executive of its Artists' Bureau, to Los Angeles, where he will assist in building, servicing and organizing radio programs, planned for nationwide broadcasts to originate over station KHJ, Los Angeles.

COMPLETE COMMERCIAL SERVICE WITH HOLLYWOOD STARS IS AIM

"With increasing frequency the Columbia Broadcasting System seeks to apply Hollywood star power and its tremendous latent audience appeal to commercial treatment," said Julien Field, director of the Columbia commercial program division in New York. "It will be the function of the West Coast division to establish availability, to ascertain contractual obligations, to make available a reliable source of information—in short, to provide a complete commercial service in this richly talented community."

Mr. Field said that while he did not believe Hollywood would take precedence over New York as the center of all broadcasting activity, its potentialities as a talent center no longer could be disregarded by the broadcasters and the advertising agencies. Public demand also has had considerable to do with Columbia's project, he said, pointing out that mail from listeners during the past year had emphasized the fact that they wanted more than occasional interviews with film stars and that regular dramatic programs featuring film stars were desired.

RKO FORMS STUDIO STOCK COMPANY FOR "HOLLYWOOD ON AIR" PROGRAM

"This indicates," Mr. Field said, "that people are fed up with the 'hello, momma' and 'hello, poppa' type of broadcast from Hollywood luminaries. They want more than just to hear a voice. They want dyed-in-the-wool action, and a few commercial programs with film people during the past two years have demonstrated that this is entirely feasible and should be popular."

In addition to the Columbia project, the National Broadcasting Company is paving the way for organization of commercial film star broadcasts with its own studio on the RKO Radio lot in Hollywood. RKO this week announced formation of a stock company composed of RKO players to be featured regularly each week on the "Hollywood on the Air" program, a sustaining feature of the entire network. Thus film exhibitors are to

(Continued on following page, column 1)

Sponsored Programs

Regularly sponsored programs — not including those commercials which feature interviews only—on which motion picture stars appear, include Bing Crosby, Woodbury facial soap; Dick Powell and Ted Fiorito, Old Gold cigarets, and Groucho and Chico Marx, American Oil Company. All these are on the Columbia network.

On the NBC chain Irene Rich is appearing for Welch's Grape Juice; Eddie Cantor and Jimmie Durante for Chase & Sanborn coffee; Will Rogers and George M. Cohan on the Good Gulf gasoline hour.

In addition to these there are several "interview" programs which are sponsored, most widely known among them being the Charis Corset Company's program, on which Louella Parsons interviews celebrities each week, over the Columbia network; Borden Milk Company's "45 Minutes in Hollywood."

Pathe Holders to Act on Webb Plan

Pathe Exchange, Inc., stockholders will be asked at the annual meeting April 24, to consider and take action on a proposal of the board of directors that Stuart W. Webb, president, can purchase shares of common stock not exceeding 12,500 at $2 per share each year over a four-year period, and not exceeding 3,000 shares of Class A preference stock at $12 per share in each over a three-year period. In addition to this, the annual election of officers and company directors will take place.

The company's annual report, made public last week, stated that a plan of reorganization, equitable to all classes of stockholders, is to be worked out during this year and that, with this in view, a registration application under the Securties Act of 1933 is now in course of preparation for filing with the Federal Trade Commission.

ADVERTISING AGENCIES EXPAND UNITS

(Continued from preceding page)

face further elaboration of the radio competition of which they have been complaining for two and one-half years. To date there have been comparatively few regularly sponsored radio programs featuring film players, the majority of such "appearances" having been confined to interviews, with occasional dramatic performances on such commercial broadcasts as the Rudy Vallee-Fleischman's Yeast hour on Thursday evenings.

PLAYERS' CONTRACTS NOW MORE FLEXIBLE

Commercial sponsors have been wary of Hollywood, insofar as the establishment of stars on regular commercial programs was concerned, factors being contractual complications and the ever-present necessity for avoiding all semblance of "raiding."

However, despite widespread exhibitor agitation against radio appearances, the contracts of many stars and players are now more flexible. A great many have specific clauses in their contracts which permit them to work for a certain number of months each year on the New York stage; still others have definite arrangements which permit of radio broadcasts, and added to these is the fact that there are more important freelance players in Hollywood today not under contract than ever before.

SPONSORED PROGRAMS FOUGHT BY EXHIBITORS

Exhibitors have been fighting advertised radio appearances of film stars for several years, protesting that such broadcasts kept prospective patrons from the theatres, even in instances where the program was only an interview. Sponsored appearances have been few and far between, but those which have been regular features of the air have added further to the exhibitors' complaints.

Such broadcasts as the Eddie Cantor-Chase & Sanborn program at 8 o'clock on Sunday nights have been the target of exhibitor opposition for some time, as have the Will Rogers broadcast, the Bing Crosby program and a few others, all of which are regularly commercial broadcast features.

Organized commercial competition as now is being projected, however, had been considered only a remote possibility.

RKO RADIO STARS IN NEW STOCK COMPANY

The National Broadcasting Company—a subsidiary of Radio Corporation of America—and RKO Radio Pictures, also an RCA subsidiary, have broken the ice in cooperation on a regular basis between the broadcasters and the screen with their announcement that 12 screen stars and featured players are being banded together on the Radio Pictures' lot to form the nucleus of a radio-film stock company.

REGULAR FEATURE OF WEEKLY PROGRAM

The work of this stock company will be a regular feature of the "Hollywood On the Air" program broadcast each Monday night over the NBC network and on station WEAF, New York. Included in the stock company, the organization of which probably marks the first complete partnership between the broadcasters and the screen for entertainment purposes, are William Collier, Jr., Chick Chandler, Tom Brown, Thelma White, Dorothy Grainger and others. From time to time it is expected that stars of the first magnitude will appear with this group.

NBC is known to have been "interested" in the possibilities of Hollywood as a potential talent source for some time and RKO Radio stars have figured more prominently on broadcasts than those of any other company. For many months the RKO Theatre of the Air was a popular program over the NBC links, and M. H. Aylesworth on more than one occasion has said that as time went on both amusement corporations—NBC and RKO Radio—would be developed with the ultimate goal of each one helping the other in all possible ways.

NBC has an extensive organization in Los Angeles and in San Francisco, but it has been indicated from time to time by NBC executives in New York that all of the company's extra-organization insofar as film broadcasting is concerned will be strictly within RKO.

ADVERTISING AGENCIES ALSO EXPANDING UNITS

In addition to the Coast activities of the two major networks, such leading advertising agencies as J. Walter Thompson, one of the largest buyers of radio time, are expanding their organizations to Los Angeles, in much the same manner as is Columbia Broadcasting Company.

Another problem being faced by exhibitors is the attitude of the large film distributors themselves. For a long time the exploitation departments of the distributors have been utilizing the facilities of the networks for publicity purposes and have promoted radio appearances of their stars at the same time that exhibitors in the field were protesting against the practice. Sequences from pictures have been enacted over the air by the stars of the picture and these always have been widely publicized in advance in newspaper radio columns. Interviews with players on their latest pictures have swept the air from coast to coast.

ALL-STAR BROADCAST BY UNITED ARTISTS

The newest of these programs is the all-star broadcast planned by United Artists for April 14, at which time, on a nationwide hook-up, George Arliss, Constance Bennett, Ronald Colman, Jackie Cooper and Spencer Tracy will participate in an anniversary broadcast celebration for 20th Century Pictures. This program is to run a full hour. Mr. Arliss will re-enact a scene from his latest film, "The House of Rothschild," and Miss Bennett, Mr. Colman and Jackie Cooper will give bits from 20th Century pictures in which they have appeared. Fifty-nine stations will carry the one-hour broadcast.

Evidence that exhibitors will not "give up without a struggle" became apparent last week in Memphis when Ed Kuykendall, president of the Motion Picture Theatre Owners of America, told the Tri-State convention that the entire MPTOA membership, which he placed at between 7,000 and 8,000 theatres, had contemplated banning any film star who participated in radio broadcasts of any sort.

SMPE NUMBER WILL APPEAR APRIL 21

Celebrating the great contribution of the Society of Motion Picture Engineers to the development of the film art and business, the April 21st issue of Motion Picture Herald will be especially devoted to the activities of that organization. This SMPE Number will be current with the society's convention in Atlantic City, April 23-26.

Among special features of this issue will be articles by Dr. Alfred N. Goldsmith, president of the society, and Terry Ramsaye, editor of the Herald, also a Fellow of the Society and a member of various active committees, on the relationship of the organization to the practical affairs of the industry, and new plans for amplifying this relationship in the immediate future.

Next issue of Motion Picture Herald, the SMPE Number—dated April 21, out April 19. Forms close April 17.

CODE WILL BE ADJUSTED, ROSENBLATT TELLS MPTOA

Division Administrator, in Wire to Convention, Says Imperfections Will Be Corrected; Kuykendall Reelected President

By VICTOR M. SHAPIRO

Official admission by the Administration at Washington that the motion picture code contains imperfections, and a promise that these will be adjusted, were voiced on Wednesday by Sol A. Rosenblatt, NRA Division Administrator, in a telegram from Capitol Hill to some 400 motion picture theatre owners assembled in the Hotel Ambassador in Los Angeles for the 14th annual convention of the Motion Picture Theatre Owners of America.

Mr. Ed Kuykendall was re-elected president of the MPTOA in the quiet of an executive committee session, and then the convention was brought to the open floor where—"fireworks" ruled out—some of the representative exhibitors, distributors and producers delivered prepared discourses on timely motion picture topics.

Decision was made late Wednesday to extend the sessions through Friday and possibly into Saturday.

The net results of private committee hearings on individual complaints about this and that in exhibitor operations were not to be made public until late Thursday afternoon, when the determinations of the resolutions committee were to be placed before the convention as a whole for its rejection or approval.

Rosenblatt Wires Appreciation

Mr. Rosenblatt had been invited to attend, but wired regrets, expressing appreciation to the MPTOA for its support of the motion picture code. He said that the code improved relations between buyer and seller.

Mr. Kuykendall predicted that production and distribution will be divorced in the not too distant future. He intimated that the present relationship is impeding the progress of the exhibitor.

Parliamentary procedure was invoked in order to assure an orderly convention, devoid of the bickering which frequently has marked exhibitor conventions in the past. Seven committees held individual hearings daily in separate chambers on the most important problems of the exhibitor: labor, public relations, trade practices, legislation and taxes, community affairs, and the like.

Hollywood as a whole went exhibitor-minded for the week, wining and dining the buyers of their product and opening wide the studio gates so that these owners of theatres from California to New York might see at first hand how a motion picture is put together.

Deviating somewhat from the programs of previous exhibitor meetings, this week's convention witnessed a round-table discussion between producers, distributors and exhibitors. Each branch was heard from the convention floor.

Of importance to all theatre owners was the information given on Wednesday morning by Edward G. Levy, of New Haven, attorney and general counsel to the MPTOA, who outlined a legal catechism for exhibitors to be used in their everyday business. Mr. Levy warned exhibitors of various decisions which have established the theatre ticket as a revocable license, but one which does not permit of any discrimination by the owner against race, creed or color.

"The general legal rule with almost no dissent appears to be that the owner of a theatre is required to use reasonable care to keep his premises, appliances and amusement devices in a reasonably safe condition for persons attending the theatre," he said. "This applies to the following: falling rails of balconies, tripping over an umbrella placed in an aisle by a patron, tripping over carpets, slipping in toilet rooms, and the like.

"There is of recent origin a rule of law which holds the owner of the theatre responsible in damages for injuries arising from that which he might reasonably have anticipated."

Regarding accident responsibility, Mr. Levy said that the landlord—and many in the business lease their houses to others—is liable for accident damages secured against the tenant, unless a specific clause in the lease fixes the responsibility on the lessee.

Mr. Kuykendall, on Wednesday, in introducing Mr. Lawrence Cobb, chairman of the ways and means committee of the California legislature, said that trade publications should cease publishing box office receipts. He urged a "strong" resolution to eliminate the practice.

Closer Contacts Urged

Mr. Cobb spoke of the demands being made on state legislatures by outside forces to further tax all branches of the motion picture business as a result of information gleaned from published box office reports. Exhibitors everywhere should form closer contacts with state legislative branches for their own protection, Mr. Cobb said.

"No single phase of motion picture merchandising is so provocative to public ill will as the wrong kind of advertising," said Joseph I. Breen, of the Hollywood office of the MPPDA, in an address to the delegates Wednesday.

The industry's advertising code is the "Magna Charta" of motion picture advertisers, said Mr. Breen, who pointed out that the Advertising Advisory Council, headed by J. J. McCarthy, is reporting encouraging progress. "The Council recognizes that forceful ads are necessary, but they must be in good taste. You can't flaunt indecency and hope to get away with it," he said.

Mr. Breen told the exhibitors that the work of the Council "is right and important to the whole industry." He asked the exhibitors' cooperation by using as much as possible of the specially created ads of the larger companies which, he said, have been prepared by experts and "have been tested and found to be wholesome and free from offense." Mr. Breen concluded with the advice that each exhibitor's ad writer confer with another if doubt exists as to the propriety of copy.

Mayer Answers Exhibitors

Louis B. Mayer of MGM followed Mr. Breen, and severely chastised the exhibitors for criticizing Hollywood because, he said, they know nothing about the problems with which the studios are faced. He said it is impossible for all studios combined to deliver one hit every week.

"If you really wanted to see production you would have appointed rotating committees to visit the studios," he said. "Then

(Continued on following page)

DEMAND "DECENCY" IN MOTION PICTURES

Appeals for "decency" in motion pictures came from several speakers on the floor of the MPTOA convention. Among them were these:

"It is not the function of the screen to moralize but we must adhere to the fundamentals of common decency. Injecting obscenities into what would otherwise be a clean picture must be stopped."—Ed Kuykendall, M. P. T. O. A. president.

"We women cannot keep interpreting the motion picture problem largely in terms of child life, though, personally, I believe that greater danger lies with the adolescent." — Mrs. Thomas G. Winter, studio relations department of the MPPDA.

"If coming to Hollywood to mingle with producers and players in an effort to impress them and bring about better pictures with less dirt is to be characterized as mingling with producers, then we are doing exactly that."—Fred S. Meyer, of Milwaukee, Chairman of Trade Practices Committee.

Mayer Says Exhibitors Forced Producers into Theatre Field; Breen Asks Cooperation of Showmen in Advertising Ethics

'MASTER MIND' OPERATION ATTACKED

(Continued from preceding page)

the right to criticism would have been yours."

Double and triple bills will wreck the business, he added.

Mr. Mayer covered a wider variety of subjects, ranging from his opinion that local autonomy should prevail in theatre operation to a defense of Hollywood and a discussion of the code.

"Make fine pictures and forget the code," said Mr. Mayer. "'The code and its restrictions are hurting the business' was what a well known director told me at the Academy one night. Because I respected his opinion I hired him and then asked how many millions he would require to supply a formula for producing only great attractions." He added that the producers were improving and were trying new ideas.

Deplores Dissension

"We don't understand each other," he said. "How else could there be dissension." He excoriated exhibitors for trying to beat down prices; he blamed them for forcing producers into theatres, saying it was either that "or the ocean, and they elected theatres." He charged exhibitors with "sitting around awaiting springtime and trade paper inserts in color to govern their buying" and with "deciding what they'll pay distributors in rentals."

When he said, "You decide you'll pay Paramount $7.50 and Metro $6.50," the laughter drowned out his next words.

Cecil B. DeMille talked next on how a picture is made. "You exhibitors," he said, "have heard it said that Hollywood is crowded. Hollywood is a desert when you're looking for brains. The brains are here, but they are all tied up."

Milwaukee was selected for the 1935 convention, to be held in May.

Comerford First Vice-President

Mr. Kuykendall's reelection came late Monday night at the annual meeting of the directors, preceding the opening of the convention. M. E. Comerford, of Pennsylvania, was reelected first vice-president; W. S. Butterfield, Michigan, was elected second vice president, succeeding Joseph Denniston, also of Michigan; M. A. Lightman is the new third vice-president, in place of Walter Vincent, of New York, who was elected treasurer; Ben Berinstein of California succeeded Love B. Harrell, of Georgia, as fourth vice-president, and A. Julian Brylawski of Washington, D. C., was reelected fifth vice-president; Fred Meyer, Wisconsin, continues as secretary; Edward G. Levy, Connecticut, was reelected general counsel, and Fred Wehrenberg, Missouri, again was named chairman of the board.

Mr. Kuykendall's election became apparent last week when no opposition slate developed.

The directors named Jules H. Michael, of Buffalo, as chairman of the grievance committee, succeeding Lewen Pizor, of Pennsylvania, who remained home because of illness.

Each of six national zones will elect their representatives to the governing board on Thursday. Each representative must be an unaffiliated exhibitor. Affiliated circuits as a whole elect one representative. The president and the secretary complete the roster.

Also scheduled for election on Thursday are the 27 members of the directorate, representing the 27 state and local MPTOA affiliates.

Arriving in special cars and a long special train, the delegates converged on Los Angeles early Monday morning, and spent the day getting acquainted and inspecting that part of southern California from which about 90 per cent of their screen product emanates. The only convention business of the day was the directors' meeting, which did not adjourn until nearly midnight, after electing officers and naming committees to hear complaints of exhibitor delegates.

Some 400 theatre owners, their friends and families, and representatives of producers, distributors and the public were at the Ambassador hotel.

Indorse Roosevelt Program

Ben Berinstein, head of southern California exhibitors, and convention chairman, opened the convention at about 10:30 Tuesday morning. Colonel Carlos Huntington, representing Governor Rolph, officially welcomed the delegates. He was followed by Mayor Shaw, of Los Angeles, who said that the industry had spent $135,000,000 and employed 30,000 Californians last year. M. A. Lightman, elected a vice-president and former national president, responded. M. E. Comerford then introduced Fred Meyer, of Milwaukee, who sponsored the first piece of convention business, a unanimous resolution indorsing the President's recovery program.

Mr. Kuykendall, president, and Secretary Meyer then read their reports for the year, which were followed by a general discourse of convention events, by Mr. Berinstein, and announcement of committees.

Tuesday at noon the delegates were luncheon guests of Warner Brothers at the Burbank studios, and later they inspected the plant. All studios were open throughout the week for inspection by delegates. Tuesday evening Carl Laemmle had the theatre owners out to Universal City for a dance and buffet supper.

Open Forum Follows Addresses

Mr. Kuykendall reopened the convention early on Wednesday, with the schedule calling for an address on "The Theatre's Liability to its Patrons," by Edward G. Levy; some comment on "What's the Matter with Exhibition from the Point of View of a Producer," by Louis B. Mayer, MGM. Mr. Mayer was to be answered by Walter Vincent, of New York on "What's the Matter with Production from the Point of View of an Exhibitor." Also on the speaker list were: "The Public's Attitude Towards Motion Pictures," by Mrs. Thomas G. Winter, Studio Relations Committee; "How Pictures Are Put Together," by Cecil Blount De Mille; "Meeting Exhibitors Half Way," by Carl Laemmle, and "Self Regulation in Advertising Motion Pictures," by Joseph I. Breen, of the producers' association.

An open forum followed, with various discourses on timely topics of production, distribution and exhibition.

Organized studio trips on Wesdnesday afternoon were followed in the evening by a combined producers' party, held at Metro's Culver City plant.

Thursday the principal topic was to be the code. W. L. Ainsworth, Wisconsin, was to start the discussion with an address on "What the Code Means to the Country Town Exhibitor," followed by Morgan Walsh's remarks on "What the Code Means to the Metropolitan Exhibitor," and then an open forum on all code matters conducted by Mr. Kuykendall. The report of the MPTOA code labor committee, was expected to be the most important subject, accompanied by the following:

Cut Rate Competition.
Zoning and Clearance.
Premiums.
Overbuying.
Rejection Privileges.
Double Features.
Labor, Jack Miller presiding and including: Two Operators in the Booth, Minimum Wage Scales, Maximum Hours, Conditions of Employment, Racketeering and Intimidation by Labor Organizers.

The resolutions committee was then to take the convention floor. Following were to come reports by other convention committees, then the installation of officers, and adjournment sine die.

Final trips to the studios will be made Thursday afternoon, and in the evening the convention will be climaxed by a banquet and speeches by leading film, civic, governmental and business leaders, including Will H. Hays, Ed Kuykendall, O. O. McIntyre, Mayor Rossi, Marie Dressler, Dr. A. H. Giannini and others. On the original speakers' schedule the following also were named: Senator Hiram Johnson and Senator William McAdoo, both of California; Hon. Frank C. Walker, head of the President's Emergency Council; General Hugh S. Johnson, NRA Administrator, Will Rogers and Sol Rosenblatt, NRA Division Administrator.

Centralized Operation Attacked

Putting himself on record as being definitel opposed to any policy of centralized theatre operation from New York, Ed Kuykendall, president, told the 14th annual convention that theatres in all the states cannot be operated today by one "master mind" in New York.

Scoring the apparent apathy of small and medium-sized town exhibitors, Mr. Kuykendall said that in his travels into almost every state he had found that these exhibitors are careless of, and, in many instances, indifferent to the general appearance of their theatres. In many situations, he said, exhibitors do not bother with any type of exploitation tieups and are content with small-type advertisements in the local newspapers and two or three sheets on the front.

"Part of this is due to the terrible business nightmare of the past few years, and part is due to laziness," he declared.

Touching on exhibitor-distributor relations,

(Continued on page 21)

HAYS HAS DONE GOOD JOB: MAYER

"Mr. Hays has done an enormously good job. I don't know where we would be without him. This is not personal with me. We don't get along so well, but I respect the job he is doing."—Louis B. Mayer to the convention.

THE CAMERA REPORTS



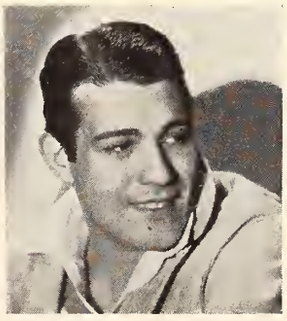
TRI-STATE EXHIBITORS' ORGANIZATION MEETS. Members of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, and guests at semi-annual convention of the association at the Hotel Chisca in Memphis, Tenn. The meeting heard President Kuykendall of the MPTOA declare that growth of unions in theatre fields needs checking.



FROM LONDON. Has come Roy Simmonds, Fox publicity director in England, and here he is pictured with Rosemary Ames, former British actress, now working in Fox's "Too Many Women," and Herbert Mundin (left), also in that production.



FROM SOCIETY. To films for Virginia Pine, Chicago girl, who has been signed by Warner Brothers for long term.



SIGNED. Jay Lloyd, who has been given a contract by MGM and will make his debut in "Operator Thirteen."



AT COAST PREMIERE. Leading figures in opening of 20th Century's "The House of Rothschild" at Grauman's Chinese theatre in Hollywood—Darryl Zanuck, vice-president of 20th Century; George Arliss, star of the picture; and Sid Grauman.



CONVENTION BANQUETERS of Monogram: (Inner circle) I. Mandel, Mrs. Mandel, B. H. Mills, Mrs. Mills, M. Mills, H. Berkson, J. Berkowitz, J. Harrington, R. M. Bell, Mrs. Bell, Winifred Godde, H. Stubbins, L. Ostrow, H. Lewis, A. Thomas, Mrs. Nellie Witting , R. M. Withers, Madeleine S. White, N. Ritchey; (outer circle) S. Brown, H. Thomas, M. Rosenbluh, Mrs. Rosenbluh, J. Alexander, A. Bromberg, S. Flax, J. Flax, J. T. Sheffield, N. Steinberg, B. Rosenthal, the E. Goldens, Mrs. Johnston, E. Finney, Ray Johnston, Trem Carr, F. St. John, Marie Stephens, J. Jossey, Mrs. N. Lefton, N. Lefton, Mrs. Martin, C. Ezell, W. Underwood, Mrs. J. Cron, J. Saxe, S. Seplowin.



IN MUSICAST. Ethel Merman, who has been signed by Samuel Goldwyn for Eddie Cantor's next United Artists revue, "The Treasure Hunt." The stage and radio star is shown arriving in New York from Hollywood.



COMING STARS. Says Paramount of its "Protegees" (above), and Fox of its "Debutantes" (below). The Paramount players are Grace Bradley, Frances Drake, Ida Lupino, Evelyn Venable and Dorothy Dell (omitted are Protegees Elizabeth Young and Dorothy Mack).



UNDER CONTRACT. Ethelreda Leopold, an artist and a model of Chicago, who has been signed by Warner Brothers and has already begun work in the picture that is to mean her screen debut, "Dames."



SELECTED AS FOX "DEBUTANTES." (From left to right) Claire Trevor, Rosemary Ames, Pat Paterson, Drue Leyton and Alice Faye.

'WOULD MAKE A GREAT PICTURE'

Says DeCasseres of "The Shatter'd Lamp," Third Broadway Play on Hitler's Germany; Four Other Productions Discussed in Light of Screen Possibilities

By BENJAMIN DeCASSERES

THE SHATTER'D LAMP

"The Shatter'd Lamp," by Leslie Reade, presented by Hyman Adler, is the third of the plays dealing with Hitler's Germany. The other two were poor compared to this play.

Here is a superb drama. Here is a simple play. Here is a play that in the third act touches one of the highest spots in genuine pathos. And here is a play that makes you grind the teeth of your soul in rage if you really believe there is something in the world worth fighting for outside of booze, money and skirts.

And, lastly (and most important), here is a play that would make a great picture. It cries for a great cast. Propaganda aside, it has all the elements of gripping, breathless entertainment, and when entertainment is matched with a titanic smash in the face something is achieved.

The action is laid in the home of the Opal family in a small university town in South Germany. Professor Fritz Opal (played superbly by Guy Bates Post) is married to a Jewish woman. He has lost a son in the war. They have another son.

There are fine scenes planting the friendship between a typical German family, the Müllers, and the Opals. Young Opal is in love with the daughter, Louisa Müller.

Comes the advent of Hitler. Mrs. Opal (Effie Shannon) is the target of the Storm-Troopers. We see before us the gradual but relentless destruction of a family.

The great scene is the suicide of Mrs. Opal to free her husband from the stigma, and the murder of Opal himself by a Storm-Trooper for his astoundingly-worded curse on Hitler's Germany over his wife's dead body.

"The Shatter'd Lamp" would be in my opinion, a perfect followup on "The House of Rothschild."

Picture value, 100 *per cent.*

GENTLEWOMAN

This second play in one week by John Howard Lawson contains a little more picture material than his "The Pure in Heart."

It is no great shakes as a play because while Mr. Lawson has an idea that *does* come out of the murk and befuddled symbolism in which he works, he can't get it into his head that talk, talk, talk on war, strikes, cancer, life and death and all points east is not drama, is not entertainment, and isn't worth $2.20 a seat, not to speak of the tip for the coat-boy.

Mr. Lawson the prophet is full of garbage. Mr. Lawson the play-plumber *may* some day do a big job.

The idea here is: Can a bored rich lady find her happiness (or what have you) with a radical rough-neck?

Gwynn Ballantine is High Ritzy. Furs. Classics bound in ornithorhynchus skin. Gowns by Madame Diphthong-Acute E. Gwynn is introspective, bored and is psychically Looking 'Round.

Ballantine himself has com. sui. in the latest Wall Street manner.

A Lady's Ripe Moment—eh, wot? So in blows Rudy Flannigan, who, like Walt Whitman, keeps his hat on in the house.

Rudy (Lloyd Nolan) is a tough bird, Cagnified and Raftated to his heels. He's that kind of a snob known as a Communist.

So you see the situation: Young Stalin facing a Marie Antoinette in her Park avenue shooting-lodge.

But that's all, boys. After that they do nothing but quarrel and talk about all the things that Arthur Brisbane and Pop Broun wheeze about. (Oh, yes—Rudy is "unfaithful" to Gwynn—sumpin' new!)

Maybe Nunnally Johnson can do something with this idea.

Picture value, 30 *per cent.*

Play Ratings For the Screen

Stage plays discussed by Mr. DeCasseres in this issue are rated by him as follows as to screen potentialities:

The Shatter'd Lamp—100 per cent.
Gentlewoman—30 per cent.
The Pure in Heart—15 per cent.
Another Love—zero.
New Faces—zero.

THE PURE IN HEART

"An attempt to achieve a mood quite foreign to the realistic theatre, a mood of which the words spoken, the method of acting, the setting and the music are all integral parts"———and so on *ad bolonеyum.*

In fact, whenever you see this sort of thing on a program or as the prologue of a play you can make up your mind you are going to get a big gob of antediluvian tripe seasoned with pulverized pumpernickel.

And so 'twas with John Howard Lawson's "The Pure in Heart."

The "pure in heart" here are a crook just out of jail and a New York-struck up-State girl who meets the ex-con. on a stage during a rehearsal. They fall in love. It is over these two "punks" that Mr. Lawson exudes his tears.

He would further impress on us that these two, as bad as they are, are superior to actresses, producers, Broadway "angels" and playwrights. All of which reminds me of what Julius Caesar said to Cleopatra, but which cannot be repeated in the pages of a solid home-and-hearth magazine.

The big scene is the killing by the police of the ex-con. and his goil in their hideaway. That's the only real action in this gahbage.

If this is new picture stuff, make the most of it.

The play flopped as quickly as "Othello" in Mississippi.

Picture value, 15 *per cent.*

ANOTHER LOVE

It is somehow difficult to transplant a Parisian play to Broadway and put it into the hands of American and English actors and actresses. Its atmosphere goes wet. It was done with some success in the case of Jacques Duval's "Her Cardboard Lover" and "Mademoiselle"; but this latest play of Duval's, adapted by George Oppenheimer, went flop-flat. It might be built into picture-trade possibilities by a change of venue to New York or Boston—and another story substituted.

Here are the angles:

Fernand du Bois (the roguish Raymond Walburn), head of a department in a large store, is a necker de luxe. The wife (Mary Servoss) suffers in silence, as my aunt Miriam used to say.

The son Etienne, a bad boy in a mischievous way, is strong for the mother ——even stronger than he ought to be, maybe. But he is really ashamed for his mother's sake of his father's high-jinks.

So the boy takes on as a sweetheart one of his father's gals. Thus he shunts the old man back to proper conjugal ways and is blessed by mamma.

As it stands now it is too decayed for pictures, I say——so

Picture value, zero.

NEW FACES

Charles Dillingham lit out of his retirement long enough to present to New York what looked to me like some Hollywood tryouts for the musical talkers.

It was an "intimate revue" called "New Faces." Produced under the supervision of Elsie Janis, conceived and directed by Leonard Sillman, with lyrics, music and scenery by almost everybody on Broadway except Larry of the Brass Rail. I must record the minimum number of laughs ever heard by an audience of a revue and no more applause and encores than regard for Mr. Dillingham requires.

The production is frightfully amateurish (for a Dillingham show). And if Mr. Dillingham intended just that so that motion picture executives could find a half-dozen girls and boys for tests, I must also record the fact, with a melancholy sigh, that I saw no originality among these "new faces." Mr. Sillman himself is about the most promising of the bunch.

Picture value, zero.

BRITISH EXHIBITORS GET JUMP ON COMPANIES ON MUSIC COPYRIGHT

Association Meets Royalty Demand With Own Offer of Records; Next Plan Is to Register Exhibitors as Retailers

By BERNARD CHARMAN
London Correspondent

The question of music copyright is by way of being an international problem these days, and British exhibitors lately have had a drastic reminder of it in the demands of the united gramophone companies for royalties in respect of performance in their theatres of records manufactured by the companies. It was a blow, especially as the fees proposed ranged between five and fifty dollars a week.

It was a blow of such magnitude, in fact, that the exhibitors rose in revolt against the threatened imposition.

They refused to pay.

They tried, through the Cinematograph Exhibitors Association, to compromise with the disc concerns; these companies proved insistent in their demands, the CEA refused to pay even a modified fee, and the negotiations broke down.

Exhibitor Association Steps In

That left the average exhibitor on a hot spot. Most of the theatres, since the coming of talkies, had dispensed entirely with orchestra or piano. Some of the halls with small organs have even been obliged by reason of financial duress to forego the services of their organist. They all came to rely on the ubiquitous gramophone record and the non-synchronous equipment.

So it seemed that from March 15—set by the gramophone concerns as zero hour—the theatres were to be without music in their intermissions, and the prospect was one to cause some concern to many of them.

It was here the CEA stepped in and showed it had not been idle and that it had something up its sleeve all the time.

A day before the inception of the ban on discs, the Association came out at its annual meeting with a plan whereby it offered all exhibitors a supply of records which could be played without fee or license (apart from the owner's copyright fee paid as a matter of course by all theatres), and to be available from that day onwards.

The conditions of sale were not stringent, demanding only that each exhibitor should contract to use not less than thirty a year, and the supplies were ready for immediate shipment and delivery.

Exhibitors seized on the proposal with remarkable decision, more than a thousand orders were received on the first day, and in a week about half the members on the register of the Association had contracted to use the official records. There was no hitch, and no theatre found itself music-less.

Other sources of supply were available at the same time, but owing to the underground ramifications of the gramophone combines, the CEA advised its members to make use of only the official records which were guaranteed harmless. Nevertheless, a few small disc companies outside the combine took the chance to make some ready cash, while one or two enterprising film organizations put out lengths of sound track with the bare music recorded on them.

Having made one effective reply to the gramophone companies, the CEA decided to go a step further and carry the war into the enemy camp by outlining a plan whereby exhibitors may register as retailers of the records, obtaining them at wholesale price and advertising them on their screens.

The next move, one anticipates, is up to the gramophone group.

Record Figures

If ever proof was wanted of the strides made by good British films, it is provided in the statement just issued by London Films regarding their two outstanding subjects, "The Private Life of Henry VIII" and "Catherine the Great." No other pictures ever produced in an English studio have achieved the whirlwind world-wide success of these productions.

Amazing figures are revealed for both productions. By the end of March, "The Private Life of Henry VIII" had run as follows:

London, 14 weeks; Paris, 25 weeks unfinished; Berlin, 11 weeks unfinished; Vienna, 6 weeks unfinished; Prague, 4 weeks; Budapest, 8 weeks unfinished; Rome, 3 weeks; Milan, 2 weeks; Brussels, 14 weeks unfinished; Madrid, 3 weeks; Barcelona, 2 weeks; Copenhagen, 6 weeks; Stockholm, 5 weeks; Oslo, 2 weeks; Riga, 2 weeks; Cairo, 2 weeks; Buenos Aires, 5 weeks unfinished; while in America the film has been running strong for more than five months.

The picture has booked to over 2,000 theatres in the British Isles, 2,000 in Germany, 1,000 in France, 600 in Italy and 400 in Spain. Figures for the United States show the picture to have been booked in more than 5,800 theatres, and London Films claims there is no country in the world except Russia which has not booked the film.

The triumphant story is continued with "Catherine the Great." After 8 weeks at the Leicester Square Theatre, London, it shifts to the Marble Arch Pavilion, from which it will go on to concurrent runs at the Dominion and New Victoria houses, both among the largest in the English capital; at the end of March it had also had six weeks on Broadway and 11 in Paris, with corresponding runs in most of the other capitals—except Berlin, where racial prejudice led to its banning.

"Catherine the Great" is reported to have booked so far to more than 6,000 theatres in the United States, 1,200 in France, 645 in Italy and 500 in Spain.

Theatre Circuit Points Way

Whatever may be the plight of the small independent exhibitor, the annual report of Provincial Cinematograph Theatres, theatre operating associate of Gaumont-British, shows there is still money to be made in the business.

For the seventh year in succession the board declared a dividend of 15 per cent.

The actual profit was £459,489, a decrease of a mere £49,158 on the record profit of £508,647 declared in the previous year.

For a company operating about 140 halls this is not bad going.

Rothafel Return To Roxy Seen

Negotiations are in progress for the return of S. L. (Roxy) Rothafel to the original Roxy theatre in New York as its managing director at some time in the near future, Mr. Rothafel said Wednesday.

"I cannot make any sort of a statement until the 'thing' is signed," Roxy told the HERALD. "You know as well as I that something is going on and when the final arrangements are made I will talk. But I'm not going to talk now because I'd be making a fool of myself if I did. Is'nt that so? There's been more damn fuss over this business."

Howard S. Cullman, operating receiver of the Roxy, declared that to the best of his knowledge, "no sort of a deal in which 'Roxy' figures is in progress, and in spite of the fact that he and Herbert Lubin are giving press interviews every day indicating that there is."

Under the reported arrangement whereby Mr. Rothafel would return to the Roxy, with Mr. Lubin in charge of administration, finances would be supplied through a new first mortgage which is said to have been arranged.

Mr. Cullman's term as operating receiver of the Roxy expires in June.

William Fox Sued for $2,011,000 by Inventor

Supreme Court Justice Albert Conway at St. George, Staten Island, N. Y., on Wednesday reserved decision on the application of John D. Elms for an order requiring William Fox to submit to an examination before trial in the Elms suit to recover $2,011,000 from Mr. Fox. Mr. Fox did not oppose the motion, but submitted through counsel a petition that the order require the examination be made at his home in Woodmere, L. I.

Mr. Elms charges that he invented a device which would give to films the full scope of the screen in any theatre and in addition would give the illusion of depth and perspective. Mr. Fox, he alleges, agreed to finance and develop the invention, paid him $50,000, agreed to organize the Revo Film Corporation, and to give him 49 per cent of the stock. The contract was not carried out, the Elms affidavit states.

KAO Lost $642,293 in 1933

Keith-Albee-Orpheum Corporation spent $12,208,000 to operate its theatres during 1933 and took in $13,612,000 in admissions and rents during that period. Net loss for the year was $642,293.

Marcus with Gaumont

Nathan Marcus has been named special representative for Gaumont-British in Albany and Buffalo territories. He had represented Columbia in the same territories.



fine picture that hits
ard at the heart of
every woman..for what
woman, in the never-
ending battle, hasn't
said "Hands Off!...
THIS MAN IS MINE!"

with
CONSTANCE CUMMINGS
RALPH BELLAMY
KAY JOHNSON
CHARLES STARRETT · SIDNEY BLACKMER
VIVIAN TOBIN · LOUIS MASON

Directed by JOHN CROMWELL
A Pandro S. Berman Production
MERIAN C. COOPER, Executive Producer

THIS WEEK...AT RADIO CITY



SPITFIRE

KATHARINE HEPBURN at the peak of her blazing career more than justifies the Academy award as the screen's finest actress! Playing thruout the country to exceptional business, in many cities equalling "Little Women" figures.



WILD CARGO

FRANK BUCK is back alive and so is business! Held over for second week in Radio City, San Francisco and Washington! Tremendous Chicago opening! Cincinnati smash! Opening many cities this week-end and turning whole nation into one big howling holiday! Backed by National Advertising Campaign in local newspapers!



THE LOST PATROL

BROADWAY'S sensation of the hour! Going into third week at Arthur Mayer's Rialto Theatre after toppling over all records. Opened last Friday Albee, Brooklyn to largest attendance in house history, running capacity every show New York and Brooklyn. Four Star review in N. Y. Daily News and rave reviews all other papers.

AND COMING SOON...

THREE BIG ONES NOW

DURING APRIL AND



HREE BIG NAMES
n a great drama of a man, mad with
jealousy, who plotted the perfect crime!

"THE CRIME DOCTOR"

with
OTTO KRUGER
KAREN MORLEY
NILS ASTHER
Judith Wood, Wm. Frawley
Directed by John Robertson

AS FUNNY A COMEDY AS EVER HIT THE SCREEN!

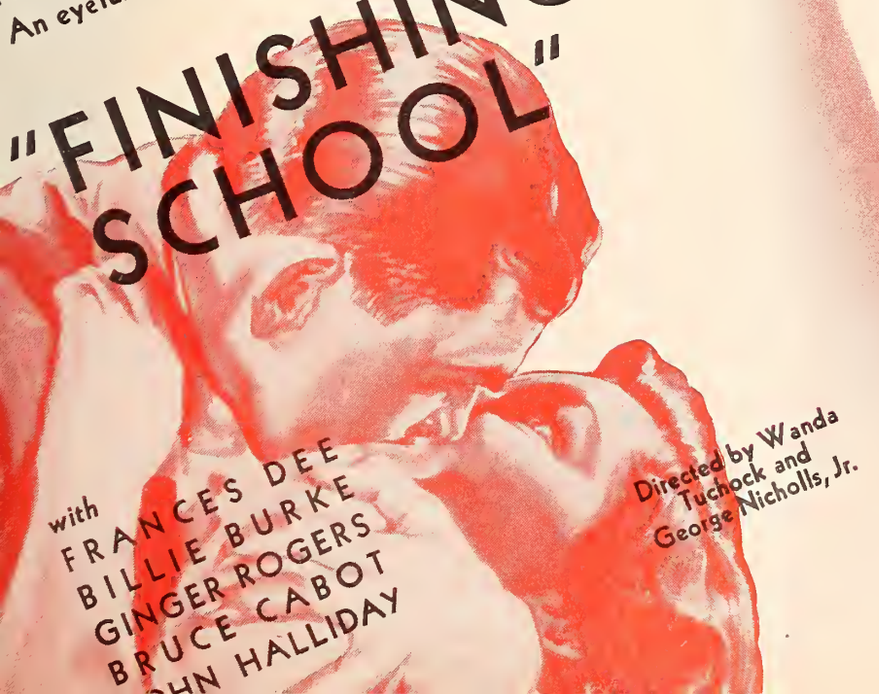


"SING AND LIKE IT"

with
ZASU PITTS
Pert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Directed by Wm. A. Seiter.

ehind the walls of an exclusive school where love is blind
. and so are chaperones!
An eyeful and an earful that even Winchell doesn't know.

"FINISHING SCHOOL"



with
FRANCES DEE
BILLIE BURKE
GINGER ROGERS
BRUCE CABOT
OHN HALLIDAY

Directed by Wanda Tuchock and George Nicholls, Jr.



The divine Schnozzola boinin'
up wit passion and runnin' the
gamut of commotion!

JIMMY DURANTE and
LUPE VELEZ in
"STRICTLY DYNAMITE"
with Norman Foster William Gargan
Marian Nixon, The Mills Brothers
And Some Grand New Songs!
Directed by Elliott Nugent

MAY FROM RKO-RADIO

PRODUCTIONS NOT PREDICTIONS



TOGETHER AGAIN FOR THE FIRST TIME SINCE "CAVALCADE"

DIANA WYNYARD and CLIVE BROOK
in
"WHERE SINNERS MEET"

Adapted from the successful stage play "The Dover Road" by A. A. Milne with BILLIE BURKE, Reginald Owen, Alan Mowbray, Gilbert Emery. Directed by J. Walter Ruben.

RKO Radio PICTURES

MERIAN C. COOPER
Executive Vice President in Charge of Production
PANDRO S. BERMAN
Executive Producer

W. Somerset Maugham's Great Novel
Long Awaited . . . At Last On The Screen!

LESLIE HOWARD
in
"OF HUMAN BONDAGE"

with
BETTE DAVIS
FRANCES DEE
KAY JOHNSON
REGINALD DENNY
Directed by John Cromwell



Great Romance Rides The World Again!
— with Love in the Arms of Danger!

IRENE DUNNE
RICHARD DIX
IN
"STINGAREE"
From the World Famous Stories by E. W. Hornung

with
MARY BOLAND
Conway Tearle
Andy Devine
Henry Stephenson
Una O'Connor
Directed by William Wellman

CONVENTION URGES 'FAMILY' FILMS

(*Continued from page* 16)

the MPTOA president termed this problem one of the greatest handicaps imposed upon the film industry as a whole, due to the constant "bickering" between the two groups.

"In no other business of comparable size does this exist," he said.

"The common interest is poorly served by those who, either through misunderstanding or selfish interests, foster internal warfare within the industry. The time is here when we as an industry must rid ourselves of defeatist policies and their proponents who are obstructionists to public good will and government cooperation. Fortunately they are in an insignificant minority, but unfortunately, at this time, while the code is still in its infancy, their remarks cause the uninformed much trouble.

"There is one organization now in existence, though its membership is dwindling, whose leaders are mostly professional organizers who have no theatre interests and depend solely on the misfortunes of the small exhibitor for their existence. This organization," he said, "capitalized on the code and took thousands of dollars from exhibitors everywhere, for which they gave nothing. The moment there appears to be an agreement on anything, they run out on some pretext and wire for more money. If they are to survive, there must be strife."

Attacks Indecencies in Films

Speaking briefly of the Code Authority, of which he is a member, Mr. Kuykendall pointed out that its members are serving without compensation.

"Their task is no easy one at best, but is doubly hard when irresponsibles and others continually try by criticism and other methods to discredit them and create lack of confidence in the code, because," he declared, "of the fact that the members of the Code Authority are the appointees of the President of the United States and are charged with the sacred obligation of rendering fair and impartial decisions in matters pertaining to trade practices in the motion picture industry, regardless of who might be involved, whether they be a small exhibitor or a producer."

Of motion pictures themselves, the MPTOA president said he could not refrain from protesting as to the many "little indecencies" that have been permitted to creep into pictures of late.

"Most of these have nothing to do with the continuity and are in many instances plain, crude, ordinary vulgarity," he asserted. "They are doing us tremendous damage with the sane-thinking decent men and women who patronize our theatres. It is not so much the regular socalled "sex" pictures that do us damage; it is the vulgar sayings and scenes that are injected into what the public has reason to believe is wholesome entertainment.

"The sacred matter of childbirth must be dealt with in a finer, more wholesome way. There has been an increased tendency on the part of irresponsible directors to treat this delicate subject in a coarse and vulgar manner."

Complaints Aired in Committees

It appeared obvious late Monday, when a number of committees were named to handle delegates' complaints, that the convention hall would not resound to the usual heated charges and counter-charges that have marked so many exhibitor conventions in the past. The committees were meeting each afternoon to listen to any and all complaints or discussions on labor and the code, legislation, public relations, resolutions, community affairs, trade practices and the code, and general grievances.

Members of the credentials and rules committee consisted of M. E. Comerford, chairman, James J. McGuinness, Benjamin Pitts, Nat Williams, A. F. Baker.

Reports from all committees were to be submitted to the convention late Thursday.

Fred S. Meyer, of Wisconsin, declared that the MPTOA and Allied were both heading for the same goal, although their paths differed.

He said more teamwork was required in the effort to regulate trade practices, and that there is needed "wider vision than our immediate personal gain and an attitude that shows a willingness to work together so that the benefits derived by all will be but a reflection of the benefits secured by the individual."

Giving the MPTOA full credit for having obtained the ten per cent cancellation privilege in the code, Mr. Meyer declared that the long record of the MPTOA proved progress although it had not reached its highest objective.

Earlier, Mr. Meyer, in answering anonymous charges that the organization had determined on Hollywood as the convention city because the producers are the dominant factors, declared, "If coming to Hollywood to mingle with producers and players in an effort to impress them and bring about better pictures with less dirt is to be characterized as mingling with producers, then we are doing exactly that."

Mr. Meyer criticized Allied States' activities in connection with the code, and said that a majority of the reforms now embodied in the code were first adopted by the MPTOA.

Seated at the speakers' table almost throughout the convention were Ben Berinstein, Edward G. Levey, M. E. Comerford, Fred S. Meyer, Walter Vincent, Ed Kuykendall, Fred Wehrenberg and Jack Miller.

Behind these leaders, strung across the convention hall, were two banners, one reading: "If you would put as much thought and energy back of the family type picture as you do sophisticated pictures, the box-office appeal would be greater." The second, also addressed to Hollywood producers, called upon the studios to make more pictures suitable for the entire family.

American mothers are as much at fault with respect to the quality of motion pictures seen by their children as are the producers themselves, said Mrs. Thomas G. Winter, of the Studio Relations department of the Motion Picture Producers and Distributors of America, Inc.

Basing her statement on a recent survey in Chicago, where, of 10,052 children questioned, only 155 reported that their motion picture attendance had any guidance from their parents, Mrs. Winter said she could "hardly imagine a more scathing indictment of American mothers than these mere bald figures.

"While we recognize the tremendous adult mass as the major audience—the audience for whom the pictures are made and the audience that must be satisfied—we women cannot help interpreting the motion picture problem largely in terms of child life, though, personally, I believe that greater danger lies with the adolescent than with the child, but," she said, "everywhere, and particularly in crowded cities where the child is tempted indoors for his recreations, everywhere children are flocking in great numbers to the theatre. Where home life is sordid and crowded and monotonous, children go sometimes four and five times a week, trying to find an outlet."

As to who is responsible for the quality of

(*Continued on following page, column* 3)

Executive Cabinet Selected by MPTOA for New Year



M. E. Comerford
1st Vice-President



W. S. Butterfield
2nd Vice-President



M. A. Lightman
3rd Vice-President



Ed Kuykendall
President



Fred Wehrenberg
Chairman



A. Julian Brylawski
5th Vice-President



Fred S. Meyer
Secretary

COSMETIC THEATRE OUT, SCHUTZ TELLS MPTOA

Effective Completion of Technical Processes Is Needed, Not Coney Island Decorations, Declares Better Theatres' Editor

The motion picture theatre has been "trying to fool the public with sheer cosmetics" when the modern theatre essentially should be "one that permits the motion picture to be presented in the most effective manner to the public of today," declared George Schutz, editor of *Better Theatres,* in a paper prepared for the MPTOA convention in Hollywood this week.

"I am not minimizing the importance of good looks," Mr. Schutz pointed out. "It is part of the theatre's selling job to be attractive. But I do think we have been trying to fool the public with sheer cosmetics. And there is little doubt that we have arrived unto that inevitable morning after the night before."

Inquisition Overdone Too

Mr. Schutz warned of the misleading nature of the word "modern," explaining:

"The theatre owner tells the architect, 'Draw me up something modern.' And the architect immediately studies the latest decorative schemes for skyscraper office buildings and penthouse apartments. I recall a set of completed theatre plans in which the projection room was left out! I suppose the ports could not be fitted into the geometrical patterns on the rear wall.

"Decoration—that is, a pleasing optical effect—is desirable, of course. But even in decoration what is called modern is all too often about as modern as the Inquisition—and just as overdone."

"The architectural glorifications of recent years had a most constructive psychological effect. They swept from the public mind, by the sheer audacity of a gilded splendor, all memory of the nickelodeon.

"I know there are some theatre owners and managers who think there should still be a great deal of gaudy ornamentation and dazzling display about a theatre, but it seems to me they are merely finding it difficult to apply other terms than those common to them in the arts of showmanship. I should not give the theatre the personality of a bank—especially in these days. Neither do I think that an establishment selling such stable, habitually consumed goods as motion picture entertainment should look like a sideshow slapped up in Coney Island just for the season."

Must Complete Technical Processes

Effective completion of the technical processes of creation is what the motion picture now needs most from the theatre, he said, and this "involves all that the theatre can contribute toward the patron's enjoyment of the show on the screen." The shape of the auditorium and the seating arrangement should be such that the screen image is not distorted. The projection room should be so located that the angle of projection is as small as possible.

"Seating, in placement and construction, and the facilities for the control of inside atmospheric conditions, should assure perfect comfort. Our standards have been too low. We have achieved little more than approximate comfort in most theatres. Angles of vision have been grossly neglected. Air conditioning has been hit or miss. And the largest theatres in the country are just as faulty in these respects as the small.

"The advancements in theatre designing in recent years point the way for further improvements. Our attention has been definitely turned from decoration to technical efficiency. And at the same time the architecture of the theatre has been vastly improved. Marquees that hang onto a theatre building as though borrowed from a trainshed are now actually out of style. Signs and display elements have become integral parts of the architecture. Interior decoration, although still refusing to acknowledge that the theatre is much different from a dime-a-dance ballroom, has nevertheless come to admit that the theatre is not a mere museum."

Would Eliminate Proscenium Arch

Of possibilities of further improvements in design, Mr. Schutz said there may be an attempt to eliminate the proscenium arch, which he called an absolute detriment.

"All the tricks yet devised have failed to make the screen anything except a flat sheet that is rigidly circumscribed optically," he declared. "The illusion-strengthening possibilities of new forms here have not been seriously considered. Besides elimination of the proscenium arch, there may be, as there should be, experiments in carrying the lines of the auditorium directionally toward the screen and even beyond it. These very lines, determining the shape of the auditorium and worked out in conjunction with studied lighting throughout the auditorium and especially in the screen area, are very likely to give us all the esthetic effect needed—and then we shall be rid of the short-lived, gaudy bric-a-brac forever.

Confusing to Consider Music Hall

"It is very confusing to consider such theatres as Radio City Music Hall—and that is only the largest of a group—as representing the best in motion picture theatres. All theatres of that type lie but on the fringe of the motion picture's magic carpet. Or don't they? . . . That is what must be determined. They do if the motion picture is to be exploited as the great popular means of theatrical entertainment for the whole family in hamlet as well as city. I think this purpose is intrinsic to the character of the motion picture. And if that is so, our theatres must be adjusted to this purpose . . . so constructed that their fixed charges and operating overhead permit a reasonable profit with modest admission prices."

Calls Film Better Than Its Source

(*Continued from preceding page*)

pictures, Mrs. Winter said the whole question revolves around the well-worn answer of all purveyors of popular taste in newspapers, radio and in pictures—"that ancient reply—'We give the public what it wants.'

"Inside the studios there are men and women who can provide any type you want and they have their eyes, sometimes with happy anticipation and sometimes with cynical amusement, on us, the public. The box office returns are more than a mere matter of finances. They are a thermometer of the public."

Intimating that the motion picture is "no worse" than any other of the arts, Mrs. Winter pointed out that the great majority of best-selling books, on which many motion pictures are based, are "filled with vicious sex suggestions or with lawlessness.

"Almost all of the plays on the New York stage are filled with dirt," she said. "Modern painting exults in greenish nude bodies. Popular music emphasizes loose sex emotion. Obnoxious as are many of the themes and scenes in the pictures, in almost every case they have had to be cleaned up from their literary source because the many-millioned audience is, after all, largely decent—more decent than the so-called intelligentsia.

Says Law Can't Create

"Naturally, we begin to wonder if law can help the situation. But law never did and never can create. It can lop off objectionable features here and there. It never yet produced morals. If the motion picture, or any other form of expression, is going to serve civilization it needs genius and beauty and idealism and insight and human appeal. None of these comes to order. In fact, they wither as soon as you try to put them under control."

Mrs. Winter said the approximation of the problem of education and the problem of entertainment would be a whole subject to itself, and that the two ought to go hand in hand.

O'Toole Cites Film Evolution

Declaring in his report that the entire motion picture industry is undergoing a process of reorganization, M. J. O'Toole, MPTOA secretary, said that since the organization's last convention, in Washington, the industry has gone through the most complete "evolution" in its history. Mr. O'Toole's report was read.

Mr. O'Toole then said that exhibitors now have the greatest possible opportunities to extend the public service work of the theatres.

"The entire nation is undergoing a radical transformation, and exhibitors can help materially to advance and develop conditions of vital concern to all the people by making sensible use of their theatres and their screens. After all, no exhibitor makes money in depression or what he may call bad times. Such conditions always mean poor business and the most selfish and necessary considerations should impel him to do everything possible to make the community prosperous so his theatre income will always be assured."

Stuber, Lovejoy Named To Head Eastman, Kodak

William J. Stuber was elected chairman of the board of directors and Frank W. Lovejoy president of Eastman Kodak Company, Rochester, on Wednesday. Mr. Stuber had been president of the corporation and Mr. Lovejoy senior vice-president.

EXPERIMENT IN MUSIC AND NARRATION

Creation of Illusion That Visible Character Is Feeling and Expressing What the Audience Hears Others Sing Is Aim of Experiment in "Famous Scenes from Pagliacci"

By JOSEPH O'SULLIVAN

A new venture in the handling of music and narration in the talking picture is projected in a film produced and directed by William deMille by arrangement with Audio Productions, for release by Educational and distribution by Fox. In this experiment, employing excerpts of the opera, "I Pagliacci," two casts were employed, one visible and portraying the action of the play, the other invisible and supplying the singing. The results on screen and sound track are discussed herewith by Joseph O'Sullivan, an authority on music of the screen.

While tempus has continued to fugit, the sound motion picture has belied its cognomen in the childhood of its brief existence. It is still an infant in its faculties as audible motion pictures *per se*.

L'enfant terrible has grown amazingly in physical and emotional proportions since its inception some five years ago, while imaginatively and cerebrally it is still in its swaddling clothes.

Lest this dictum be misinterpreted, let it be understood that this refers strictly to that mythical merging of pictures, action, dramatic situation, sound and music; also scope, dimension, color, and other elements in the realm of the sound screen—a fusion of the arts of which much has been said by visionaries, and little has been done by materialists of picture production.

Now, however, there is evidence that something is going to be done about the education of the infant prodigy that has been running rampant on the audible screen with little rhyme and no reason. A firm hand, a keen mind, and an investigating spirit has taken the youngster in hand to show him the error of his ways and to develop his latent faculties.

When such distinguished protagonists of modern art and modern methods of artistic expression as John Erskine, William C. deMille, Clara Beranger and Alexander Smallens put their respective and collective talents and brains together in a sincere effort to evolve an effective fusion of picture, drama, dialogue and music, with grand opera as the base, something new, interesting and significant is inevitable.

On Thursday of last week, in the private theatre of the Fox Company, was shown the initial venture, "Famous Scenes from Pagliacci," produced and directed by William C. deMille, by arrangement with Audio Productions, Inc., and released by Educational and distributed by Fox.

William deMille Explains

The ideas and purpose of those responsible for this first essay into grand opera for the screen, is set forth in this statement from Mr. deMille: "The general purpose of the technique employed is to get as far away as possible from the traditional conventions of the opera-house, and also to translate the opera as far as possible into true motion picture rather than a mere photograph of a stage performance. The singing is done by singers and the acting by actors. We do not desire to create the impression that the character visible to the audience is actually singing, but rather to create the illusion that the visible character is feeling and expressing what the audience hears."

The manner in which these fragments of "Pagliacci" are presented, left the impression of something that is undoubtedly new and strange in treatment, but interesting and significant only as an adventure into unbeaten paths. What this trail will eventually lead to is more important than the immediate results of this initial venture.

Many Difficulties Presented

While a just evaluation of the methods employed should not be made from detached episodes of a music drama or opera, it is evident that some of the material used for this demonstration offers many difficulties for such treatment as was given.

The first fragment begins with the scene in the opera (see reproduction below) immediately following that where Canio, after upbraiding Nedda for her affair with Silvio, is about to stab her when Tonio and Peppe interfere and try to quiet the jealous, mad clown. The picture shows Tonio and Peppe dragging Canio into a tent, where Tonio tells him that he (Tonio) will watch Nedda and discover who her lover is—that perhaps he will be at the performance later; and Peppe tries to calm him.

Left alone in the tent, Canio bewails his plight in the great aria "Vesti la giubba,"



with the poignant climax "Ridi Pagliaccio, sul tuo amore infranto!" ("Laugh, O Pagliaccio! for your love that is ruin'd!")

In this scene, the device of having the actor (Henry Hull) give only visual histrionic expression to the emotions expressed in the aria, while a voice (that of Dan Gridley) is heard singing—ghosting, as it were, for the actor—is given a severe test.

Mr. Henry Hull is one of our most distinguished actors and does a fine piece of mimetic work in the scene; but not all of Mr. Hull's artistry and of Mr. deMille's finely conceived direction could create as convincing a portrayal of the heartbreak in this, one of the most poignant of all operatic *scena*, as does the aria when actually sung by the actor on the stage. Perhaps the fact that the auditor *knows* the screen actor is not giving vocal utterance—even though it be in an unnatural form (for an operatic aria is a sublimated form of emotional expression)—perhaps it is this unreality—this vocal expression by proxy—that makes it unconvincing.

Paradoxically, this screen interpretation of "Vesti la giubba" asks too little while demanding too much of the imagination of the audience. It gives complete lyric-dramatic expression as the composer conceived it, reinforced with a detached mimetic portrayal, then insists that the auditor discard the integer of the lyric-dramatic medium.

The second episode in this subject is the beginning of Act 2, with Peppe in the street blowing the trumpet and Tonio ballyhooing the play that is about to be given by the troupe (see reproduction below). Here the new medium more nearly approaches a consummation of its purpose. The animation, the hurly-burly, the moving spectacle, with the chorus and the exhortations of Tonio spieling, is sound motion picture stuff of true realism. What matter if the people seen are not actually singing? The spirit is there—they're all talking, their lips move, and the "ghost" chorus that is heard is fitting in tempo and rhythm. Even to the conclusion of the scene, where the audience, finally seated on benches before the little outdoor stage, cry out, *viva voce:* "Be still! Be quiet! Let the performance begin!"—it moves swiftly, colorfully, on wings of tone with no sense of "absent treatment" in vocal "ghosting."



It is in such scenes that the vitalizing effects of the technique employed by the producers of "Famous Scenes from Pagliacci" are apparent. This is a convincing demonstration that grand opera has certain phases that lend themselves to audible screen treatment—intelligent, imaginative—that enhances and revivifies the original stage presentation.

The voices of Dan Gridley as "Canio," Rose Tentone as "Nedda," Ralph Magelssen as "Silvio," James Montgomery as "Peppe," and Frank Chapman as "Tonio" are excellent and record well.

Mr. deMille, Mr. Erskine, Miss Beranger and Mr. Smallens have, at least, blazed the trail to a vast and rich region of screen tonal material that has too long been neglected by the moguls of moviedom.

Irving Trust Asks $110,000 of Court

An application asking the sum of $110,126 as part allowances for receivership and bankruptcy administration expenses of Publix Enterprises, bankrupt holding company for 320 Paramount theatres in 28 states, was filed by Irving Trust Co. and its counsel with bankruptcy Referee Henry K. Davis this week.

The $110,126 asked by Irving Trust Co., is for services and expenses for the period of the Publix Enterprises' receivership, which ran from January 26, 1933, to February 20, 1933, and for the period of the company's bankruptcy from February 20, 1933 to March 31, 1934. Publix Enterprises, while not yet discharged from bankruptcy, was virtually dissolved when its assets were sold earlier in the year to Famous Theatres Corp. a newly created Paramount subsidiary created for that purpose. Thus additional allowances may be applied for later by both the trustee and its counsel for the period from March 31 to the actual termination of the Publix Enterprises bankruptcy.

Irving Trust is asking $35,000 as an allowance, while its counsel, Winthrop, Stimson, Putnam & Roberts, asks $75,000 for professional services, plus $125 for expenses.

Allowance Hearing April 17

Equity receivers for Paramount Publix recently filed an application for allowances aggregating $291,000, which subsequently was reduced by Referee Davis to $220,000. This allowance was opposed by several groups of Paramount creditors and a ruling on their objections by Judge John Woolsey of the U. S. district court in New York now is being awaited. Mr. Davis has set April 17 as the date for a hearing on the Publix Enterprises application for allowances.

In conjunction with its allowances application, Irving Trust also submitted an intermediate report detailing the work and accomplishments of the trustee to date. Its services were described as "related to the preservation of the bankrupt's assets by corporate reorganization and rehabilitation; the disposition of claims against the bankrupt estate and the sale, as trustee, of the rights, title and interest of Publix Enterprises' assets and properties."

The report said that the Publix Enterprises financial difficulties were due to the "excessive rentals" paid on theatre leases, and declared that the most difficult task of the reorganization process was the readjustment of theatre leases. "The result," it said, "is that the deadwood has been eliminated and the theatres which have been retained have been placed on a basis where expectation of earnings is now reasonable and possible."

$16,555,283 Claims Cut in Third

Among the principal Publix Enterprises' circuits singled out by the report as having been reorganized and rehabilitated are: Southern Enterprises of Texas, operating 20 houses in Texas, Arkansas and Oklahoma, now under the management of Karl Hoblitzelle; the A. H. Blank Circuit, operating 75 houses in Iowa, Nebraska and Illinois, now under the management of A. H. Blank; the Virginia-Tennessee Theatres, Publix Virginia and Publix Newport News, operating eight houses in Virginia and Tennessee; Associated Amusements of Florida, a realty holding company; Augusta Enterprises, operating three houses in Georgia; Publix Salt Lake, operating seven houses in Utah and Idaho, and Tennessee Enterprises, operating seven in Tennessee.

The report concludes with the statement that 54 claims totaling $16,555,283, were filed against Publix Enterprises, and that this amount ultimately was reduced to a total of $5,133,214, which were "presumably provable." The reductions were obtained through compromises, amendments, re-leases, agreements and the expunging of claims by the referee in bankruptcy after hearings.

On Saturday, Root, Clark, Buckner and Ballantyne, counsel for the Paramount Publix trustees, filed a petition for payment of $18,266 with Mr. Davis for expenses and disbursements incurred from April 19, 1933, to March 31, 1934, in connection with their work in the Paramount Publix bankruptcy. The same law firm filed a request some time ago for $125,000 for services rendered in connection with the corporation's equity receivership, which preceded the bankruptcy by nearly three months. That petition was reduced to $100,000.

The appellate division of the New York supreme court on Saturday denied the motion for leave to appeal to the Court of Appeals in an action brought against Paramount Publix by Robert Levy, a bondholder. Samuel Zirn, counsel for Mr. Levy, had made the motion.

Included in the original Levy action was an attempt to have set aside the Paramount bank transaction of $13,200,000 in 1932.

Favoring definite delay in the reorganization of Paramount Publix, a company official said Tuesday that any organized plan of reclamation at this time would be "disastrous" to the favorable earnings accumulated by operations of subsidiaries in recent months.

"The company still needs the protection of a trusteeship and will continue to require it until every large claim against the company has been settled," he said. Approximately $200,000,000 in claims remain unsettled against the company.

Theatre Companies Move

The general offices of Wisconsin Amusement Enterprises, Inc., operators of a Wisconsin circuit, and the Fox-Wisconsin Company, operating the Wisconsin, Milwaukee first run, have removed their offices to 502-505 Carpenter Building, Milwaukee.

Reduces Capitalization

Pacific National Theatres, Inc., of Los Angeles, has reduced its capital from $507,396.70 to $150,000. A resolution authorizing a reduction of $357,396.70 was adopted by the directorate and a majority of stockholders having voting power.

Form New Company

Alexander Brothers, operating the Alexander studios on the Coast, have formed a new producing company, Beacon Productions. Six topical dramas will be produced. Release in this country will be through state rights, and abroad through Universal.

Equipment Firm Chartered

The Emmons Corporation has been chartered in Dover, Del., to deal in cameras, projection machines and the like, listing capital at 1,750 shares, no par value. Incorporators are Emile Bonott, F. F. Kane and J. A. Lauridsen of New York.

Audio Does Squibb Film

Audio Productions has completed work on a seven-reel industrial film for E. R. Squibb & Sons. The film was produced at the Squibb plants and at the Eastern Service studio in Astoria.

Named Dallas Manager

S. M. Sachs has been named RKO Radio branch manager in Dallas, succeeding L. E. Harrington.

Price Cuts Cause Kansas City Fight

The suburban theatre listing in the *Kansas City Star* on Tuesday of any week furnishes striking indication of the reason first runs have declared "war" on the neighborhood theatres.

Practically all of the 41 theatres in the suburban calendar, the great majority of the city's houses, announce cut prices for Tuesday and most of them also on Wednesday. Ten-cent admissions are the rule at a majority of the neighborhoods on these nights, with many double billing, and at some premiums are used. The normal scale is 15 or 20 cents. Theatres which do not cut prices for Tuesday and Wednesday usually do so on other nights, as a rule Thursday and Friday.

Only two suburbans, both Fox houses, maintain a rate of 25 cents. One of these, the Isis, cuts to 15 cents for Tuesday and Wednesday and double bills, which is a recent development at that house. The Plaza, Fox Midwest's de luxe suburban, is the only subsequent which has refused to cut scales or show more than one feature.

The downtown first runs' battle with suburban houses has developed into a fight among themselves. Three of the four downtown first runs charge 25 cents top, and one double bills. Another adds occasional vaudeville. At the other two, only the night price is more than 25 cents. A sixth first run, the Pantages, renamed the Tower, set for opening April 13, will have first run pictures and a stage show at the predominating 25-cent top.

Goldwyn Signs Miss Swanson To Star in "Barbary Coast"

Gloria Swanson has been signed by Samuel Goldwyn to co-star with Gary Cooper in the adaptation of Herbert Asbury's novel, "Barbary Coast." William Wellman will direct. Dwight Taylor and Leonard Praskins are doing the screen play, with production scheduled to start June 1.

Following completion of "Barbary Coast" Miss Swanson will play the leading role in a film version of Elinor Glyn's "Three Weeks," which Irving Thalberg is to produce for MGM.

Concludes New Deals

Russell C. Borg, manager of the newly organized Consolidated Film Distributors, Inc., Kansas City, has closed franchise deals with Amity, Astor, Progressive, Superior Talking Pictures Corp., and Celebrity Productions. Astor is releasing 12 three-reel westerns, Superior will supply feature westerns, and Celebrity a series of six color cartoons.

Brown in Paramount Post

Emanuel Brown, formerly general manager of Empire Films, Ltd., of Toronto, has been appointed branch manager of Paramount Film Service, Ltd., Montreal, succeeding Edward English, resigned.

Butcher Associate Producer

E. W. Butcher has been named an associate producer at Fox, in addition to his post as production manager. His first picture will feature Stepin Fetchit.

MGM Shorts in Three Languages

Pete Smith's "Goofy Movie" series for MGM will be made as multi-linguals, in French, Spanish and German.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Many years ago a fat youngster of 12, one Paul Dresser, peddled candy on a short-run midwestern train. Frequently protecting him from rowdy coal-throwing, tantalizing trainmen was W. L. ("Billy") Kerlin, a locomotive engineer of the old school. Paul was the brother of Theodore Drieser, changing his family name to accord with the pronunciation of it as he was accustomed to hear in his home town. Billy was the father of Louise Kerlin, now Louise Dresser of the movies.

Louise left her native Terre Haute one morning for Chicago, looking for an opening on the stage. That was in 1899. She was introduced to Paul Dresser, then in the music publishing business and quite well known in Chicago. Upon hearing that the young lady was the daughter of the man who had stood between him and his tormenters, he turned in his swivel chair, took the telephone receiver down and called the city editor of the Chicago *Tribune*.

"Just wanted to tell you," he said, "that my kid sister, Louise Dresser, is appearing on the Masonic Temple roof Sunday night. See that she gets a break." And she did.

To this day people ask Louise Dresser what her brother, Theodore, is writing.

▽

Says Red Kann, in Motion Picture Daily's *"Insiders' Outlook"*:

> Coincidence: Paramount has its Bob Gillham, publicity and advertising chief. Kansas City has its Gillham theatre.

The coincidence is this: Kansas City's Gillham theatre, at 31st Street and Gillham Road, was named after the Gillham thoroughfare, which, in turn, was named for Robert F. Gillham, pioneer city father, who is the grandfather and namesake of the Paramount advertising executive.

▽

Max Baer was being interviewed for a fan magazine by a gushing female. Eager to make an impression, the writer lauded his work in Metro's "Prizefighter and the Lady."

When that picture is released you'll be as big a sensation as Clark Gable was two years ago," she cooed.

Mr. Baer cast the sob sister a contemptuous glance.

"Don't insult me," he snapped.

▽

Good newsreel subject: Jacobus Jonkher discovering a 726-carat diamond on his claim at South Africa. This huge stone of "petrified carbon," the same substance as the coal you put into your furnace, except that it is purer and harder, is the fourth biggest diamond ever found on earth. Mr. Jonkher immediately went out and bought himself a Chevrolet.

▽

"Our leaders in Washington are not magicians," says William R. Castle, Jr. Absolutely. And we suppose that goes double for Sol Rosenblatt.

▽

Tom Mix, 54-year-old hard-riding cowboy, circus stunt galloper and ex-screen star, must stand trial on charges of having irregularly acquired a horse back in 1908. The complaint was filed in 1909 by George L. Miller, who then owned the famous "101 Ranch." Miller has died since, but the court records show that Tom waived preliminary hearing on Oct. 31, 1919, and was released under a $1,000 bond posted by Clyde Sharp, Kaw City, Oklahoma cattleman.

The case was revived last week when Colonel Zack Miller, who now heads the "101 Ranch," called it to the attention of Oklahoma officials.

The horse was named *Boloney*.

This Fast-Moving Age, and the Press

Motion picture theatre owners speeding westward in a long, comfortable special "Golden State Limited," to sunny California and the 14th annual MPTOA convention, received at breakfast each morning during the entire trip across the continent, an exclusive, individual Western Union telegram flashing the important motion picture news headlines of the moment.

The news was wired to the principal stops along the Southern Pacific route, just a few minutes before train time. Extra dispatchers hurriedly keyed the headlines into individual copies for the delegates, and they were rushed aboard hardly a second before the wheels of the Iron Horse started grinding westward.

Last Saturday morning, for instance, while breakfasting at Kansas City, they learned the identities of the New York and Philadelphia local code boards, hours before the folks back home had reached their offices on Broadway or Vine Street.

Motion Picture Herald service.

There's a touch of stark realism from the rolling prairies of the western Indian country in this cinema review of Greta Garbo's "Queen Christina," which appeared the other day in the Vinita, Oklahoma, newspaper:

> It is a story of Sweden about 300 years ago, before there were any automobiles, any airplanes or any gas heat. Plenty of snow is seen.
>
> Christina does not like to attend to affairs of state and is talked of as having a number of lovers.
>
> Along comes an envoy from Spain to try to arrange a marriage between the Spanish king and the Swedish queen. (Garbo plays Christina.)
>
> Queen Christina gets thick with the Spanish envoy and when the people get to kicking about it she quits her job and leaves with the envoy.
>
> On the way to the ship a big Swede who is mad because he was displaced as lover, starts a fight with the envoy & the envoy is so cut up that he dies.
>
> The story ends sadly after Christina has lost her job and lost her man.
>
> There is also shown a wide-awake comedy featuring Harry Gribbon and other roughnecks.
>
> Same program today.

▽

A Kansas City department store advertises "Pastel Shades in 'Miss Typist' Roll-on Girdles by W. B."

Let's hope they don't mean Warner Brothers.

▽

The federal authorities might send Frank Buck to Turkey to bring Insull back alive.

Twenty-six years a contented newspaper writer, living in a furnished room, third-floor, rear. One successful motion picture story and fame—that is not wanted.

Mr. George Hembert Westley, quiet, gray little recluse in his sixties, has been writing a daily column of humorous notes and anecdotes for the Boston *Transcript* for 26 years. He has not been in the newspaper's office since he was hired, in 1908, his unvarying daily routine taking him from the rooming house to a nearby cafeteria, then to the Boston Public Library, where he putters around all day with clippings, finally back to the cafeteria and his room.

The mailman arrived one morning in 1931 at the doorstep of Mr. George Arliss, carrying a summary of a play by Mr. Westley, about the House of Rothschild. Arliss was interested, wrote for the complete play, and accepted it, Warners sending a check.

Two years elapsed. Mr. Westley continued with his clippings, forgot about his play. Meanwhile, Mr. Arliss moved over to Darryl Zanuck's Twentieth Century Pictures, which bought the rights from Harry Warner's company, and then set Nunnally Johnson to writing the scenario. Mr. Westley was finally persuaded to drop in at a matinee, the other day, to witness the screen version of his first manuscript. He liked it, started another one, "The Belle of Baltimore."

▽

The height of frankness is this *Associated Press* item:

> HOLLYWOOD (AP).—A large engagement ring is being worn by Helen Mack of the films. The ring is a gift from Charles Irwin, Fox trustee.
>
> "I know whether I am engaged, but I am not telling," said Miss Mack. "One thing is certain, even if I am engaged, and that is that I will *not* be married for a long time."

▽

A camera has been made so small that it can be introduced into the stomach to take photographs of conditions thereabouts. It takes sixteen pictures at once, with an exposure of one one-hundred and twentieth part of a second, by flash-light. Air is pumped into the stomach to keep the stomach lining away from the camera lens.

▽

Along Broadway they're still chuckling about the experience of Jack Pearl, who, on one of those chill wintry days, was waiting in his limousine outside a midtown shop for his wife. He was rosily cosy in a fur greatcoat and the spread of a monogrammed lap-robe. A derelict, blue from the cold and overcoatless, shuffled around the corner, peered in and opened the door. Pearl instinctively reached for a coin. But the bum rasped:

"I hope you're warm, you so and so!" And slammed the door.

▽

The *New Yorker* tells a story about Prince Youssoupoff, self-admitted assassin of Rasputin, the Mad Monk of Russia, and his visit to New York. The Prince was taken by a friend to the house of a lady who was simply thrilled at having a first-class assassin of royalty around. Came the moment when she had to introduce him to a Mrs. X, who had entered. "My deah," she said, "I want you to meet the man who saved the honor of the Russian Court—Prince Rasputin. Prince Rasputin, you know, killed—" There she stopped, stumped. She turned to Youssoupoff: "Just who was it you killed, Prince?"

NO GREA

HAVE EVER BEEN

NO GREAT

"ONE OF DRAMATIC FILMED."

★ "ONE OF THE FINEST FILMS OF ITS KIND EVER SCREENED. HARDLY A DRY EYE IN THE THEATRE. THE CLIMAX OF NO GREATER GLORY IS ONE YOU WON'T FORGET FOR MANY A DAY."
—Hartford Daily Courant

●

★ "A MOTION PICTURE RARE AND PRECIOUS. IT HAS THE BEAUTY AND POWER OF HONESTY, HUMANITY AND HUMILITY." *—Akron Beacon Journal*

★ "SHOULD PROVIDE PLENTY OF ENTERTAINMENT FOR THE GROWNUPS." *—Hartford Daily Times*

●

★ "NO GREATER GLORY IS ALL THAT ITS MAKERS SAY IT IS. THERE ARE SCENES WHICH WILL LINGER LONG IN THE MEMORY. ENOUGH TO RECOMMEND THE PICTURE WITHOUT RESERVATION."
—Akron Times Press

●

★ "WORTH SEEING. NO GREATER GLORY INTRODUCES A LAD WHO IS DESTINED FOR ACCLAIM AND ADMIRATION." *—Washington, D. C., Times*

★ "A LOVELY AND MOVING PICTURE . . . AN EVENT SUFFICIENTLY RARE." *—Springfield Union*

COLUMBIA PICTURES

TER Reviews

WRITTEN THAN FOR

ER GLORY

THE MOST MOVIES EVER

Washington Daily News



★ ★ ★ ★ "AN ACHIEVEMENT WHICH DESERVES A PLACE IN CINEMATIC HISTORY WITH 'THE BIRTH OF A NATION,' 'ALL QUIET ON THE WESTERN FRONT' AND THOSE OTHER PRODUCTIONS WHICH HAVE ACHIEVED A LASTING PLACE." —*Washington Herald*

●

★ ★ ★ ★ "AN UNUSUAL FILM VERY MUCH WORTH YOUR WHILE. IF WE HAD ON A HAT WE SHOULD TAKE IT OFF. WE TAKE IT OFF ANYWAY." —*Washington Star*

★ "EXTRAORDINARY DRAMA . . . NOVEL, INFINITELY APPEALING AND IMPORTANT!" —*Washington Post*

●

★ ★ ★ ★ "YOU WILL THRILL AND LAUGH AND WEEP AS MUCH AS YOU DID AT 'WHAT PRICE GLORY' OR 'ALL QUIET ON THE WESTERN FRONT.' ONE OF THE MOST DRAMATIC MOVIES EVER FILMED." —*Washington Daily News*

●

★ ★ ★ ★ "PUTS IT BEYOND THE USUAL TREND OF FILM ENTERTAINMENT. ONE OF THE IMPORTANT DRAMAS OF THE YEAR." —*Springfield Daily News*

★ "THE KIND OF A PICTURE THAT SHOULD BE ENCOURAGED IN HOLLYWOOD." —*Springfield Daily Republican*

SWEEPING — A FRANK BORZAGE *Production — A Columbia Picture*

One love—one man—
women Sisters Under

Elissa
LANDI

in a glamorous romance
of love and luxury!

"SISTERS UNDE

with

FRANK MORGAN
JOSEPH SCHILDKRAUT

Story by S. K. LAUREN

Adaptation and screen play by
JO SWERLING

Directed by **DAVID BURTON**

Columbia


made two
the Skin!
R THE SKIN"

"SIMPLICITY"

The other night the idle adventurer-on-the-air, for the first time in a blue moon, might have come across something that was being said about the motion picture worth hearing. Mr. Laurence Stallings, known best within this industry perhaps for his share in "What Price Glory," was speaking a piece on the Borden Hour, about motion pictures and their content and technique. It chances incidentally that Mr. Stallings is engaged in the editing of a motion picture version of "The First World War," which was also the title of his amazing pictorial opus, published so effectively a while back by Simon & Schuster. This screen version is to be presented by the Fox Film Corporation, and is scheduled for release several months hence. Mr. Stallings presents with considerable clarity the important difference between motion picture and drama, a difference rarely appreciated by the makers, purveyors or consumers.
—TERRY RAMSAYE

By LAURENCE STALLINGS

The last great film from Hollywood was "All Quiet on the Western Front." It was also the last simple film. I want to talk about simplicity in films. I don't think, for example, that "Little Women" is simple. Despite George Cukor's direction, it is a complex effort . . . a play, not a movie. I think Walt Disney's is nearer the movie in "Three Little Pigs." Disney had the great advantage of simple actors. His hero, the third little pig, had a tough role to play. For he had to seem superior to every other pig in the show. He was a great builder, a man who honored his parents, a fellow afraid of nothing, and a lad who suffered straw-brained fools gladly. You'll agree the little pig played it to the hilt, without making a hog of himself. Most actors, given that fat part, would have made pigs of themselves. But the little pig communicated a quality of simplicity. Any film, to reach greatness, must do the same.

I suppose Clark Gable is the most accepted type of the strong, simple man. Last winter Gable was quite ill. The writer, who shall be nameless, was also quite ill, across the hall. Gable and the writer had the same doctor, who said that the stronger and more simply organized a man was, the higher his temperatures. One afternoon the writer sent Gable his thermometer. He had proudly batted one hundred and five. Mr. Gable sent back his averages. He had just knocked out one hundred and six and four-tenths. Is it any wonder American audiences accept him for the part? For the pictorial representation of strength and simplicity? It is a gift of fortune, a thing few films, organically, can achieve.

Why He Wasn't Bored

Last summer, at Paris, Alfred Savior, the dramatist, told of taking his little boy to Renee Clair's film, "Under the Roofs of Paris." It is a simple story, but told in a beautifully complicated manner. The little boy was bored. "I can't believe in it," he said. "It doesn't happen to people." I wanted to know what he liked. He had seen an American film, "Tarzan of the Apes." "Now that," he said, "is real. A child is stolen by monkeys and taught to speak their language. Yes, I believe in that. It is a simple thing. It could happen to a little French boy like me."

A film needs simplicity, in order that it may be understood all over the world. Censorship does not aid the film in achieving it. Censorship merely steeps the film in trickery.

Let me illustrate. My friend is a writer of force and talent. His wife is an actress of magnificent gifts. Her first film was going badly. The writer dropped his own work and plunged into her film. It was hard, distracting work, for the story had suddenly turned upon complications. He told me one night, talking it over, that he must return the story to simplicity, to simple situations, which the actress would bring to life with her talents. "A play," he said, "fails in a little town. Seventeen people see it, and forget it. But a film, good or bad, goes everywhere. If we don't pull this film together, in four weeks from now six hundred Chinamen a thousand miles up the Yangste will all walk out of a bamboo shack holding their noses and saying, "Boys, it's terrible."

King George Steals the Show

I've just edited thousands of feet of historical film. From nineteen hundred until now. I tried to be impartial among the captains and kings, the tumult and the shouting. But a gentle little man, without a gesture, stole the picture from thousands of guns and glittering uniforms. When next an actor wishes to play the part of a king with simplicity, he should study this new Fox film on the World War—and watch His Majesty, King George the Fifth of England, steal the show from the Kaiser without trying.

Last summer in London, Lewis Milestone and I went to Elstree to review Alexander Korda's film, "Henry the Eighth." Korda was directing on the set when we got there. Milestone stopped to speak to a friend. I went on to watch Korda shoot a scene. On the sidelines, out of the lights, was a young girl . . . not a raving beauty . . . oh—pretty enough—I wanted to ask Milestone about the possibility of using her in our own film.

As soon as Milestone arrived on the set, he said to me, "The young girl over there, if she likes, can play that part in our picture." He said this at once, though the girl was still on the sidelines, and not in the lights. Korda finished his scene and came over. "Who's the girl?" Milestone asked, without indicating which girl. "Oh," Korda smiled, looking over to the sidelines. . . . "Simple little thing, isn't she? I've just put her under five years' contract." You would like to know the girl? Why, you've already talked about her. She is seen briefly as Anne Boleyn in "Henry the Eighth." Yes, you remember her perfectly. Dark and comely, going to die in her court finery. Merle Oberon is her name. No raving beauty . . . but she has simplicity. It is a gift of fortune. And few films ever achieve it."

Pettijohn Refutes Critics of Present Distribution Plan

Declaring that practically all current agitation against the motion picture industry is directed "at and toward our distribution system," Charles C. Pettijohn, general counsel to the Motion Picture Producers and Distributors of America, Inc., this week challenged any industry in the world to show a distribution plan "as economical, as mechanically perfect, as humane, as helpful to the 'little fellow' in the business, as the present distribution plan of the motion picture business."

"Let us analyze our distribution system and see how it compares with other distribution systems," he said. "We have approximately 13,500 theatres in the United States to be supplied each day with a complete picture program. To do that, we handle approximately 25,000 miles of film. During each year these 13,500 theatres contract for a total of almost ten million pictures—features, newsreels, travelogues and comedies. They contract for all that film probably on about one million separate contracts, or separate pieces of paper.

Good Mechanical Service

"It is estimated that with all of this complex machinery operating in 32 distributing centers, we have reached such a perfection in our physical handling of film that we do not average as high as 20 'miss-outs' a day in the entire United States. That would seem to be pretty good mechanical service."

Mr. Pettijohn declared that the selling, billing, distributing, repairing and other physical handling of motion picture film costs today about 27 per cent on the average.

"Confining this argument solely to the necessities of life," he continued, "where distribution costs should be kept down, I suggest it is a crime for cantaloups to be sold at one cent each in California, and the same cantaloups in Cleveland, Chicago and New York, for 15 to 20 cents each. The cattle-raiser may get for his steer four or five cents per pound, but by the time that meat reaches the ultimate consumer—the working man—in our large cities, we know that the price has gone up at least 500 per cent.

Treatment of "Little Fellow"

"It would seem that instead of attacking distribution of motion pictures, our critics could more humanely agitate a reduction in the costs of distribution of the absolute necessities of life, whose distribution costs compare most unfavorably with ours in the picture business.

"Show me another industry in America that is half as good to the 'little fellow' as we are in the motion picture business," Mr. Pettijohn concluded. "The same, identical motion picture for which $30,000 may be paid for the first-run in Radio City—or $3,000 to $10,000 that is paid for the first-run in practically every state in the Union—that same identical picture is eventually delivered in less than one year, and generally in the current season, to the smallest, humblest, poorest little theatre in the United States at a price the owner can afford to pay, and as low as $6 or $10."

John F. Dillon, Noted Director, Dies in Hollywood

John Francis Dillon, leading motion picture director, died in Hollywood last week of a heart attack. He had directed numerous pictures, some of them outstanding, over a period of many years, particularly for First National. He was 47 years old.

Born in New York City in 1887, Mr. Dillon started as an usher in the old New York theatre, now Loew's New York. Following a number of appearances on the stage, the last in "Officer 666" he met Carlyle Blackwell in California, the latter hiring Mr. Dillon to direct him. Later, for three years, he directed for Al Christie, where, he declared, he received his real training as a director.

His most recent productions were: "Humanity" and "Call Her Savage" for Fox, "The Cohens and Kellys in Hollywood" for Universal, "The Man Who Dared" for Columbia. His earlier work included the direction of Mary Pickford in "Suds," Jack Pickford in "A Burglar by Proxy," Colleen Moore in "Flaming Youth" and "The Perfect Flapper," Corrine Griffith in "Lillies of the Field."

Villa's Daughter in Town To See MGM's "Viva Villa"

Celia Villa, 19-year-old daughter of the late Pancho Villa, Mexico's famous bandit chieftain, came to New York this week to attend the opening at the Criterion of the MGM feature, "Viva Villa," starring Wallace Beery and recounting on the screen the story of her father.

Miss Villa came from a cafe at Juarez, where she is employed as a hat check girl, at the invitation of MGM. Seven years old when her father was assassinated, Celia went to a boarding school, then a convent, came under the protection of her aunts, and finally arrived at the home of Mrs. Charles Lawrence of El Paso, Texas, where she was a household employee. The government deported her, and she landed behind the hat checking counter in the Juarez cafe. Mrs. Lawrence accompanied the girl as chaperon and interpreter.

New York Theatre Patrons Queried on Ticket Source

Checking on the sale and distribution of tickets to New York legitimate theatres, particularly with respect to business done by agencies and brokers, the local Consumers Advisory Board of the National Recovery Administration last week distributed a questionnaire to patrons of all legitimate theatres.

A rapid check of 1,000 replies collected revealed that nearly half of those answering had purchased their tickets through agencies. The majority were answered by out-of-towners. Brock Pemberton, chairman of the committee on ticket distribution of the Legitimate Theatre Code Authority, said a hasty summary indicated abuses by ticket brokers.

CODE AUTHORITY OPENS THEATRE LABOR SURVEY

Studios and M.P.P.D.A. Asked to Make Analyses; President of Union Denies Paying $7,500 to Lindbergh Intermediary

Two hundred theatre circuit leaders and exhibitor organization officials this week were asked by the Code Authority to make an exacting survey of their individual territories on every phase of labor and wage conditions. The request followed President Roosevelt's recent recommendation for still shorter hours and higher wage scales.

Questions in the Code Authority questionnaire are these:

1. Are as many persons employed in theatres, exclusive of artists, at the present time as were employed in the same theatres in 1929?

2. Is the standard of wage scales paid to employees in theatres at the present time in excess of, or less than, the standard of wage scales paid for the same kind of service in 1929?

3. Are total weekly payrolls at present in excess of, or less than, in 1929?

Harold S. Bareford, Warner attorney and alternate for Harry M. Warner on the Code Authority, already has asked studio executives for an analysis on the production situation and George J. Schaefer of Paramount has asked the Motion Picture Producers and Distributors of America, Inc., for a summary on distribution.

Labor problems will be turned over to industrial relations boards in New York and regional branches in Hollywood and other cities.

$7,500 to Spitale Charged

In Washington, testimony that Harry Sherman, president of Local 306 of the IATSE, New York, had paid $7,500 to Salvatore Spitale, intermediary in the Lindbergh kidnaping case, was given by Nathaniel Doragoff, member of the local, to the United States Senate Labor Committee.

Mr. Doragoff asked that provisions be incorporated in the Wagner labor bill to prevent union members from being "exploited by ruthless and unscrupulous labor leaders." Mr. Doragoff declared Harry Sherman had "been forced on Local 306 by the IATSE." He testified that $1,017,000 was turned over to Sherman between Feb. 11, 1933, and Jan. 31, 1934, but that the money remaining at the end of January amounted to only about $100,000. He said the Spitale payment was "inadvertently" disclosed last November.

Sums ranging as high as $158,000 were listed by Mr. Sherman as having "gone for rehabilitation," and Mr. Doragoff added that the local's president said he would be sent to jail if the details became known.

Sherman Accuses Exhibitors

Mr. Sherman said in New York that every dollar had been duly accounted for. He denied he had paid $7,500 to Spitale and charged that Doragoff's Washington testimony was "given at the instigation of Sam Kaplan," deposed head of Local 306.

"Kaplan has associated himself through his company, the Sam Kaplan Manufacturing and Supply Co., with the exhibitors whom Local 306 has been fighting since I became president," Mr. Sherman said. "These exhibitors feel that with Kaplan again in control of Local 306, they will be able to accomplish their purposes."

One of the sights of the week in Washington was that of a group of nationally known industrialists and labor leaders solemnly attempting to solve the problem occasioned by the discharge by Elkhart (Ind.) Amusement Company of nine ushers as a result of their union activities.

One of the ushers, now an official in the union, presented their case. Al Manta, president of the company, testified the question was "whether I am to run my theatre" and pointed out that if he reinstated the boys he would have to discharge 12 usherettes, thereby increasing unemployment.

Amateur statisticians figured it would have been cheaper to pension the ushers. The Indianapolis regional board's order that the boys be reinstated had been appealed. So far the argument has cost the Government, the company and the ushers probably hundreds of dollars.

Division Administrator Sol A. Rosenblatt this week ruled that theatre cleaners, whether employed directly by theatre operators or cleaning contractors, are subject to the labor provisions of the motion picture and legitimate theatre codes and cannot be worked more than 40 hours weekly. American Maintenance Corp., New York, a cleaning contractor, has been charged by the Theatre and Amusement Employees' Union, Local 118, with working theatre cleaners 50 to 80 hours.

Poster Group Considers Making Own Accessories

Following a two-day session at the Coronado Hotel, St. Louis, members of the National Protective Poster Service Association on Tuesday left for their respective territories. While individual members refused to discuss developments, it was understood the bulk of the meeting was devoted to discussions of whether the renters would get out their own posters, stills and other accessories. The plan was to have been approved at the convention, however, before production commenced.

The organization's directors had met in New York prior to their departure for St. Louis to lay plans for poster production. Simon Libros, president, was reelected.

Censor Board Established After Lafayette, La., Drive

The city council of Lafayette, La., has passed an ordinance establishing a board of censors for all amusements, billboards, books, magazines and other publications. The ordinance is the result of a campaign against objectionable films, suggestive billboards and immoral literature begun recently by Bishop Jeanmard.

The Very Reverend A. F. Canon Isenberg, rector of St. John's Cathedral, in Lafayette, led the movement. Also cooperating were the Protestant churches, Parent-Teachers' Association, Knights of Columbus, Catholic Daughters, St. Vincent de Paul Society, the Cathedral Ladies' organization and the sodalities.

Selwyn Promoted at MGM

Edgar Selwyn has been advanced from director to executive assistant to Louis B. Mayer and Edward Mannix at the MGM Coast studio.

Censorship Bill Abandoned; Ohio Fights New Levy

Abandonment in Delaware of a proposed censorship bill; vigorous opposition voiced by Ohio exhibitors against a new film tax, and expected action by the New Jersey lawmakers on a new billboard levy, were the principal developments during the week in state legislative activities as they affect the motion picture business.

Representatitve Hopkins withdrew his bill to create a state censorship board in Delaware, in favor of Representative Elliott's proposed measure calling for a ten-cent tax on each 100 hundred feet of film. This levy, it is understood, would be paid at the time of the first showing in the state, which, obviously, would place the burden on the large theatres.

Exhibitors and the trade at large in Ohio are fighting Representative Gunsett's proposal to tax all films five cents per foot at the time of censoring. The local industry has protested that the levy would be absolutely ruinous to independents, because, in many instances, the aggregate censorship fees that would be collected would exceed the cost of the film to several exhibitors, totaling about $300 on a 6,000-foot feature. Exhibitors now have a ten per cent ticket tax.

Action was expected from the New Jersey state legislative Miscellaneous Business Committee which was considering a revision, upwards, of the tax on billboards throughout the state.

The Gulf State Theatre Owners Association in Louisiana will fight the proposed state bill to license operators.

Jules Levy Sees Business Upturn

Returning from a five-week trip to Hollywood, Jules Levy, RKO Radio general sales manager, this week reported greatly improved business conditions throughout the country and stated he was highly optimistic about the company's drive for repeat bookings on a number of its pictures.

The RKO executive found business definitely on the upgrade in Cuba and Panama, through which he passed en route to the Coast. After conferences at the Radio studios with B. B. Kahane and Pandro Berman, he returned to New York via Chicago.

Takes Independent Films

Majestic Pictures Corporation in Kansas City has closed a deal with Budd Rogers for Kansas and western Missouri distribution of six Allied features and six Hoot Gibsons. Mr. Rogers, general sales manager of Liberty Productions, was in Kansas City recently in the interests of Liberty and Allied pictures.

Warner Takes Dowling Play

Eddie Dowling, producer of the stage play, "Big Hearted Herbert," currently playing on Broadway, has sold the film rights to Warner.

Blumenthal Loses Suit Based on Fox Stock Deal

Attempts of A. C. Blumenthal of New York to obtain a share of a $300,000 profit which Albert M. Greenfield obtained from the sale of Fox film and theatre stock were unsuccessful when early this week the United States supreme court at Washington refused to review a decision of the Philadelphia circuit court of appeals. The supreme court affirmed the decision of that court, which in turn had reversed a federal district court verdict to the amount of $151,575 in favor of Mr. Blumenthal. Mr. Greenfield defended the appeal action by contending the amount received was indirectly a gift from William Fox.

Columbia Sets Release Deal in France, Belgium

Columbia has closed a deal with Cinematographique Luxemburg, in Europe, whereby that company will distribute Columbia product in France and Belgium for the next two years, according to Joseph H. Seidelman, European manager, just returned from abroad. The new company plans to spend 5,000,000 francs in dubbing Columbia product, he said.

Mr. Seidelman declared Columbia will continue its sales office in Paris under E. Zama. Business in England is exceptionally good, he indicated, and said Columbia plans no personnel changes in the European offices, and will undertake no production abroad. Henri Brunet, conducting a survey there, will return from Europe shortly.

Screen Writers Name Ralph Block President

At a meeting of the Screen Writers' Guild in Hollywood late last week Ralph Block was named president. Other officers elected included: Wells Root, vice-president; Tristram Tupper, secretary; Ernest Pascal, treasurer. Directors named were: Mr. Block, Oliver H. P. Garrett, Rupert Hughes, Frances Marion, Wilfred McDonald, Brian Marlow, Seton I. Miller, Dudley Nichols, Mr. Pascal, Mr. Root, Arthur Ripley, Raymond Schrock, Courtenay Terrett, Mr. Tupper.

Total receipts for the year were reported at $28,317.70, while expenditures for the same period totalled $23,611.66. Among the expenses were listed $5,850 for code matters, $3,050 for attorneys' fees and $4,400 for wages and office expense.

Berger Adding to Circuit

Bennie Berger, who formerly shared offices with W. A. Steffes in Minneapolis, is acquiring more theatres and plans one of the larger independent circuits in the Northwest. He now has his own offices in the Pence Building.

Berinstein Takes House

Ben Berinstein has taken over the lease on Warner's Western, de luxe neighborhood house in Hollywood, and will inaugurate a double feature policy. The theatre has been dark for 10 months.

Opens Supply Service Company

Gordon Thornberg is opening a service theatre supply company in Salt Lake City, at 256 First South Street.

Hector Turnbull Dead at 45; Was Lasky Supervisor

Hector Turnbull, scenario writer, former supervisor of production for Jesse L. Lasky, and once dramatic critic of the *New York Tribune,* died late last week at his home in New Hope, Pa., following an illness of more than a year. He was 45 years old.

In 1915 Mr. Turnbull left the *Tribune* to write scenarios and plays for Lasky Productions. Among his first stories was "The Cheat," in which Sessue Hayakawa, Japanese actor, had the leading role. When the Lasky company merged with Famous Players in 1916, Mr. Turnbull went to New York as scenario and story editor. After one year he returned to the Coast to become production supervisor. After the War, during which he saw active service, Mr. Turnbull rejoined Mr. Lasky, then a vice-president of Paramount. When Mr. Lasky resigned to produce independently for Fox, Mr. Turnbull went with him as production chief. In the spring of 1933 he resigned because of poor health.

He had married Miss Blanche Lasky, sister of Mr. Lasky. She died in 1932. Surviving are a daughter, five sisters and a brother, all of New Hope. Another brother, Frank Turnbull, who died several years ago, was president of Rogers Peet Company, New York.

Entire MGM Directorate Reelected by Stockholders

The entire board of directors of MGM was reelected at an annual meeting of stockholders in New York late last week. The directors are: David Bernstein, Edward Bowes, William Braden, Felix F. Feist, Leopold Friedman, Messmore Kendall, Arthur M. Loew, Jesse T. Mills, Charles C. Moskowitz, J. Robert Rubin, E. M. Saunders, Nicholas M. Schenck, Edward A. Schiller and David Warfield.

Wallis' Mother Dies

Mrs. Eva Wallis, 63, mother of Harold Wallis, director and husband of Louise Fazenda; Minnie Wallis, theatrical agent, and Julia Wallis, actress, died in Hollywood last week.

Trop Acquires Feature

J. D. Trop has acquired the distribution rights to "Mating Time," recently completed on the Coast by Salient Pictures Corporation, and featuring Arthur Tracy, Ben Alexander and Jeannette Loff.

Chaplin Plans Another

Charles Chaplin declared in Hollywood this week he has definite intentions of producing a new feature, which he will write and adapt himself. His last was "City Lights."

Joins International Seat

P. F. Masucci, for the past eight years with Heywood-Wakefield, is now associated with the International Seat Corporation.

MONOGRAM BUDGET IS $2,500,000 FOR 20 FEATURES IN NEXT SEASON

Production Fund Represents Third Successive Increase in Four Years of Producing; Titles of 18 Films Announced

[Picture in Pictorial Section]

Setting a production budget of $2,500,000 for the twenty features to be produced and distributed during the 1934-35 season, Monogram Pictures Corporation closed its fourth annual sales convention Sunday in Atlantic City.

In addition to the increase of $250,000 in the production budget over last year, the company directors voted a 6 per cent dividend on the company's stock, payable May 1.

The new budget brings the average negative cost of Monogram product for next season up to more than $100,000 and the increase is the third successive one voted by the franchise holders in their four years of production and distribution activity. The new budget is two and one-half times greater than that approved for the first year of Monogram's existence.

Trem Carr, vice-president in charge of Monogram production, said the new budget would enable the studio to employ 200 additional persons in various technical capacities, fulfilling a primary objective of the NRA and the code.

The 1934-35 Stories

The entire 1934-35 program will be produced by Monogram's own production unit and will consist of the following stories:

"Redhead," a best-seller by Vera Brown and published by Grosset & Dunlap.

"Girl of My Dreams," a college story.

"The Big Top," a story of the circus.

"Ten Minute Eggs," a play written by Tay Garnett in collaboration with N. Brewster Morse.

"The Fashion Parade," scheduled to be tied up with a contest in 200 newspapers.

"Sinners in Sing Sing," based on "Sing Sing Nights," by Harry Stephen Keeler, and selected by the Crime Club as a prize winning novel.

"Plunder," an original by Albert J. Meserow and Elynore Dalkhart. (Mr. Meserow is a Chicago attorney and the story is based on receivership "racketeering.")

"Dancing Feet," an original by Tristram Tupper.

"Country Club," an original by Mr. Tupper.

"Honeymoon Limited," by Vida Hurst and published by Grosset & Dunlap.

"Ice Carnival," an ice hockey story written by George Waggner, who wrote "The Sweetheart of Sigma Chi."

"Hotel Register," an original by Tristram Tupper.

"Tomorrow's Youth," by Harry Sauber.

"Woman Against Man," a story of the courts by Frederick and Fanny Hatton.

"The Mystery Man," by Albert Payson Terhune.

"A Successful Failure," by Michael Kane, soon to appear in the *Saturday Evening Post* under the title "Your Uncle William."

"Million Dollar Baby," by Joseph Santley.

"The Healer," a novel by Robert Herrick.

In addition to those 18 pictures, Monogram will produce two specials, the stories for which are under option. W. Ray Johnston, Monogram president, said this week that the type of material and directorial talent for these two will convince exhibitors that Monogram is "headed toward the big time."

The company also will release eight John Wayne westerns, to be produced by All-Star Productions. (This is not the same All-Star organization as the one headed by Chester Erskin.)

Lionel Atwill has been signed for three pictures and negotiations are under way for other star names, Mr. Johnston said. No outside producers will contribute to the 20-feature program and Monogram's own unit producers will continue to work under Mr. Carr as formerly, with Lou Ostrow continuing as executive producer.

In his annual report to the stockholders, Mr. Johnston said that the net earnings of the company for the past 12 months, from March 1, 1933, to February 28, 1934, showed a net profit more than double the previous year's earnings, and that gross billings of the corporation exceeded those of the previous 12 months by $577,021, while the combined film rentals of the 27 affiliated exchanges for the fiscal year of 1933 amounted to slightly in excess of $4,000,000.

Directors elected for the coming year included Mr. Johnston, Mr. Carr, Robert F. Withers, Irving Mandel, Herman Rifkin, Jack S. Jossey, Floyd St. John, Sam Seplowin, Norton Ritchey and Arthur Bromberg.

The convention came officially to a close Saturday night with a banquet at the Ambassador hotel. The banquet meeting was addressed by Nathan Yamins, unaffiliated exhibitor representative on the Code Authority; John C. Flinn, executive secretary of the Code Authority; Jacob Schechter, counsel to the Federation of the Motion Picture Industry; Ben Goetz, vice-president of Consolidated Film Industries; Mr. Johnston, Mr. Carr and Pete Harrison. Edward Golden, Monogram sales director, acted as toastmaster.

Not Dropping First Division Tieup

Mr. Johnston denied this week a report that the expanding activities of First Division Exchanges, Inc., might result in the dropping of First Division's distribution tieup with Monogram.

"The report is entirely erroneous and without foundation," Mr. Johnston said. "Furthermore, First Division owns the New York City, Southern New Jersey, Southern Pennsylvania and Delaware franchise on Monogram and the franchise is a permanent franchise which cannot be broken except by mutual consent.

"These two territories involve the biggest territories and to indicate that the permanent affiliation is just about to be dissolved is unfair to both interests and creates confusion in the minds of the exhibitors in those territories."

Paramount Promotes Gluck

Morris Gluck, formerly handling non-theatrical accounts at the Paramount New York exchange, is now in charge of the ad sales department. Morris Volk, who has been in the booking department, succeeds Mr. Gluck in his former post. Clayton Hendrickson, former ad sales manager, has been named assistant at the home office to Don Velde, in charge of all ad sales.

Two Ad Men Join Fox

C. J. Rossiter has replaced F. C. Bernard as ad sales manager of the Fox exchange in San Francisco. W. C. Hallwachs has succeeded N. E. Kassell in Chicago.

1,000 Sign For AMPA Dinner

Committees in charge of the "Naked Truth Dinner" of the Associated Motion Picture Advertisers reported Wednesday that reservations for the event, to be held Saturday evening, April 21, at the Astor Hotel in Times Square, had exceeded 1,000. The New York Film Board of Trade and its exhibitor and exchange members sent in a blanket order for 20 tables, seating 200, and practically all the large companies were on the reservation list.

Any returns exceeding expenses will be divided evenly between the Motion Picture Relief Fund in the East and the *Film Daily* Relief Fund.

The dinner-dance also will serve for the induction into office of the new AMPA executive slate for 1934-35, which probably will be headed by Colonel William R. Ferguson, of Howard Dietz's staff at MGM.

In charge is Paul Benjamin, of National Screen Service. Handling the annual souvenir journal are Walter Eberhardt, of Erpi; Ed Finney, Monogram, and James P. Cunningham, of *Motion Picture Herald*. Members of the entertainment committee, which has been at work lining up principal screen and stage stars, include: Ray Gallagher, Arnold Van Leer, Don Hancock, Charles Alicoate, Harry Blair, Eli Sugarman, Marvin Kirsch, and Ed Finney.

One of the scheduled dinner speakers is Mrs. August Belmont, of Rev. William Harrison Short's Motion Picture Research Council.

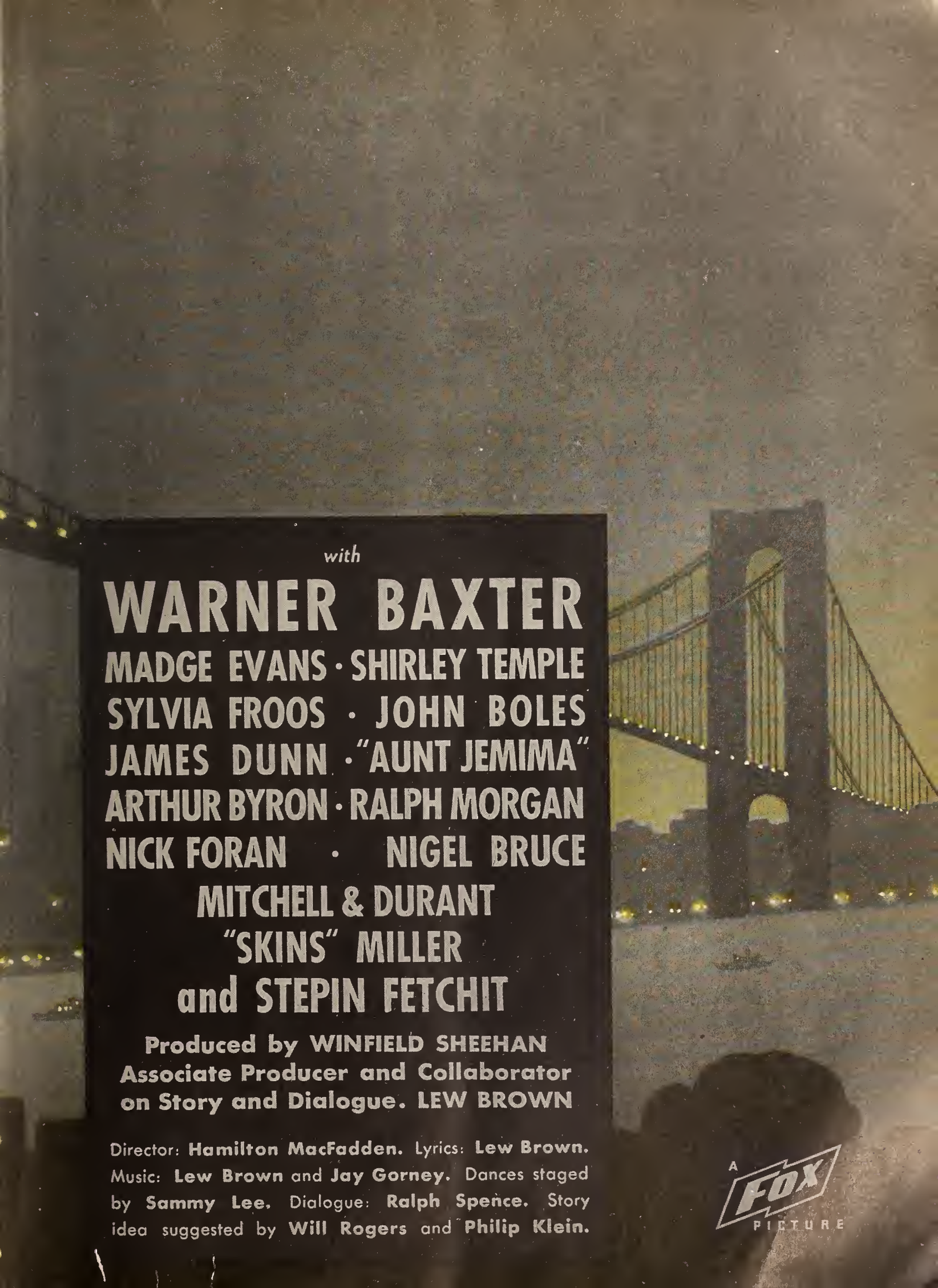
Research Council Names Mrs. Sabin

Mrs. Charles H. Sabin, socially prominent New Yorker, and noted as national chairman of the Women's Organization for National Prohibition Reform up to the time of Prohibition repeal, has been named a member of the board of directors of the Motion Picture Research Council, according to an announcement by Mrs. August Belmont, president.

Mrs. Sabin has been prominent in politics, having been president of the Women's National Republican Club and a member of the Republican National Committee. Mrs. Sabin will take part in the Council's national membership drive.

The membership campaign is to be carried into New England, Mrs. Belmont announced, with an opening conference luncheon scheduled for the Hotel Somerset, Boston, April 14. Dr. A. Lawrence Lowell, president emeritus of Harvard; William H. Short, Council director; Mrs. Belmont, and Henry James Forman, author of "Our Movie Made Children," will speak.


RADIO CITY MUSIC HALL-APR-19.
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"SKINS" MILLER
and STEPIN FETCHIT

Produced by WINFIELD SHEEHAN
Associate Producer and Collaborator on Story and Dialogue. LEW BROWN

Director: **Hamilton MacFadden.** Lyrics: **Lew Brown.** Music: **Lew Brown** and **Jay Gorney.** Dances staged by **Sammy Lee.** Dialogue: **Ralph Spence.** Story idea suggested by **Will Rogers** and **Philip Klein.**

A FOX PICTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE PARTY'S OVER

Columbia

A domestic comedy, this story deals with characters and situations intimately familiar to almost every one. The yarn was adapted from the Daniel Kusell stage play by S. K. Lauren, author of "Blonde Venus" and scenarist of "Evenings for Sale," "Pick Up," "Jennie Gerhardt" and the atmospherically similar "Three Cornered Moon." Walter Lang, director of "Warrier's Husband," "No More Orchids" and "Meet the Baron," directed.

The cast is exclusively an all picture name affair. Stuart Irwin, now in "Viva Villa," is the hero. Supporting him are Ann Sothern, currently featured in "Melody in Spring;" Arline Judge, Chick Chandler, who appeared in "Melody Cruise" and "Blood Money;" Patsy Kelly of short subject fame and also currently in "Countess of Monte Cristo;" Catherine Doucet, Marjorie Lytell, one of the girls in "Finishing School;" Henry Travers, William Bakewell, Esther Muir and Rollo Lloyd.

Geared to a hectic pace, the script dialogue calls for plenty of rapidfire action. Modern in every phase, with the title having more than usual showmanship significance, the story, merging vivid realism with ludicrous satire, takes a healthy sock at a broad section of present-day Americana. A poor, honest, loyal soul is the sole support of his giddy trigger-brained family, while his own career and romance withers. Everybody's troubles are his, but no one except his sweetheart bothers about his. But when things get too tough, the boy blows up; the party's over as far as he's concerned, and the queer melange is left to work out its own salvation.

It has the looks of being an audience picture, plus the advantage of intimate present-day psychology, familiar to millions, which readily can be adapted to pungent, unique showmanship.

THE LAST GENTLEMAN

U. A.-20th Century

Basically a family character drama, this story is in direct contrast to the current Arliss picture, "House of Rothschild." The story is adapted from an original play by Katherine Clugston, with Leonard Praskins applying to the scenario a story telling technique similar to that of "Emma." Sidney Lanfield, previously associated with more youthfully atmosphered pictures, such as "Dance Team," "Hat Check Girl" and "Broadway Bad," will have opportunity to handle a more serious theme as director.

As Arliss is starred, the cast comprises a group of well-known screen names in roles all subordinate to the principal's, but nevertheless important in the story narration. With each character treated in semi-episodic fashion, the members of the Arliss family who await the reading of the considered-eccentric old gentleman's will prior to his demise are: Edna May Oliver; Janet Beecher, last seen with Ann Harding in "Gallant Lady"; Charlotte Henry, the little girl of "Alice in Wonderland"; Ralph Morgan, recently in several Fox pictures, principally "Power and Glory" and "Dr. Bull"; Edward Ellis, Frank Albertson, Rafaela Ottiano, outstanding in "Bondage"; Donald Meek, Joseph Cawthorn and Harry Bradley.

The story, modern in atmosphere, has a New England homestead locale. A favorite niece reported killed by Chinese bandits, Arliss summons the others of the family to a memorial service. Each one, wondering how he will fare in the gentleman's will when he dies, is put to tests that mirror their conniving to win the old fellow's favor. As romance develops between Charlotte Henry and Albertson, Arliss, knowing that he will die soon, has a talking picture made of his property distribution which takes splendid care of the young pair and gives the others their just desserts.

Everything considered, George Arliss, because of "Rothschild," is the dominating showmanship asset.

SUE OF FURY

Warner

Melodramatic romance, portrayed against an exciting action background which imparts an unusual twist to the standby triangle premise, is the entertainment essence of this story. Based on a stage play by R. Gore-Browne and J. L. Hardy, the scenario was written by Laird Doyle, remembered for his adaptation of "Hell Below." Michael Curtiz, recently credited with "Female" and "The Kennel Murder Case," directed.

With the exception of the leading woman, all important members of the cast are familiar players. William Powell, whose last picture is "Fashions of 1934" and who will soon be seen in "The Thin Man," heads the cast. Edna Best, popular British actress, seen in American film theatres in "William and Mary," has the principal feminine role. They, together with Colin Clive, who was featured in "Christopher Strong" and "Looking Forward," constitute the triangle. Others in the cast are Halliwell Hobbes, now in "All Men Are Enemies;" Donald Crisp, J. M. Kerrigan, Maxine Doyle, Hobart Cavanaugh, Arthur Treacher, Henry O'Neill and Philip Regan.

Located in Dublin, its time immediately following the Irish Revolution when the Black and Tan depredations terrorized the country, a gripping atmospheric background is provided for the three-party love affair which is both grimly realistic and tenderly sentimental. As the story runs the range of theatre assets in its elements, it aims to tell a powerful story of desire and disappointment in novel thrilling style. It brings an almost forgotten lover between husband and wife. With the thrill of Sinn Fein activities serving as the action background, the motivating story precipitates heroism, intrigue, sacrifice and weird personal conflict that packs a punch in almost every sequence.

The novel atmosphere in which the story is told suggests fresh showmanship angles which, properly applied, should be more potent than either cast names or title significance in exciting curiosity.

OF HUMAN BONDAGE

(Title to be changed)

RKO Radio

This drama is the emotional story of a fine man's tragic love for a faithless woman. The original is by W. Somerset Maugham, whose novels and short stories have been widely read. He lists among his screen credits the authorship of "Rain," "Our Betters" and "Narrow Corner." The screen play is by Lester Cohen, who recently functioned in a like capacity on "Sweepings" and "One Man's Journey." The director, whose adaptability to this type of story is demonstrated by "Ann Vickers," "Silver Cord" and "Double Harness," is John Cromwell.

The cast is headed by Leslie Howard, making his first screen appearance since "Berkeley Square." Bette Davis, featured in many Warner pictures, has the principal feminine role. The small supporting cast includes Frances Dee, lately in "Coming Out Party" and "Finishing School"; Kay Johnson, the girls' counsellor in "Eight Girls in a Boat"; Reginald Denny and Alan Hale, both of whom were in "Lost Patrol"; Reginald Owen, remembered for his part in "Queen Christina," and Reginald Sheffield, young British actor who has been seen in several George Arliss pictures.

Attuned to the Howard talents, the story, which should attain the entertainment standards expected of that star, apparently is aimed to play forcefully on feminine heartstrings. It narrates the bitter experiences of a sensitive and artistic student, Howard, whose love for Bette Davis impels him to take her back, no matter how soul-searing her many philanderings. It tells of a man who, despite the sincere warnings of his friends, stuck to his strange love, forgiving her sins, until her death makes clear the way to true happiness with Frances Dee.

A tragic love story, in which cast personnel reflects the character of Somerset Maugham's fictionary persons, it seems that showmen have in it a unique opportunity to construct a ticket-selling campaign along the 'Bring the handkerchief along" idea.

SADIE McKEE

MGM

This is the kind of story for Joan Crawford in which the modernes' idol always has appeared to best advantage. So much flash showmanship is available in cast, author, director and production credits, as well as theme value, that picking the most commercially potent seems the most difficult task. The story by Vina Delmar, author of "Bad Girl," "Pick Up" and "Woman Accused," ran serially in *Liberty* about six months ago. The screen play is by John Meehan, associated recently with such features as "Prizefighter and the Lady," "When Ladies Meet" and "Hell Below." Clarence Brown, whose screen accomplishments include two previous Joan Crawford pictures, "Letty Lynton" and "Possessed," as well as "A Free Soul," "Looking Forward" and "Night Flight," is the director.

Supporting Miss Crawford are Franchot Tone, previously with her in "Dancing Lady" and "Today We Live"; Esther Ralston, Edward Arnold, Gene Raymond, Jean Dixon, Leo Carroll, Earl Oxford and Gene Austin, with Candy and Coco as cafe entertainers.

Modernly timed with rapid fire dialogue provoking equally fast action, the story is both the romantic and dramatic career of Sadie McKee, a girl whose driving ambition for fame and love carried her from calico to ermine with many amazing interludes.

Produced in a spirit akin to the story punch, this picture seems to have all the latest showmanship essentials to meet the patron demand for Joan Crawford entertainment, reborn in all its glamour in "Dancing Lady."

The Hollywood Scene

STUDIOS GIVE THE MPTOA GALA PARTIES
INDEPENDENTS SHOW ACTIVITY ON PRODUCT
OTTERSON SAYS PROBLEM IS TO FILL SEATS
15 NEW PICTURES STARTED, 11 ARE COMPLETED

by VICTOR M. SHAPIRO

Hollywood production activities paused at one time or another this week to entertain the delegates of the 14th annual convention of the MPTOA, which opened Monday with a board of directors' meeting and continuing on until Thursday night's gala banquet in the Fiesta Room of the Ambassador Hotel.

On Tuesday afternoon Warner entertained with a buffet lunch and studio trip. In the evening, showmen moved over to Universal for a dinner dance. Wednesday they visited Fox and RKO in the afternoon and at night were guests at a banquet—music—dance extravaganda staged by all the major producing organizations at the Metro-Goldwyn-Mayer studios. Thursday, the final day, conventioneers were to visit Paramount and Columbia studios.

Producers spared no expense in giving the boys a big show Wednesday night, with acts from ten studios. The top line players were to appear at the Thursday night show.

Among the guest speakers at morning business sessions were Carl Laemmle, who talked on "Meeting the Exhibitor Half Way," L. B. Mayer on production, Cecil B. DeMille on "How Pictures Are Put Together," and Joseph Breen talked on "Self Regulation in Advertising Motion Pictures."

▽

Independents Active

Independent production is looking up.

Mickey Neilan is in town working on a production idea, soon to be announced.

Derr and Sullivan are still in a huddle with plans crystalizing and daily conferences.

Ben Jacksen is working on a feature unit, but undecided whether he will produce in Hollywood or New York.

Phil Goldstone is back and shooting.

Ben Pivar is setting six.

Willis Kent has just finished one and the Alexander Brothers are about to launch a six-picture program.

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Sid Grauman, in his advertisement on "The House of Rothschild," said the production will not be shown in Southern California during 1934, which gives the Chinese nine months' protection in this zone.

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At the first press preview of "Viva Villa," the opening title informed the audience, "You are about to see the world's premier of 'Viva Villa.'"

During the week the film was previewed in five different Fox West Coast theatres, some of which were running double features, which, with "Viva," made triple bills. Protests from independent exhibitors brought assurance from Fox Westco that it wouldn't happen again.

The Hays office, acting under the Production Code, is now suggesting to producers list of books and plays *not* to purchase, on the grounds their contents may not be filmable under the provisions of the Code.

In the case of the purchase of "The Postman Rings Twice," by MGM, the Code chief deemed it advisable that portions of the novel be rewritten. MGM is acquiescing.

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Hal Roach has closed down for three weeks, as is his custom each year. This season's close coincides with Stan Laurel's voluntary leave of absence without pay.

When Mr. Roach reopens his studio, he has elaborate plans to produce "Lysistrata," torrid sex play, penned by Aristophanes, the ancient Greek philosopher, in a weak moment.

Hollywood is conjecturing whether Hal will film his feature as was written, modernize it, or burlesque it.

▽

ERPI's President Speaks

Here to visit his son, an art director at Fox Studio, and to view the Hollywood scene after an absence of five years, John E. Otterson, president of Electrical Research Products, Inc., whose realm is more in the field of quiet action than that of forensic verbiage, in exclusive interview told something of his ideas of the industry and the objectives of his company.

"Erpi has no intention of engaging in production," he declared. "Our endeavors concern themselves with sound, with our research laboratories interested in the perfection of the recording and the reproduction of sound.

"True, we were forced to take over some studio plant properties here, but they are being administered only as Service Studios, where the physical conveniences of production activity are made available to producers.

"At various times there were 183 different companies in the recording and reproducing business. Today I believe there are three.

"The latest development since wide range and noiseless recording is the 'phase shift,' another refinement which we are hopeful will give even greater clarity to tone shift."

In discussing curtailment of production and its relation to the overseating problem in theatres, Otterson parried question with question.

"We weren't overseated in 1929, were we? It seems to me that the problem is not one of over or under-seating as much as it is getting the seats used. From the economic viewpoint it is not a question of production, but one of consumption. Getting more money into the hands of the consumer will help the seating problem solve itself as it did before.

"Conditions in the automobile industry presage better times," he said.

Mr. Otterson's stay in Hollywood will be for two weeks.

▽

Project That Didn't Project

A Hollywood legitimate theatre was about to launch the spoken drama in direct competition with picture houses when the project struck a snag.

The Hollywood Playhouse, with E. E. Clive sponsoring "Journey's End," with the original New York cast, had announced the opening at prices keyed equal to movie admissions.

After advertising the opening, the local Actors' Equity ruled that Colin Clive, the leading man, was ineligible to play the part, six months not having elapsed since he played opposite Katharine Hepburn in "The Lake." The six months' clause applied to all foreign actors of the legitimate.

Hollywood, therefore, will not see "Journey's End" at film prices, and the house has been temporarily closed.

▽

One Wampas Baby Star is a grandmother.

Jean Carmens, one of the thirteen recently elected, has a husband who has a daughter by a previous marriage, and that daughter has an infant child, making Jean a step-grandma.

▽

Sidney Blackmer's test income tax case made Hollywood prick up its ears and pick up its pens.

After seven years of hearings before the Federal Tax Board, and on appeal, Judge

MISS EXTRA GETS HER TURN AT "MIKE"

Cecil B. DeMille tells this one on himself:

Directing a mob scene via microphone, Cecilbee asked for complete silence while he explained the action to the leading characters. All complied except two bold little extra girls in the rear. Repeated blasts from De Mille had no effect.

"Say," he called, "if what you're saying is so important come down here and say it over the mocrophone so the whole company can hear it."

Without batting an eyelash, Miss Courageous made her way to the director's stand, took the mike, and calmly announced:

"I was just asking my friend when that baldheaded director was going to call lunch."

THE HOLLYWOOD SCENE

Martin Manton, last week, ruled that monies expended for legitimate entertainment were deductible from actors' income tax returns as being necessary to the conduct of their craft, if not reimbursed by employers.

Immediately Hollywood artists hereofore not permitted to make entertainment deductions, sought expert advice as to whether Judge Manton's decision was retroactive.

▽

Lucky 13 Baby Stars

Thirteen lucky Wampas Baby Stars, elected last week, will make their debut in Ben Schulberg's production, "Kiss and Make Up."

Mr. Schulberg, who was a press agent once himself and one of the keenest, is guaranteeing all the lassies a minimum of two weeks' work at $50 a week.

Three of the thirteen will be further chosen by him for more important roles in the picture.

After this appearance Paramount has the option of selecting three of the thirteen for term contracts.

▽

Broadcasting, Yes or No

Jules Levy, sales manager of RKO, visiting the western front, is in favor of broadcasting songs of musicals in advance of film showings.

"It helps the box-office," said Mr. Levy. "Hearing the songs creates a desire to see the picture."

Fox Studio, on the other hand, contends that broadcasting songs in advance of film showings detracts from entertainment value, blending its idea with the policy of producers of Broadway stage musicals who do not permit advance radio plugging.

Hollywood, a check-up among musicians, executives and advertising men reveals, is divided on this phase of showmanship.

▽

Production

With 41 features actually in production, Hollywood celebrated the first post-Lenten week by starting 15 new pictures, while 11 were finished.

Radio Studio, after a few weeks of comparative quietness, became intensely active as work started on six. Fox and Paramount each put two pictures before the cameras; Columbia, MGM, Warner, Batcheller, and the newly formed Viking Productions, each with one, round out the total.

Eleven completed productions include three from Universal, a similar trio from Paramount, two from Warner and one each from Twentieth Century, Fox and Monogram.

Radio's half dozen just started embrace a wide variety of entertainment. Heading the list is "Murder on the Blackboard," comedy thriller, with James Gleason, Bruce Cabot, Edgar Kennedy and Regis Toomey. Next is "Arabelle," William Seiter directing, which stars Billie Burke and features Edna May Oliver. "Down To Their Last Yacht" is a Lou Brock comedy, music, girl glamour production which Paul Sloane is directing. "Virgie Winters" co-stars Ann Harding and John Boles with Al Santell directing, and "Sour Grapes," which Worthington Minor is directing, will have Diana Wynyard, Clive Brook, Bruce Cabot, Steffi Duna and Ada Cavell. "Family Man" features Richard Dix and Shirley Grey.

The pair starting at Fox are "Grand Canary," presenting Warner Baxter, Marjorie Rambeau, John Halliday and Zita Johann under Irving Cummings direction, and a Spanish picture titled "Don Cossack." Paramount started "Kiss and Make Up," a B. P. Schulberg production in which Cary Grant, Genevieve Tobin, Helen Mack, Edward Everett Horton and Lucien Littlefield head an extensive cast which includes the 1934 Baby Stars. "Thank Your Stars," is a topical comedy being directed by Wesley Ruggles with Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie and Alison Skipworth.

"Merry Widow" Shooting

Shooting began on "The Merry Widow" at MGM, with Ernst Lubitsch directing Jeanette MacDonald and Maurice Chevalier. "Fire Patrol," Columbia contribution, is an original Harold Shumate story for Tim McCoy, which D. Ross Lederman is directing. The Warner new activity is "Hey, Sailor," with James Cagney, Pat O'Brien, Gloria Stuart and Frank HcHugh, under Lloyd Bacon's direction.

King Vidor started directing "Our Daily Bread" for Viking Productions, with Tom Keene, Karen Morley, John T. Qualen, Barbara Pepper and Addison Richards the principals. "City Park," Batcheller production, lists Sally Blane, Henry B. Walthall, Hale Hamilton, Edmund Breese and Johnny Harron in the cast.

With three pictures completed, Universal became quiet. The finished trio include "Embarrassing Moments," a William Anthony McGuire comedy, directed by Edward Laemmle and featuring Chester Morris with Marian Nixon; "The Humbug," an adapted stage play, written, scenarized and directed by Max Marcin, in which Nils Asther and Gloria Stuart have the leads, and "Little Man, What Now," produced and directed by Frank Borzage with Margaret Sullavan, Douglass Montgomery, Alan Hale and Mae Marsh in the top spots.

Paramount's "Private Scandal," Charles R. Rogers production, is directed by Ralph Murphy, with Mary Brian, Phillips Holmes, Zazu Pitts, Ned Sparks and Lew Cody heading a lengthy cast. "Murder at the Vanities," the Earl Carroll show, introduces Carl Brisson. Mitchel Leisen directed and supporting Brisson are Victor McLaglen, Jack Oakie, Kitty Carlisle. "The Witching Hour" is number three. In this Sir Guy Standing, John Halliday, Judith Allen, Tom Brown and Olive Tell are the leading players.

"Dark Tower" Completed

At Warner, "Dark Tower" was finished. Based on a play by George S. Kaufman and Alexander Woollcott and directed by Archie Mayo, this picture stars Edward G. Robinson with Mary Astor, Ricardo Cortez, Louis Calhern, Mae Clarke, Virginia Sale and David Landau in support. Likewise finished is "Old Doll's House," a Damon Runyon story, directed by Alan Crosland, the cast including Dick Barthelmess, Helen Chandler, Ann Dvorak, Helen Lowell, Robert Barrat and Paul Hurst.

"The Last Gentleman," a George Arliss picture, was finished by Twentieth Century. Fox contributed "Now I'll Tell," a screen biography of Arnold Rothstein, famous gambler, in which Spencer Tracy, Alice Faye and Helen Twelvetrees are the principals. Monogram's "The Man from Utah," a western, concludes the list of completed pictures.

Pictures shooting for some time include "The World Moves On" and "Change of Heart," Fox; "Thirty Day Princess" and "Half Way Decent," Paramount; and "Bull Dog Drummond Strikes Back," Twentieth Century.

▽

Out of the Notebook

Zazu Pitts goes to Paramount for the lead in "Mrs. Wiggs of the Cabbage Patch." W. C. Fields and Charlotte Henry are also in the cast.

"Samson and Delilah" is announced as Cecil B. De Mille's next work after "Cleopatra."

Wallace Beery goes into another modern sea-story following "Treasure Island." The picture will be adapted from the Guy Gilpatric magazine yarns.

"Viva Villa" is being cut since the preview. What can they cut without spoiling it?

Radio adds Steffi Duna to the "Sour Grapes" troupe. Diana Wynyard and Clive Brook head the cast.

Phil Gersdorf wins the Wampas presidency over Sam W. B. Cohen.

George Ade's story, "County Chairman," is the next for Will Rogers following completion of "Merry Andrew."

Is MGM serious about the "Undressed Parade" title for Joan Crawford's next?

Finding room for writers at Paramount is tough. Fifty are struggling for elbow space.

Warner is undecided whether Paul Muni or Edward G. Robinson shall be spotted in "The Country Boy." The yarn was a popular stage play about fifteen years ago.

Warner Baxter and Spencer Tracy have been elevated to full fledged stardom by Fox.

Strange but true. At the Pasadena United Artists Theatre, a considerable portion of the audience, which had come expressly to see "David Harum," besieged the manager, Terry McDaniel, and demanded a refund when a "sneak" preview" was flashed on the screen.

Columbia is enthusiastic over the just-finished "Twentieth Century." John Barrymore and Carole Lombard were equally complimentary.

U. S. LIBRARY FILMS BOOKS

The Library of Congress, in Washington, boasting the largest collection of books and manuscripts in the country, has a new pride, 1,000,000 *separate films of other books and manuscripts. Most of the new films were made in Europe during the past two years, and afford an opportunity for scholars to examine material without the preliminary necessity of an ocean voyage. The films do not move, but are projected much in the manner of the old lantern slides. A* 35*-foot reel, at* 16 *pages to the foot, thus contains pictures of* 560 *pages, more than double the average size volume. Dr. Thomas P. Martin of the manuscripts division predicts the replacement of cumbersome newspaper files with small boxes of practically imperishable film.*

Fairbanks in New Deal

Clarence E. Ericksen, Douglas Fairbanks' business manager, returned to Hollywood last week, and announced that Mr. Fairbanks had entered into a new deal with London Films for a series of productions to be made in Europe.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

I'll Tell the World

(Universal)

Comedy Drama

In this picture more than the usual quota of exploitation possibilities are available. That it is a legitimate tieup with the United Press, world news gathering organization, which cooperated extensively with the producers in making the picture, opens the door to unusually effective contacts.

Differing pointedly from the ordinary newspaper inspired picture, it takes punchy advantage of the dramatic excitement surrounding the news gathering and dissemination atmosphere. Against this background, it portrays an imaginative story, rich in standby amusement values. As the hectic comedy element, strongly associated with the Lee Tracy screen character, predominates, there's a novel twist to the romance, drama, personal intrigue, thrill and suspense. Marked by rapid dialogue and fast moving action, it embraces entertainment appeal for both men and women and for juvenile audiences.

Excitement is generated as the story opens. As a famous dirigible is wrecked in the Arctic, Hardwick turns the town upside down looking for his star reporter, Brown, who eventually is found in the company of a fair charmer. On the job, he ingeniously scoops the world. Then, cocky, confident, he is assigned to find out the reason for all the shooting in a mythical European kingdom. Accidentally meeting Princess Helen, aliased as Jane, Brown gets the jump on his rival Briggs and immediately is in the vortex of exciting world moving events.

The girl, slated for the throne but placed on the spot by a gang of conspirators, has more excitement added to her life as Brown falls in love with her. Between his desire to scoop Briggs and his yen for the girl, Brown, still in the dark as to her actual identity, becomes involved in the murder plot. Together with Briggs, he is kidnaped, as the killers set out. A trick by Briggs frees his rival. Brown escapes from the dungeon just in time to frustrate the plot, score a sensational scoop and win the queen.

There's plenty with which to work in selling this picture. The title has a unique and catchy swing. Cast names are strong enough to meet most any demands. Both can be effectively combined in publicizing the interesting and novel entertainment the picture affords. And cooperation from papers subscribing to the United Press service should be worked to the limit.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Edward Sedgwick. Associate producer, Dale Van Every. Original story by Lincoln Quarberg and Lt. Comm. Frank Wead. Screenplay by Dale Van Every and Ralph Spence. Photographed by Jerry Ash. Film editor, Daniel Mandell. Art director, Charles Hall. Editorial supervision, Maurice Pivar. Sound supervision, Glbert Kurland. Running time, 76 minutes. Release date, Aprl 16, 1934.

CAST

Brown	Lee Tracy
Jane	Gloria Stuart
Briggs	Roger Pryor
Prince Michael	Onslow Stevens
Ferdinand	Alec Francis
Strunsky	Lawrence Grant
Adolph	Herman Bing
Hardwick	Willard Robertson
Aviator	Hugh Enfield
Dancing girl	Dorothy Granger
Marshall	Leon Waycoff
Joseph	William Von Brincken
Kurtz	Edwin Mordant
Otto	Arthur Stone
Trapper	Edward McWade

I Hate Women

(Goldsmith)

Romantic Drama

Geared to appease the entertainment appetite of the folk who go to theatres to be amused, "I Hate Women" has audience and showmanship values without being pretentious. The story has many varying twists applied to a standby formula, one of which the box office value oftentimes has been demonstrated. It's presented and acted in the spirit of family entertainment; real but not too sentimental romance for the women, action and drama for the men, comedy and semi-mystery for both.

As preliminary identities are established, Scoops, ace reporter, after imbibing about a dozen toasts to the sex he hates, is bundled into a taxi by his pal, Cookie. A girl hops into the cab, much to the befuddled woman hater's amazement, but any way he takes her to his apartment. A big murder has been committed—a big story. As police ransack the town for Anne Meredith, Scoops discovers she's the girl he's harboring. Convinced that Anne is innocent, Scoops connives with a couple of show girls to change her appearance and get her to another hideaway. That done, Scoops would fall in love, but hesitates, remembering all the dirty tricks women have played on him. However, he has two jobs. The first is to outwit the rival reporter, Powell, as to the identity of the girl in his house. The second is to dig up the real killer. With the assistance of Cookie, the first is taken care of, and the pair, working together in true newspaperman-sleuth fashion, eventually discover the real killer as the cops are shown up in the accepted blundering fashion and Powell is made out a regular sucker, a technique that usually starts the gallery gang cheering. As a dying confession is obtained from the murderess, the way is open for love between Anne and Scoop.

In addition to offering a title of strong commercial value, cast names are an asset. The four names of the most potential box office worth are Wallace Ford, June Clyde, Fuzzy Knight and Bradley Page. Use these in combination with the title, together with snappy catchlines accepting the dramatic and romantic character of the show, and accentuate the exciting newspaper atmosphere.—McCarthy, Hollywood.

Goldsmith Production and release. Directed by Aubrey H. Scotto. Supervision, Ken Goldsmith. Story and screenplay, Mary E. McCarthy. Photographed by Ernest Miller, A. S. C. Dialogue director, Olive Cooper. Film editor, Lou Sackin. Art direction, Lewis J. Rachmil and Paul Palmentola. Sound, J. S. Westmoreland. Running time, 72 minutes. Release date, April 15, 1934.

CAST

Scoop McGuire	Wallace Ford
Anne Meredith	June Clyde
Cookie Smith	Fuzzy Knight
Powell	Bradley Page
Dottie	Barbara Rogers
Cohen	Alexander Carr
Ducky	Bobby Watson
Tillie	Eleanor Hunt
Nelson	Douglas Fowley
Rose	Cecilia Parker
Elmer	Billy Erwin
Ma	Margaret Mann
Casey	Kernan Crippes
Jerry	James Mack
Editor	Philo McCullough
Big Boy	Snowflake
Helen Richmond	Shirley Lee
Jones	Joey Rae
Baxter	Charles Saxton
Blinkie	James Quinn
Mrs. Black	Dorothy Vernon
Flannigan	Pat Harmon

Sisters Under the Skin

(Columbia)

Romance

Older folk probably will find this show more interesting than any other class. A romance, it is not a love story as that term commonly is applied. Rather it's the story of a man who in another year will be 50 and no longer young. Other than by suggestion, it ignores youthful zest. Thus a psychological obstacle is present that necessitates thorough understanding of the story idea in creating ingenious showmanship for general audience appeal.

Yates, industrial czar, suddenly becomes aware that youth is slipping by. When he begs his socially ambitious wife to toss everything aside as he would his businesses and go chasing the golden fleece, she thinks he ought to see a doctor. Accidentally attracted to Blossom, show girl, whom Mrs. Yates has engaged as a party entertainer, he sees in her a medium for reliving the lost years. A European hegira sounds heavenly to the girl. But there, as Yates gives her every luxury that money can buy, he finds that she is falling in love with a musician, Zukowski. As youth cannot resist the call of youth, Yates surrenders his siren to the erstwhile piano teacher who once before told him that all his money could never buy the talent of his youthful fingers. Yates phones his wife that he's coming home.

For practical purposes the moral of this story is a more potent showmanship asset than cast personalities or the romantic, light dramatic or comedy contrast values. How to call that most effectively to the attention of the entire potential audience above the adolescent stage is a problem requiring serious consideration.

A sentence credited to George Bernard Shaw and repeated in a recent Brisbane column might prove a unique basis for such an effort. Shaw said: "Youth is the most precious thing in life; it's too bad that it must be wasted on the young folks." If that can be so tricked around that it will serve to reflect the spirit of this picture, it may have a surprising effect.—McCarthy, Hollywood.

Produced and distributed by Columbia. Story and screen play, Jo Swerling. Director, David Burton. Assistant Director, Arthur Black. Cameraman, Joseph August. Sound Engineer, George Cooper. Film Editor, Gene Milford. Musical Director, Louis Silvers. Running time, 74 minutes. Release date, April 15, 1934.

CAST

Blossom Bailey	Elissa Landi
John Hunter Yates	Frank Morgan
Zukowski	Joseph Schildkraut
Elinor Yates	Doris Lloyd
Miss Gower	Clara Blandick
Gilda Gordon	Shirley Grey
Winters	Samuel Hinds
Jones	Henry Kolker
Smith	Arthur Stewart Hull
Brown	Montague Shaw
Dutton	Howard Hickman
Wiggins	Robert Graves
Mullen	Selmer Jackson

Wheels of Destiny

(Universal)

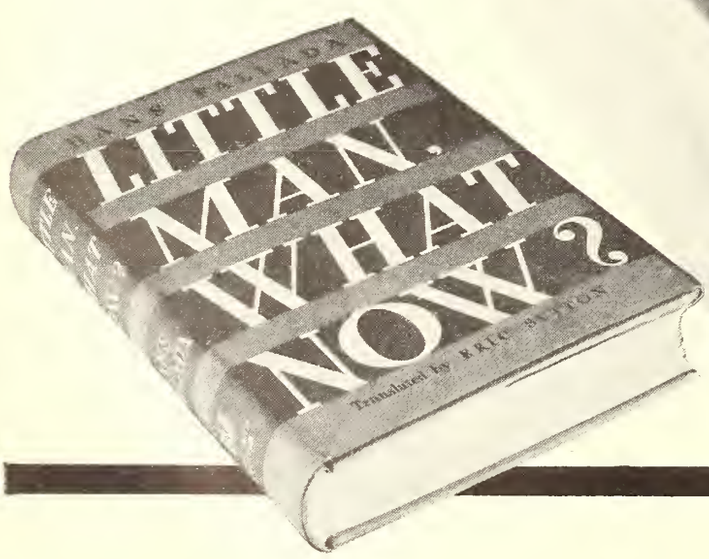
Western

This Ken Maynard western has all the thrill, action and "shoot-'em-up" which the younger generation looks for in its western motion picture entertainment. To add to the general excitement, the film has a complete, full quota of Indians, plenty of them, who in this day and

CARL
LAEMMLE
has the honor
to present—

Mar







garet Sullavan

— as the unforgettable Bunny of Hans Fallada's world-wide best seller — a book described by Elsie Robinson to the millions of readers of the Hearst newspapers as — "like a sane, strong hand reaching down into human misery... striking straight into human ignorance; leading us out, and up, into better understanding, into a new faith... Pinneberg and Bunny are not characters in fiction... Here are two loving, living, frightened, stupid, brave youngsters, and their story is OUR MODERN WORLD. It is the story of the struggle of two plain young people in a society robbed of beauty, decency and dignity by the greedy, powerful and selfish."



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With

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, Hedda Hopper, Dewitt Jennings, Catherine Doucet, Bodil Rosing. Screenplay by William Anthony McGuire.

LITTLE MAN WHAT NOW?

A FRANK BORZAGE *Production*

age are something of a novelty in western pictures. The Indians even raid a covered wagon caravan, with all the noise and hard riding expected, which should be something the exhibitor may make an extra effort to sell the youngsters.

And then there is the hardy and extremely active Mr. Maynard, who has developed a considerable following among western fans, and is a definitely salable piece of merchandise of his kind. His beautiful white horse, Tarzan, of the many tricks, is not to be overlooked in consideration of the picture's elements.

The film is set in the days of '49, when the cry of "Gold" sent thousands of hardy pioneers scurrying across the plains, into Indian territory and plenty of trouble, in search of the promised land. The picture has good background, and a share of excellent western scenery. The title is valuable, if it is clearly tied in with Maynard and the fact that this is a western picture. In addition to Maynard and Tarzan, the others include several western standby players, and Dorothy Dix as the other half of the romance. Fred Sale, Jr., as her brother, appears an appealing young child performer, and Philo McCullough is the villain of the piece.

Maynard, just in from the gold country of California, undertakes, at the request of an old partner, to be unofficial scout, convoy and leader of the caravan about to start west. Most of the reason he accepts is the partner's sister, Miss Dix, who is aided by the youngster. Before they start, trouble begins when McCullough and his gang attempt to steal the all-important map which indicates the best gold areas. McCullough and his men, who are under suspicion by Maynard, join the train. At a way station, McCullough bets with an old trapper that his horse can run and jump faster and better than the trained steer the trapper is riding. Losing, he precipitates a fight, and he and his gang are ridden out of camp.

Maynard negotiates with the Indian chief through whose territory they must pass, and promises not one buffalo will be shot. The McCullough technique involves stampeding and shooting the herd, setting the Indians to work at a massacre of the train, then taking the map and heading for points west. Maynard is held by the Indians, but Tarzan unties the rope and Maynard reaches the camp ahead of the Indians. The travelers stand off the Indians, set fire to the prairie to stop another Indian rush, and make a dash for the nearest river, and out of the Indian territory. They run into a sharp thunder storm, and there is a real action sequence in which the train of wagons fights its way across the river at night, under a pelting rain, with lightning to illuminate their way. They get across, and McCullough, whose men have been killed by the Indians, meets a like fate when he makes a third attempt to steal the map.

It is an action western, to be sold as such, and preferably in the weekend position.—AARONSON, New York.

Produced and distributed by Universal. Directed by Alan James. Story and screen play by Nate Gatzert. Photographed by Ted McCord. Release date, February 19, 1934. Running time, 64 minutes.

CAST

Ken Manning	Ken Maynard
Mary	Dorothy Dix
Rocky	Philo McCullough
Pinwheel	Frank Rice
Bill	Jay Wilsie
Dad	Ed Coxen
"Scalp-'em-Alive"	Fred Sale, Jr.
Red	Fred McKaye
Ed	Jack Rockwell
Deacon	William Gould
Trapper	Nelson McDowell

Autumn Crocus

(A. T. P., British)

Romance

The selling value of this production, from an outstanding stage hit, lies, of course, mainly in the title. The film is effectively put across and has this advantage over the stage show, that the producer was able to get authentic backgrounds from the mountain slopes of the Austrian Tyrol. Its photography is at times sheer beauty, and even the studio shots effectively suggest the picturesque quality of the native "Gasthof." Performance values are high, with Ivor Novello playing the part of the romantic innkeeper, while Fay Compton gives a sensitive study of the pathetic little school teacher to whom love comes too late. Some of your audiences may remember Fay; she did good stuff in those "once upon a time" days of the almost forgotten silent picture.

Most of the story is played out on Alpine slopes. Miss Compton, 35-year-old school marm from dirty Manchester, wanders off into a little Tyrolese village while on a holiday tour, falls in love with the romantic atmosphere of the place, including Novello. She weaves all sorts of dreams around him, and is unconscious of the commonsense warnings of her materially-minded comrade. When she finds Novello is married, the bottom falls out of her little dream, but she tries to persuade herself she can stay there with him in a blissful paradise. Such is the nature of the world, however, that this is impossible, and she allows her friend to convince her it can never be, so back to Manchester she goes, her heart buried among the autumn crocuses.

Sob stuff, but very delicately put over, with acting and direction investing the story with a full weight of sincerity. It's the kind of entertainment that should make its greatest appeal to women patrons, and to the cognoscenti in the high places where a successful stage play is a matter of note. That's why its exploitation lies almost solely in the title.—CHARMAN, London.

Produced by Associated Talking Pictures in London. Directed by Basil Dean. Original play by C. L. Anthony. Scenario by Dorothy Farnum. Photography by Robert G. Martin. Musical arrangement by Ernest Irving. Art direction by Edward Carrick.

CAST

Andreas Steiner	Ivor Novello
Jenny Gray	Fay Compton
Miss Mayne	Muriel Aked
Edith	Esme Church
Herr Feldmann	Frederick Ranalow
Alaric	Jack Hawkins
Audrey	Diana Beaumont
Frau Feldmann	Mignon O'Doherty
Reverend Mayne	George Zucco
Frau Steiner	Gertrude Gould
Minna	Alice Sandor
Lenchen	Pamela Blake

The Constant Nymph

(Fox)

Drama

Gaumont-British, English producing company, has translated into terms of the talking screen, under the direction of Basil Dean, the widely read novel of Margaret Kennedy, "The Constant Nymph." Fox is distributing the picture in this country. The exhibitor playing the film here, in particular in the theatres pointing toward the regular run of film patronage, is faced with several selling obstacles, more or less serious, depending upon his type of patron. Mr. Dean was also the producer of the stage version of the novel some time ago.

In the film's favor to a certain extent is its origin. The book cartainly must have been read or at least brought to the attention of some portion of the patronage of almost every theatre. On that basis, the alert exhibitor has an opportunity to go after the women's club and similar groups. He may feel reasonably assured of good technical quality in the production to support his approach.

As for possible selling obstacles, in the first instance the cast is almost completely English, in manner and above all, in speech. Even the leading player, Brian Aherne, though perhaps known by name to a portion of the patronage of certain metropolitan theatres, in general will be almost entirely unfamiliar. The English accented speech, if oft-expressed exhibitor reactions are any criterion, must prove a difficulty in selling the film. Another point to be considered by the exhibitor is the fact that the film has been made to end on stark tragedy, as the heroine, immediately after attaining the happiness in companionship with the hero for which she long suffered, dies in his arms. Could the film be cut a few feet short of its present conclusion, the necessary happy ending could be automatically substituted.

The story revolves about the family of the eccentric composer, Sanger, at whose strange home in the Austrian Tyrole, the film opens, offering an opportunity for beautiful scenic backgrounds. Of the daughters born of his several wives, Victoria Hopper, as Tessa, becomes the story's heroine, the "constant nymph," who never recovers from her first love, as a very young girl, for Aherne, a talented English composer and protege of Sanger. When the latter dies, Aherne sends for the children's only relatives, a cousin, Leonora Corbett, and her father, played by Athole Stewart. Tessa is driven virtually to despair when the straitlaced cousin not only injects a note of stern discipline into their carefree and happy existence, but is the object of an infatuation on the part of Aherne. Miss Corbett and Aherne are married, and Tessa and one of her sisters sent off to school, which they hate, while the couple move to Miss Corbett's London home. There the two young girls come after running away from school. Aherne realizes his mistaken marriage, and after the successful first concert of his new symphony, leaves with Tessa, whose dream is now realized. In a Brussels hotel, stricken by heart disease, the young girl dies in her lover's arms.

It would seem important that the exhibitor make an effort to see the film before playing it, giving him a better opportunity to judge what he may best do and not do with the product.—AARONSON, New York.

Produced by Gaumont-British. Distributed by Fox. Directed by Basil Dean. From the novel by Margaret Kennedy. Screen play by Dorothy Farnum. Dialogue by Margaret Kennedy and Basil Dean. Unit production manager, T. L. Rich. Photographed by M. Greenbaum. Art director, Alfred Junge. Film editor, Frederick Y. Smith. Sound, W. Salter. Costumes, Gordon Conway. Release date, March 23, 1934. Running time, 84 minutes.

CAST

Lewis Dodd	Brian Aherne
Tessa	Victoria Hopper
Lina	Peggy Blythe
Tony	Jane Baxter
Kate	Jane Cornell
Susan	Beryl Laverick
Sanger	Lyn Harding
Linda	Mary Clare
Florence	Leonora Corbett
Jacob Birnbaum	Fritz Schultz
Roberto	Tony De Lungo
Trigorin	Jim Gerald
Charles Churchill	Athole Stewart

Fantomas

(Du World)

Mystery

Produced in France, here is a mystery which loses considerably in effectiveness by reason of the dubbing of English dialogue into what was originally an entirely French picture. There is mystery difficult of solution, and suspense is well sustained. The production lacks explanation of the background of and reason for the murderous depredations of the elusive personage known to the French police and fearsomely to the French population only as Fantomas.

Performers are all equally unknown to American motion picture audiences. While the dubbed dialogue also is something of a sales obstacle, the producers have seen to it that there are comparatively few closeups of the players as they deliver their lines.

Production values are good, the story moving from the typical mystery setting of a castle during a gloomy, storm-swept night to a city apartment, then to a motor racing speedway. The elements of good mystery are all there, and the exhibitor should concentrate on the story.

In the castle, as the film opens, are a group of aristocratic persons. Their conversion turns to the dreaded and mysterious Fantomas, who warns his intended victims, then strikes and disappears. The elderly marquise, owner of the castle, is strangled after a warning has been received that one of the party is to die. The police are brought in and start on the trail of the vanished Fantomas. Under the command of the inspector, the search widens, and it is discovered that the airplane of Lady Beltham has been used by the murderer in his night

raid. Also evident is other connection between the two.

Another of the guests, who caught a fleeting glimpse of the marauder, is similarly murdered in her hotel room a few minutes before the police arrive, Fantomas effecting a clever escape. At the race track, where Lord Beltham, another of the castle party, who had seen Fantomas, is driving a racing car, the murderer adds to the toll of death. As Beltham, in the lead, comes tearing around the track, Fantomas pours oil across the track, the car skids and the driver is killed. Eventually Fantomas is trapped in the home of Lady Beltham, he and the inspector fight it out and the murderer is captured. But even then there is no semblance of a connection between the man and his crimes, no background and no motive indicated, the lack of which is decidedly noticeable.

The story, of the mystery variety, is the only feature of the production susceptible of ready selling.—AARONSON, New York.

Produced in France by Braunberger Richebe. Distributed by Du World Pictures, Inc. Directed by Paul Fejos. Story by Marcel Allain and Pierre Souvestre. Adaptation by Marcel Picard and Michael Flick. Recorded by Lyman Wiggin. Release date, February 15, 1934. Running time, 59 minutes.

CAST

Fantomas ..... Jean Galland
Lady Beltham ..... Tania Fedor
Lord Beltham ..... Jean Worms
Guve ..... Thomy Bourdelle
Charles Lambert ..... Georges Rigaud
Princess Sonia Danidoff.....Anielka Elter
Firmin ..... Gaston Modot
Marquise de Langrune..... Marie Laure
Judge ..... Roger Karl

Your Baby and Mine
(Howard Milton)
Novel

There is considerable novelty and entertainment of a "different" sort in this independently produced subject, made by Howard Milton as one of a series. With Baby Sally Lee, a wholly appealing and naturally performing two-year-old virtually as the only player, the subject recounts with good technical camera work the daily activity of a little girl at home. Mother is indicated by hands, feet and a voice only as she coaxes, remonstrates and orders. The subject may readily be appreciated by adults.—Running time, 10 minutes.

Funny Little Bunnies
(United Artists)
Clever

Unusually clever, highly entertaining, especially for youngsters, but potentially equally enjoyable for adults, this number of the Walt Disney Silly Symphonies pictures in the inimitable Disney cartoon fashion the manner in which the bunnies, in their woodland workshop, carve out chocolate Easter statues of themselves, paint the Easter eggs, with various colors obtained from the end of a rainbow. In this spring season, despite the fact that Easter has passed, the subject is highly appropriate, and cannot fail to meet with the favor of the entire audience, any time, anywhere.—Running time, 9 minutes.

Wolf! Wolf!
(Universal)
Amusing

There is amusement, especially for youngsters, in this Oswald cartoon. The animated hero tells his two young charges, two lambs, to call "Wolf" if the enemy approaches. They fool him twice, but the third time, when the wolf gets them, he does not respond, until it is almost too late. He saves them, of course, from being the chief ingredient of a lamb stew. An average cartoon.—Running time, 8 minutes.

Walking the Dog
(Educational)
Fair

Dog lovers should find a measure of interest in this subject, but it moves rather slowly, and outside of a novel idea, has but little to shout about. One of the series, "As a Dog Thinks," it pictures a young woman strolling with three dogs, a daschund, a terrier and a Scotty. As the dogs nose about here and there, an off screen voice attempts to convey the dogs' conversation, a device which is not especially successful. A bit of byplay among a goose, a rabbit and a dog is amusing.—Running time, 10 minutes.

Strange As it Seems
(Universal)
Interesting

The usual amount of interest is to be found in this, Number 38 of the John Hix series of oddities garnered from various parts of the world. Seen are the Spaniard who makes beautiful figures from the horns of bulls killed by famous matadors, the insidious banyan tree, which winds about other trees, killing them eventually; the pet porcupine fish in Honolulu which answers its master's whistle and feeds on lamb chops; Cal Lipes of Indiana, whose life work is the training of fleas and flea circuses; the remarkable ability of the Mexican Indians in hunting with blowguns. Interesting material.—Running time, 10 minutes.

Pathe Review
(RKO Radio)
Interesting

This, Number 4 of the 1934 series of the review, offers several sequences which should prove of general interest. Leading is Sigmund Spaeth, the "Tune Detective" of radio popularity, who, seated at the piano, explains the art of enjoying music by careful listening. Under the microscope the eye of the common fly becomes an amazing natural phenomenon. Carson Robison and his Buckaroos sing a cowboy number effectively, and the "poetry of motion" is interestingly revealed by the slow motion camera.—Running time, 10 minutes.

Jerusalem, the Holy City
(Vitaphone)
Interesting

There is material of general travelogue interest in this subject of the E. M. Newman series, "Musical World Journeys." With a background of highly effective organ and choir rendition, of religious trend, the subject is chiefly devoted to a picturization of the manner of worship of the Catholic groups of the strangely cosmopolitan city in the Far East. The Jews at the famed Wailing Wall are pictured, as well as some indication of the manner of life and the typical peoples of the city.—Running time, 10 minutes.

Heartburn
(Universal)
Fair Comedy

This is rather another case of a situation where the comedy will be found entertaining if the patrons like the falteringly sheepish Sterling Holloway. If they do not, then it is just another comedy, characterized by its noisiness more than anything else in particular. Holloway, private secretary to Hale Hamilton, is persuaded by his employer to be the triangular menace in order to win back the affection of his wife, who thinks he no longer cares. The complication arises out of Sterling's love for Gloria Shea, Hamilton's sister-in-law. There is considerable excitement, but it is not conducive to many laughs.—Running time, 20 minutes.

How's Crops?
(RKO Radio)
Amusing

There is amusement in this animated cartoon, in which Cubby Bear and his sweetheart set out to trap and fool the possum which has been stealing the crops. In their underground workshop they manufacture growing vegetables, push them up through holes in the ground, and the possum gathers them in. There is novel cleverness in the manufacture of the growing things. Eventually they blow up the possum.—Running time, 7 minutes.

North of Zero
(Educational)
Fair

This rates as only fair comedy material, having little of story value or amusing situation to make it amusing or entertaining. One of the Coronet series, it concerns the owner of a gambling hall in northern Canada, who is willing to take a chance on anything, and is carefully taken in by the big shot from the city. But when the latter tries to take the owner's girl, a Spanish dancer, the big blonde steps into the picture and goes into action. As comedy it is weak and hardly funny.—Running time, 20 minutes.

The Pest
(Universal)
Good

There is highly amusing comedy and good vaudeville material in this subject, a Mentone product, in which James Barton, in an excellent drunk act, barges into a night club, and provides considerably more entertainment and amusement for the screen audience than do the floor show performers themselves. He gets into a row with Joe Wilton and Kathryn Penman, and finally, annoyed by the show, goes into a fast tap routine himself, which is good. An entertaining subject.—Running time, 20 minutes.

Wrong Direction
(Radio)
Comedy

Edgar Kennedy, as the lowly assistant director at the film studio, gets his big chance when the director on a major picture falls ill. Everything is going swimmingly when Kennedy's inevitable family arrive, in the persons of wife Florence Lake, mother-in-law Dot Farley and brother-in-law Billy Eugene. They go to work on him until the star is hysterical, the lover exhausted and Kennedy a wreck. Finally the scene is shot correctly, when it is discovered Eugene had used the camera lens for a hatrack and nothing had been taken. The laugh possibilities are numerous.—Running time, 20 minutes.

Ceiling Whacks
(Universal)
Noisy

Henry Armetta, the Italian-accented comedian who is generally involved in marital difficulties of some sort, is sometimes amusing, but in this case the surrounding subject is much too noisy for comfort. He gets into trouble with his wife, mother-in-law, sister-in-law and the latter's husband, in his own home, and with the upstairs neighbor and the neighbor's wife. When the feminine members of the family leave, the neighbor's wife lands in the bedroom, giving Armetta and his brother-in-law a bad few minutes. It rates as a deafening comedy subject.—Running time, 20 minutes.

Kings Up
(Universal)
Fair Cartoon

A fair number in the Oswald the Rabbit animated cartoon series, wherein Oswald, singing troubadour, entertains the queen, after he gains admittance, and gets into trouble with the villainous duke, who wants to marry the young queen. The battle rages, with the expected animated tricks, until Oswald vanquishes the duke and wins the hand of the queen. Rates on a par with the regular run of cartoon material.—Running time, 7 minutes.

OPENING AT RKO MUSIC HALL APRIL 20



with

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CONSTANCE

CUMMINGS

Phillip Reed, Joseph Cawthorn, Doris Lloyd, and many others. Directed by William Wyler. Presented by Carl Laemmle. A B. F. Zeidman Production.

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IOUR





LOCAL CODE BOARDS COMPLETED; DARROW UNIT FINDS QUIZ FUTILE

Review Board Members Call Revision Proposals Useless Unless Economists Support Testimony of "Little Man" Hearings

The Code Authority over the weekend finally completed the nationwide field machinery for administering the motion picture code, appointing the last boards for New York and Philadelphia, and, at the same time, ruled that exhibitors must discontinue "bank nights" and "race nights." The Authority's decision was being awaited with regards the amounts to be assessed individual producers, distributors and exhibitors to make up the $360,000 necessary for the first year of code administration. All field local boards will be operating in two weeks.

In Washington, Chairman Clarence Darrow of the National Recovery Review Board, aided by Charles Edward Russell, Socialist author, was writing his report on the code, following the hearing of complaints voiced by the socalled "little man," other members were preparing to leave on April 15, convinced of the futility of their efforts and determined to sign no reports which might subject them to ridicule.

May Ask Block Booking Ban

Members of the Board were frank in saying that unless the testimony could be adequately supported by economists familiar with the practices complained of, any recommendations that codes be revised would be valueless.

If Chairman Darrow presents a report, however, it will contain specific recommendations for revision to eliminate allegedly onerous burdens upon independent exhibitors by such practices as protection, dating and forcing of shorts. Under the influence of Mr. Russell, it may go so far as to urge block booking elimination.

It was indicated that a permanent body with an adequate staff of properly trained experts will be recommended. Members intimated that if Mr. Darrow attempted to force their hands they would prepare a dissenting report.

There has been disagreement among the members almost from the start. At least one member outlined an organization which would include economic advisers, but his proposal was rejected by Mr. Darrow. It is believed in Washington the President never intended to make the present Board a permanent body.

Members See Close Inquiry Needed

Several members feel that the hearings have shown the need for close examination of codes for removing inequities. They also believe there has been shown a preponderance of representation on Code Authorities by the largest units of industries.

As part of General Hugh Johnson's NRA reorganization plan, the service trades codes have been assigned to Division Administrator Sol A. Rosenblatt, and it is expected he also will be given the banking code. In addition he has charge of the amusement, garment trades, advertising and transportation codes.

Weeks of wrangling between independent and large distributors and independent and circuit exhibitors over the candidates to represent them on the New York and Philadelphia Local Grievance and Local Clearance Boards came to an end Friday evening when the Code Authority announced the personnel structure of the boards for both cities, and also announced it had appointed advisory sub-committees to the main New York Clearance Board. These advisory sub-committees, which will each advise on clearance conditions in specific parts of the Metropolitan area, are to report directly to the Code Authority and are in no way subject to the control of the main Clearance Board.

It was felt that the Code Authority's decision in making the advisory committees subject to the Authority would alleviate the tension caused by the protests of local independents over the advisory committee appointments.

Pat Casey, producers' labor contact, and Mrs. Mabel Kinney, California state labor board, will open a Hollywood Code Authority office immediately, where matters pertaining to studio labor, extras, agencies and freelance players, will be handled.

Appointment by the Code Authority of the New York and Philadelphia boards completes the machinery for administering the code in the field. The personnel of the boards, and the interests which they represent, follows:

PHILADELPHIA

Local Grievance Board

F. L. McNamee, RKO (Distributors with theatre affiliations).
M. S. Landow, Universal (Distributors without theatre affiliations).
M. E. Comerford (Affiliated theatres).
Lewen Pizor (Independent exhibitors).

Local Clearance-Zoning Board

Percy Bloch, Paramount (Distributors with theatre affiliations).
Harry Weiner, Columbia (Distributors without theatre affiliations).
Leonard Schlesinger, Warner Circuit (Affiliated theatres).
Lou Linker, Bridgeton, N. J. (Independent first runs).
Charles Segal (Independent subsequent runs).
Milton Rogasner (Independent subsequent runs).

NEW YORK CITY

Local Grievance Board

Milt Kusell, Paramount (Distributors with theatre affiliations).
Harry Thomas, First Division (Distributors without theatre affiliations).
John O'Connor, RKO Circuit (Affiliated theatres).
J. Louis Geller (Independent exhibitors).
Impartial Member—George F. Thompson, attorney, 52 Vanderbilt Avenue.

Main Clearance-Zoning Board

Robert Wolff, RKO (Distributors with theatre affiliations).
Leo Abrams, Universal (Distributors without theatre affiliations).
David Loew, Loew Circuit (Affiliated theatres).
Harry Shiffman (Independent first runs).
Edward Rugoff (Independent subsequent runs).
Lawrence Bolognino (Independent subsequent runs).

The Code Authority's appointments to the three advisory sub-committees to the New York Clearance and Zoning Boards follow, together with their representations and the territories on which they will advise:

New Jersey Advisory Committee on Clearance

Joe Lee, Fox (Distributors with theatre affiliations).
Eddie Schnitzer, Columbia (Distributors without theatre affiliations).

Code Authority Rules That Exhibitors Must Drop "Bank Nights" and "Race Nights"; Assessment Decision Awaited

Don Jaycocks, Warner Circuit (Affiliated theatres).
Harry Hecht, Passaic, N. J. (Independent first runs).
Adolph J. Rettig, East Orange, N. J. (Independent subsequent runs).
Leon Rosenblatt, Bayonne, N. J. (Independent subsequent runs).

Manhattan, Bronx, Staten Island, Westchester Advisory Committee on Clearance

Moe Streimer, United Artists (Distributors with theatre affiliations).
Jack Bellman, Hollywood Exchange (Distributors without theatre affiliations).
Nate Blumberg, RKO Circuit (Affiliated theatres).
H. Sussman, Pleasantville (Independent first runs).
Jack Steinman, Bronx (Independent subsequent runs).
William Yoost, New York (Independent subsequent runs).

Brooklyn, Queens, Long Island Advisory Committee on Clearance

William Scully, MGM (Distributors with theatre affiliations).
Herman Gluckman, Capital Exchange (Distributors without theatre affiliations).
George Skouras (Affiliated theatres).
Joe Seider, Patchogue (Independent first runs).
A. H. Schwartz (Independent subsequent runs).
Sam Rinzler (Independent subsequent runs).

Secretaries Must Serve Exclusively

Five local code board secretaries were appointed this week: Emma Abplanalp, Chicago; Love B. Harrell, Atlanta; Robert Klingensmith, Pittsburgh; Jane Holloran, Buffalo; Duke Dunbar, Denver.

Many of the Local Grievance Boards and Local Clearance Boards in the field were awaiting the Code Authority's endorsement of candidates' names forwarded to the Authority last week. Both boards in each town will have one secretary, and, in the majority of cases, it appears that the local Film Board of Trade secretary will be the successful candidate.

However, no code board secretary may hold any other position, and, therefore, acceptance by a secretary of the code board appointment must immediately be followed by his resignation as Film Board secretary.

Exhibitors not signing the code will not be permitted to file complaints under the code with any Local Grievance Board.

Code Budget Set At $360,000

The budget for the first year of administering the code is ready for the final approval of the NRA and the Code Authority, and it is expected that exhibitors, exchanges, producers, distributors, studios and others will learn before the end of the week the amounts they will be compelled to contribute. The total amount needed for the first year is said to approximate $360,000, with exhibition paying half, and production and distribution paying the remainder.

Exhibitors in the future must discontinue the staging of "Bank Nights," and "Race Nights;"

(*Continued on page* 48, *column* 2)

ON ZONING AND GRIEVANCE BOARDS



GEORGE NASSER (above), San Francisco Clearance Board, unaffiliated subsequent runs, is member of Nasser Bros.



CARROLL N. PEACOCK (above), Los Angeles Clearance Board, affiliated national distributors, is Paramount manager.



MIKE J. CULLEN (above), Pittsburgh Grievance Board, affiliated exhibitors, is Loew's city manager.



RUDOLPH BERGER (above)), Washington Clearance Board, affiliated distributors, is MGM manager.

BERT M. STEARN (below), Pittsburgh Grievance Board, unaffiliated distributors, is United Artists manager.



HERMAN RIFKIN (below), Boston Grievance Board , unaffiliated distributors, owns Hollywood Film Corp.



CLIFF WORK (below), San Francisco Grievance Board, affiliated exhibitors, heads RKO local theatres.



C. O. KUESTER (below), Charlotte Clearance Board, impartial member, is Chamber of Commerce officer.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



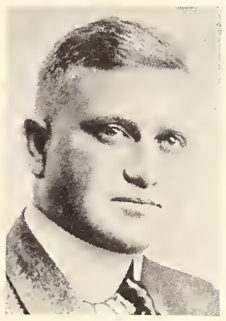
AARON GOLDBERG (above), San Francisco Grievance Board, unaffiliated exhibitors, owns five theatres.



GUY E. MATTHEWS (above), Portland Grievance Board, unaffiliated exhibitors, has two theatres..



ROBERT SMELTZER (above), Washington Grievance Board, affiliated national distributors, is Warner manager.



G. C. PARSONS (above), San Francisco Clearance Board, affiliated national distributors, is MGM manager.



BEN C. MARCUS (above), Minneapolis Clearance Board, unaffiliated distributors, is Columbia manager.



NATE SAUBER (above), Albany Clearance Board, unaffiliated distributors, is Universal manager.

SIDNEY B. LUST (below) Washington Clearance Board, unaffiliated subsequent runs, has own circuit



C. R. HALLIGAN (below), Albany Grievance Board, affiliated national distributors, is Radio manager.



E. A. LAMB (below), Seattle Clearance Board, affiliated national distributors, is Radio manager.

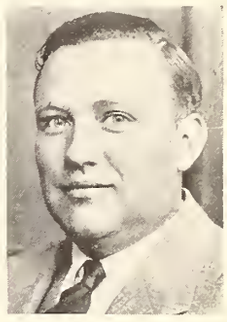


FLOYD ST. JOHN (below), San Francisco Clearance Board, unaffiliated distributors, handles Monogram.





CHARLES N. JOHNSTON (above), Albany Grievance Board, unaffiliated distributors, is Columbia manager.



CHARLES H. MUEHLMAN (above), San Francisco Grievance Board, affiliated national distributors, is Warner manager.



RALPH PIELOW (above), Albany Clearance Board, affiliated national distributors, is MGM manager.



JOHN J. PAYETTE (above), Washington Clearance Board, affiliated first-runs, is Warner zone manager.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 12—NEW YORK

QUESTION—Will you inform me as to what the required salaries are according to the code for projectionists, managers, cashiers, publicity men and other help in towns of 1,800 *population?*

ANSWER—Projectionists shall receive not less than the minimum wages which were in effect as of August 23, 1933, and shall not work more than the schedule of hours which were in effect on the same date, provided, however, that such working schedule shall not exceed 40 hours per week.

Cashiers, in towns of less than 15,000 population, shall be paid as their minimum weekly wage not less than a 20 per cent increase over the wages which were being paid to them as of August 1, 1933, provided, however, that such 20 per cent increase over the August 1 wage does not require for these employees a wage in excess of 25 cents per hour, or $10 for a 40-hour week.

Managers and publicity men: The code does not stipulate specifically what wages shall be paid to theatre managers or publicity men. However, the code does say that any employee whose wages are not otherwise stipulated in the code shall be paid not less than 40 cents per hour for a 40-hour week. Another clause affecting them, in a general class as "white-collar" workers, says that unless the so-called "white collar" workers receive $35 or more per week, they shall not be made to work more than 40 hours per week. In other words, a manager or publicity man receiving less than $35 per week shall not work more than 40 hours weekly; managers and publicity men receiving $35 or more may work unlimited hours.

▽ ▽ ▽

No. 13—PENNSYLVANIA

QUESTION—I am engaged in promoting a "Merchants' Day Performance," which consists of renting a theatre for one day a week for four or eight weeks in each town, and tying up with a number of merchants and business men on an advertising program. The merchants receive, in addition to the advertising campaign, a number of tickets to give to their customers for each of these days. These tickets carry a service charge, payable at the box-office, of five cents for children and 10 *cents for adults.*

I have made it a practice to contract theatres in towns of less than 10,000 *population, and where the theatre has no local competition.*

How does the code affect me and those with whom I do business?

ANSWER—This merchants' promotion idea may be a violation of the code because it involves the distribution of cut-rate tickets. However, if the performances as described above are not staged in actual competition to another theatre, and if they are given in a theatre that is so thoroughly isolated that the cut-rate tickets cannot be construed to be unfair to a competing exhibitor, then the practice may be permissible. But another matter is obviously involved, and this has to do with the charging of admissions—in this case the so-called "service charges" of five and 10 cents—which are lower than the minimum admissions that are permitted in the distributors' contracts.

The code clause which ordinarily outlaws cut-rate admission tickets is intended to stop such a practice only when it exists in probable or possible competition with another theatre, and when such competition is considered an unfair trade practice. Obviously the practice is not unfair if no other exhibitor is affected.

No. 14—FLORIDA

QUESTION—Will you kindly advise if as yet, and to date, I am allowed picture eliminations on my present contracts in accordance with the code?

I have read pro and con on the code, but film exchanges claim that the code is not yet in effect, and, therefore, they can not give any eliminations.

It is my understanding that the code is now in effect.

ANSWER—The motion picture code is now in effect, and has been since December 7.

The code specifically says that distributors shall give exhibitors the privilege of eliminating 10 per cent of the pictures contracted for, provided the exhibitors are in good contractual standing with the exchange.

Several weeks ago, Sol Rosenblatt, NRA division Administrator, interpreted this clause to mean that the privilege was to be given on pictures released on or after December 7, when the code became effective, even though such pictures were contracted for before December 7.

The large distributors disagreed with Mr. Rosenblatt's interpretation, declaring that the 10 per cent elimination privilege should not be given on pictures released after December 7 when such pictures were contracted before.

However, last week, the Code Authority voted to accept Mr. Rosenblatt's interpretation, making the clause retroactive, and this is binding on the exchanges under the code. The privilege, then, does affect pictures released after December 7, even though they were previously contracted for, but in order to receive this privilege, an exhibitor must be in good standing with the exchange.

▽ ▽ ▽

No. 15—CALIFORNIA

QUESTION—I am employed as the only projectionist. My employer signed the President's reemployment agreement last year. Since that time my wages have not been raised, but have been lowered $5 *per week, to* $15 *per week. I do not belong to any union. What rights have I under the NRA?*

ANSWER—The code says that projectionists shall be paid the same scale of wages as that which prevailed in their locality on August 23. This may be a matter for investigation by the NRA Regional Labor Board. It is up to the individual employee, however, to file a complaint.

Local Code Boards Finally Completed

(Continued from page 46)

however, it is assumed that where an exhibitor who uses "Bank Nights" and or "Race Nights" is not operating in competition with another theatre, then either of these practices is permissible.

Administrator Hugh S. Johnson granted a second extension of time for the filing by Mr. Rosenblatt of a report on motion picture salaries, this time until July 7.

Evidence of code violations in each industry hereafter will be sent directly to United States district attorneys, instead of to NRA headquarters at Washington, in a new move by the NRA to effect stricter enforcement and simplication and speeding of compliance methods to end "uncertainty as to enforcement by legal proceedings."

In General Hugh Johnson's new drive ordering NRA code violators to court, Code Authorities of each industry were told that when they find a violation supported by facts warranting court action and reasonable attempts at adjustment have failed, they may then refer the case directly to the United States district attorney through the State NRA Compliance Board.

The Code Authorities also were requested to get in touch with their field boards and inform them of the new procedure.

By this method the NRA hopes to have in the hands of its newly created Litigation Section "a good case for court action in your industry on which immediate action can be taken."

The NRA Decentralizes

Following announcement of new policies assuring speedy prosecution of code violators in all industries, and ending "uncertainty as to enforcement by legal proceedings," General Johnson departed from Washington on Monday for Miami to meet the President on his return from a fishing trip.

At the same time, General Johnson left behind him one of the most sweeping orders issued to date for complete reorganization of the NRA executive structure, intended to "decentralize" authority and enforcement machinery in line with the Administration's previously announced decision to effect transition from problems of the codification of industry to those of enforcing and administering codes.

By the reorganization, personnel and administrative staffs are created and full authority and responsibility for decisions, which up to now have waited on General Johnson for weeks because of the pressure of his many duties, are passed on to a new NRA "cabinet" under General Johnson, which will report directly to him.

Congressmen at Music Hall

Members of Congress and their families, to the number of 275, attended the Radio City Music Hall in New York last Friday evening. The group was part of the legislative forum invited to attend the 402nd Cities Service radio concert as guests of the Radio Corporation of America.

AS BIG AS THE LOVE OF ALL THE WORLD

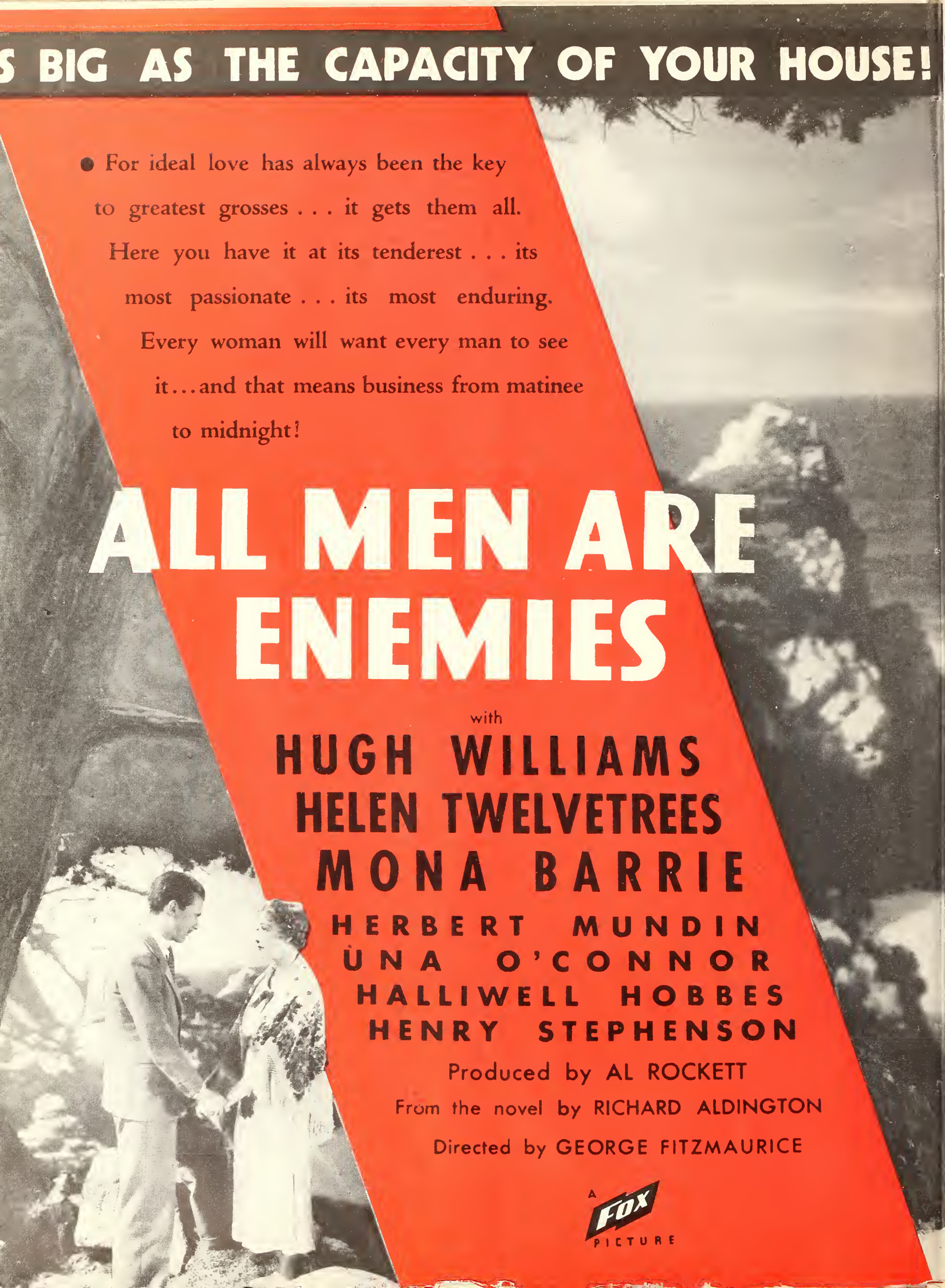
● A man and a woman . . . whose ecstatic love gave them the courage to fight against men, against time, against life itself . . . and to weave the exquisite pattern of their strange fate's design.





Told with such BIGNESS and SWEEP . . . and so true and fine . . . that it lifts three players to stardom.

S BIG AS THE CAPACITY OF YOUR HOUSE!



● For ideal love has always been the key to greatest grosses . . . it gets them all. Here you have it at its tenderest . . . its most passionate . . . its most enduring. Every woman will want every man to see it . . . and that means business from matinee to midnight!

ALL MEN ARE ENEMIES

with

HUGH WILLIAMS
HELEN TWELVETREES
MONA BARRIE

HERBERT MUNDIN
UNA O'CONNOR
HALLIWELL HOBBES
HENRY STEPHENSON

Produced by AL ROCKETT

From the novel by RICHARD ALDINGTON

Directed by GEORGE FITZMAURICE

A FOX PICTURE

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 219.—(A) Why is the working distance of a projection lens of large importance to the projectionist? (B) Tell us how you would measure the equivalent focus of a projection lens? I will not count failure against you on this one, as such a measurement is not really expected of a projectionist. It does represent worthwhile information, however. (C) Give us your views as to how far purchase price should be considered as against lens quality, and the reason for those views.

Answer to Question No. 213

Bluebook School Question No. 213 *was: (A) What care should the interior of the projection lens barrel have? (B) What effect may be set up if paint on the interior of the lens barrel be permitted to wear off? (C) With what should the lens barrel interior be coated? (D) In reassembling individual lenses of a projection lens, how should they be clamped in their mounts? (E) Just what is the effect upon the screen image of a dust-covered projection lens surface?*

The following made acceptable answers: S. Evans and C. Rau; D. Danielson; B. S. Englander; G. E. Doe; T. Van Vaulkenburg; P. Gaeth, Jr., R. J. Arntson; W. Lemke; R. De Totto; J. Wentworth; H. H. Menefee; D. Ferguson; H. Edwards; D. Calladine; A. F. Sprafke; L. Cimikoski; B. Doe; H. D. Schofield; W. and S. F. Love; D. L. Sinklow; G. Johnson and N. T. Kane; L. R. Aldridge; S. Carberry; D. L. Mason and J. T. Ballinger; P. L. Lathrope; Chas. Humphries; B. Diglah and P. Jackson; M. Simms and O. L. Daris; D. Holler and D. R. Peters; T. L. Turk and O. L. Davis; R. Wheeler and R. Suler; O. L. Evans; T. M. Orichson and son; F. Daris and F. T. Thompson; L. N. Haynes and A. Richardson; H. E. Daniels; D. L. Smith; M. Scully, L. Scully and P. M. Wheeler; R. K. Hart and L. Biello; L. F. Evans and P. T. Jones; H. C. Lake; G. L. Emrich; C. D. Carmody; D. Goldberg and L. Hutch; B. F. Errickson, T. Leroy and T. L. Albert; S. L. Jones and P. Sanborn; S. Jacobs; D. Forman; P. S. Mitchell; M. C. Mellinger and H. Pitchkey; G. S. Bowers; L. D. Noalson; T. Kelley and C. Cummings; W. R. Clark, R. L. Oglesby, H. Danby and R. D. Pudello; B. S. Orchade; L. Hutchinson; B. L. Stephens; D. L. Howard; M. Gerst; J. N. and T. H. Wilson, R. R. Dorfel and J. E. Smith; C. Abrams and F. F. Griffin; G. Tinlin; L. D. Francis; C. F. Davis and P. Conforti; E. L. Connors; R. S. Conrad; W. Dickenson and R. M. Rollins; T. R. Richards and H. Schontz; J. H. Rathburn and D. Little; S. T. Carter and H. Pedilla; J. Hemmelstine and R. Marteniz; G. A. Attley; C. Greene; S. L. Holmes; N. Williams and R. S. Allen; H. May and L. H. Anderson; M. Sanbie; S. D. Holmes; J. Morton and B. L. Holmes.

(A) I believe G. E. Doe perhaps answers this one best. He says:

"The interior of the barrel should not be touched so long as it is in good condition. If it be touched with the fingers there might be some slight deposit of oil made, which may do some harm by setting up reflection. It certainly would do no good. On the first Monday of each third month I disassemble my projection lenses, examine the interior of the barrels to see that the paint is in perfect condition, and blow through them with the hand bellows I have for use around the motor generator sets to remove any dust deposit there may be. I do not use the breath by reason of its moisture, also because some of the saliva might be deposited on the barrel walls.

"The interior of a lens barrel should never be wiped with anything. When I have finished I hold them over my small alcohol torch, letting its flame flow up through to dry them thoroughly, assembling the lenses immediately thereafter."

(B) T. M. Orichson and son reply correctly as follows:

"If the lens barrel interior be not kept properly painted, and raw metal is permitted to show, light will be reflected which will, or may, fall outside the screen. If sufficient metal be bare, a ring of light may be set up around the entire screen. Just where the reflected light will go will depend somewhat upon the distance the raw metal is from the real element of the lens. Usually, however, it will be in the form of a more or less pronounced ring of light, as we have said."

(C) Answers to this were almost unanimous to the effect that lampblack ground in japan and thinned with turpentine is the proper paint for lens barrel interiors. G. Tinlin very correctly says: "This paint may be obtained in small tins at any first-class paint store. It is known as 'coach painters' black.' It must be thinned with turpentine."

(D) There were a number of excellent answers, but that of M. Simms and O. L. Daris is perhaps a shade the best. They say:

"In disassembling I mark each individual lens at the front (screen side) of its edge, using a stubpoint pen and preferably red ink. This avoids any chance of getting them reassembled wrong-side-to. I lay them in the barrel in their proper place, with spacing ring between the rear lenses (Ross rear lenses cemented) and start the clamping rings in using care not to get the threads crossed, which may very easily be done. I then screw them in until they fit snugly against the lens, after which I back them off just a little—perhaps one-sixteenth of a turn. I use no tool for this, depending entirely upon my fingers. I have had no trouble with the rings sticking or working hard, for upon first disassembling a set of lenses I rub the threads with powdered graphite, carefully removing all that does not adhere, and blowing through strongly with hand bellows to make sure. With threads treated thus, I have no trouble, except that the graphite may have to be renewed every year or two."

(E) There was a great variety of answers to Section E, but on one point practically all agreed; namely, a dust-covered lens would tend to produce a "dead" picture, also to cause loss of light through reflection in proportion to the amount of dust. As an individual answer I believe that of D. Goldberg and L. Hutch was a shade the best. They say:

"The effect would of course depend upon the amount and kind of dust. Some dust might be light in color and semi-transparent. Other dust might be rather opaque. The first named would cause added reflection loss in proportion to its amount, plus some possible refraction of light. It would therefore reduce screen illumination, and at the same time misdirect light so that the screen shadows would not have their correct values, therefore the picture contrast would be reduced.

"In the second case, screen illumination would of course be reduced in proportion to the amount and degree of opaqueness of the dust; also, there might be some slight amount of refraction involved, which would of course tend to reduce picture contrast.

"But another matter enters, or so it seems to us. If by *dust* the coating, such as polished glass ordinarily receives from the air, is meant, then it is not really wholly or even mostly true dust, but rather a sort of *scum* gathered from the atmosphere, which we believe not only sets up large loss through additional reflection, but also alters refraction values and serves to reduce picture contrast by graying the blacks. We would appreciate an expression of opinion from you, 'Dad,' on this point."

This was of sufficient interest and importance to be referred to specialists in optics, so I wrote to the Bausch & Lomb research department. Alan A. Cook of that organization has replied as follows:

"In reply to the question referred to in your letter of March 31, I should say the chief effect of surface dust or scum on the performance of a projection lens is that it reduces the contrast of the projected picture. The second effect is a slight loss of light.

"I do not believe that any refraction effects would be noticeable unless the scum contained oil or grease in a liquid condition."

FOX MEETING MAY 31; UNIVERSAL PICKS JUNE 5

Majestic's Franchise Holders Discuss New Season Budget; Columbia To Maintain Present Schedule of Short Subjects

First indications by several large companies as to when the new season selling would start were given this week when Fox announced its convention would be held on May 31 and Universal set June 5 to 7 for its meeting. United Artists has not yet decided on dates for the annual regional sales sessions but they probably will be in the middle of June.

Several New York sales managers said increased film rentals in 1934-35 are "inevitable," due, they maintain, to increased cost of distribution under the code. Some managers cited the code clause which allows 10 per cent cancellation privileges.

Majestic Pictures' franchise holders in New York, began discussions of the 1934-35 program, following the Monogram convention in Atlantic City.

Actual plans as to the amount of product forthcoming next season was still in the tentative stage.

Deal with Allied Considered

It is understood that Max J. Weisfeldt and Joe Plunkett are conducting negotiations to produce 26 features with an average negative cost of $80,000, under a deal whereby Allied States Association would receive a part of the gross rentals from the pictures. Allied and Tiffany contracted a similar deal a few years ago. Under the present plan members of Allied would agree to play all the pictures of the company. President Sidney E. Samuelson of Allied has held several conferences to line up independent exchanges for handling the product.

With Columbia's 1933-34 short subject schedule of 104 single-reel pictures and 26 two-reelers more than two-thirds completed, the company announced that the 1934-35 short schedule would approximate that of the current season. Currently the single series consists of "March of the Years," "Minute Mysteries," "Krazy Kat," "Scrappy," "World of Sport," and "Laughing With Medbury." The two-reel series are "Mickey McGuire," "Broadway Comedies" and "Musicals."

The latest Columbia two-reel features to be released this month are "Stable Mates," with George Sidney and Charlie Murray; "Mickey's Rescue," "Mickey's Medicine Man," and "Love Detective," with Frank Albertson and Betty Grable. Among the single-reelers ready for release are "Bowery Daze" of the "Krazy Kat" series and "The Toy Shop," a "Scrappy" cartoon.

FitzPatrick To Add Feature

James A. FitzPatrick, short subject producer, plans to supplement his annual featurettes by one feature a year, with production in the East. Having completed the first of a series of 10 Musical Romances, Mr. FitzPatrick shortly begins work on his second, to be based on the life of Ethelbert Nevin, American composer. Mr. Fitzpatrick said many of his travel pictures for 1934-35 will be in color.

Fox Film's sales convention will be held May 31 and June 1 and 2 in New York, John D. Clark, sales director, said, adding that 55 features will comprise the 1934-35 program.

Conferences of Majestic's franchise holders in New York got under way Tuesday. The meetings, scheduled to continue throughout the week, will cover production budget, number of features to be produced in 1934-35 and the number to be completed under the current schedule.

Attending the Majestic sessions are E. H. Goldstein, executive vice-president; Jack Berkowitz, franchise holder for Albany, Buffalo and Detroit; Thomas A. Branon, Atlanta, Charlotte and New Orleans; William D. Shapiro, Boston; Morris Segal, Cincinnati and Cleveland; Lee Goldberg, Louisville and Indianapolis; Robert Clemmons, Dallas; Sam Berkowitz, Los Angeles and San Francisco; Charles Trampe, Milwaukee; Joseph Silverman, Oklahoma City; Max Weintraub, Omaha; A. Burke, Kansas City; A. Lucchese, Philadelphia and Washington; Joseph S. Skirball, Pittsburgh; Gene Marcus, Salt Lake City and Denver; Maurice Cann, Seattle; A. Slater, Portland; Ben Judell, Chicago; A. Dietz, St. Louis; Harry Quinn, Minneapolis; Oscar Hanson, Canada.

Goldwyn Starts May 1

Samuel Goldwyn starts new season production May 1 with "Resurrection," co-starring Anna Sten and Fredric March, for release through United Artists. The new Eddie Cantor picture also will go into production the same date, and is tentatively titled "The Treasure Hunt." Ethel Merman will have the lead opposite Mr. Cantor and Ann Sothern is to be featured. Gloria Swanson will return to Hollywood on June 1 to start "Barbary Coast." The remaining two features on Mr. Goldwyn's 1934-35 schedule are "The Wizard of Oz" and another Anna Sten feature.

Walt Disney will continue to release his Silly Symphonies and Mickey Mouses through United Artists, next season, and while the schedule has not been set it probably will call for 13 of each.

United Newsreel, headed by Pat Garyn and Frank Selzer, contemplates 30 short subjects for 1934-35. Thirteen single reelers are planned for the "Broadway Gossip" series, 20 for the "American Explorers" group.

Forty-five of Warners' schedule of 60 features for next season are definitely set, although titles have not been announced.

Monarch Executives in Midwest on Theatre Deals

Executives of Monarch Theatres left New York for the Middlewest early this week to negotiate a number of deals which would increase the circuit by five or six theatres. Deals for a number of Middlewestern houses have been under way for the past month and are expected to be closed during the current trip.

Universal Signs Jones For First '34-'35 Serial

Universal has signed Buck Jones to a contract to star in the company's first serial of the 1934-35 season, "The Red Rider," a western. Jones led off the current season's serial schedule, starring in "Gordon of Ghost City."

Loew's Declares Regular Dividend

Loew's has declared the regular quarterly dividend of $1.62½ on the $6.50 preferred stock, payable May 15 to stockholders of record April 28.

Only Showmanship Behind Paramount Progress: Zukor

Paramount is making marked progress in rehabilitation "by going back to the show business," in the words of Adolph Zukor, president, returning recently from a sojourn in Hollywood. Much of the improvement, in the opinion of the corporation's president, is in internal organization and improved coordination between its many departments.

"For nearly a score of years Paramount forged ahead by adhering to the elemental principles of show business," Mr. Zukor said. "We pioneered in many fields but always with the showman's angle in mind. We got into trouble only when we lost sight of the all-important fact that we were showmen first, last and always.

"In the past twelve months we have rebuilt our several departments to the highest point of efficiency and simultaneously developed an inter-departmental cooperation comparable with the spirit which existed during the best years in the company's history. As a result, our business has during 1933-34 been highly satisfactory from every angle.

"Production has shown a sharp upturn in the quality of the pictures we have made. Distribution has achieved the maximum circulation for this quality product. The foreign activities of the company have more than kept pace with the progress made by the domestic departments. And our theatre department, through a series of reorganization moves, notably in the decentralization of operation and the formation of locally operated partnerships, is rapidly getting back into its original field—practical show business.

"In the final analysis, all of these moves of the past twelve months have been in only one direction—a return to the business of selling the best possible entertainment to the greatest possible number of theatre patrons."

Carillon Theatre Near Completion in Richmond

The Carillon theatre, one of the Venetian Amusement Corporation circuit, is nearing completion in Richmond, Va., close to the Byrd theatre. Another new house is the Patrick Henry, Herman G. Wilson, manager. J. A. Arcaro and F. Stornio, who operated a theatre in Fulton, are preparing to open a new house in South Richmond. The Apollo Theatre Corporation, of Washington, plans to enter the Richmond field by repairing the Strand to be patronized by Negroes.

Child Welfare Organization Passes Eight British Films

Of 41 features currently recommended in Toronto by the Canadian Council on Child Welfare for juvenile and family patronage, eight are the product of English companies. The list, the first to be published in 1934 by the government-subsidized organization, contains more British releases than any previous listing.

Nazi Urge Best Quality in Films

From Berlin last week came news of a vigorous appeal to Germany's motion picture producers from Propaganda Minister Paul Goebbels in which he urged leading representatives of the German industry to strive for the best quality and to bring German films "in still closer harmony with the spirit of new young Germany."

German films, Dr. Goebbels explained, must measure up to the highest standards "because throughout the world they are regarded as a cultural product of National Socialism."

The new German film law which became effective last week gives the government complete control over every phase of motion picture activity in Germany. The government is said to consider itself responsible to a great extent for the welfare of the industry since films are considered one of the most excellent media for advancing national ideas and aims as well as an instrument of the present German "kultur."

Until the effective date of the law, film production was completed before the shooting script had been shown to the censors. In cases of total rejection of a film, the entire amount of time, work and capital invested in production was lost. The new law provides for a Federal Film Critic who will work under Dr. Goebbels. The work of this "critic" will consist in assisting the producers in all subjects; providing advice regarding manuscripts and arrangements of film subjects; examining manuscripts and scenarios to determine if they are in accordance with the edicts set up by the Nazi party, and generally keeping a close watch on all questions and subjects involving moral issues.

A tin can filled with high explosives was hurled on the famous *Unter Den Linden* recently and wrecked a taxi carrying David Oliver, Jewish owner of a Berlin motion picture theatre. It was at Mr. Oliver's theatre recently that anti-Semitic demonstrations resulted in the banning of the British film, "Catherine the Great," starring Elizabeth Bergner, Viennese-born Jewish actress, and Douglas Fairbanks, Jr.

Subsequently the Nazis barred "The Prizefighter and the Lady," MGM picture featuring the Jewish contender for the world's heavyweight title, Max Baer.

The Reich League of German Artistry has been formed to coordinate vaudeville and circus work and all singing societies under government auspices, and to which all such performers must belong. Herr Lange, storm trooper and stage director, handled the coordination, and has been named first president of the League, which has been subdivided into four professional organizations.

Pommer With Eaves

Otto Pommer, general manager of the Brooks Rental Company for the past 12 years, has joined the Eaves Costume Company, Inc., New York.

New First Division Office

First Division soon will open a New Orleans office with Lyall Shields in charge.

THE LEADING PICTURES

The following list of recommended pictures, for the period February 15 to March 15, was compiled in the office of Mrs. T. G. Winters, public relations department, Motion Picture Producers and Distributors of America, Hollywood office. A foreword said: "These lists do not cover the entire product but mention such pictures as for different reasons may be among those most worth seeing. . . . Go to those you know are of fine type. Stay away from those that you know are trashy or objectionable."

Best of the Month

THE CONSTANT NYMPH. An English production. Released in this country by Fox. Director, Basil Dean. From novel by Margaret Kennedy. Cast: Brian Aherne, Jessie Mathews, Victoria Hopper. Although it falls short of our best American technique in sound and lighting effects, the picture is delightful in its rhythmic moods, its music, scenery, subtle acting and general delicacy of flavor. Adults and young people.

DAVID HARUM. Fox. From novel by Edward Noyes Westcott. Director, James Cruze. Cast: Will Rogers, Louise Dresser, Evelyn Venable. Good homespun entertainment, spiced with humor, philosophy and romance. Family.

HOUSE OF ROTHSCHILD. Twentieth Century. U. A. Original screen play by Nunnally Johnson and Maude T. Howell. Director, Alfred Werker. Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith, Reginald Owen, Alan Mowbray and a large cast. A colorful and dramatic story of the rise and power of the Rothschilds and the persecution of the Jews in Europe in the early 19th century. Family.

Social Drama

I BELIEVED IN YOU. Fox. Director, Irving Cummings. Cast: Rosemary Ames, Victor Jory, John Boles, Leslie Fenton. An unusual story that brings a cultivated girl, charmed by a labor agitator, into the social life of half-fledged artists and writers of Greenwich Village. Adults and young people.

IT HAPPENED ONE NIGHT. Columbia. Director, Frank Capra. Original story by Samuel Hopkins Adams. Cast: Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karns. An unusually clever, well directed and well cast story of vicissitudes of bus travel. Family.

LAZY RIVER. MGM. Director, George Seitz. Original screen play by Lucien Hubbard. Cast: Robert Young, Jean Parker, Nat Pendleton, Ted Healy, Maude Eburne. Many actual scenes of the unique background of this picture were photographed on Barataria Bay in old Louisiana. Adults and young people.

LET'S BE RITZY. Universal. Director, Edward Ludwig. Play by William Anthony McGuire. Cast: Lew Ayres, Patricia Ellis, Frank McHugh, Nydia Westman, Addison Richards. Pleasant comedy of the budget-balancing difficulties of a young married couple. Adults and young people.

SHE MADE HER BED. ("Baby in the Icebox.") Paramount. Directors, Casey Robinson and Ralph Murphy. Cast: Richard Arlen, Sally Eilers, Robert Armstrong, Richard Arlen, Jr. A motor camp with a cage or two of wild animals as a sideshow, a philandering husband with a long-enduring wife and a platonically virtuous lover. Adults and young people.

WHARF ANGEL. Paramount. Directors, William Cameron Menzies and George Somnes. Cast: Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth. Artistic direction gives imaginative and effective treatment to this story of low life along the murky wharves of San Francisco's Embarcadero. Adults.

Melodrama, Mystery and Crime

THE CRIME DOCTOR. RKO Radio. Director, John Robertson. Story by Israel Zangwill. Cast: Otto Kruger, Nils Asther, Corinne Griffith, Judith Wood, William Frawley, J. Farrell MacDonald, Irving Pichel. An unusual kind of murder mystery in which the audience watches a master detective conceive and work out a "perfect crime" and fail. Adults.

LOOKING FOR TROUBLE. Twentieth Century. Director, William Wellman. Cast: Jack Oakie, Spencer Tracy, Arline Judge, Constance Cummings. A high speed melodrama of the lives and loves of two telephone "trouble men." Adults and young people.

MURDER IN TRINIDAD. Fox. Story by John Vandercock. Director, Louis King. Cast: Nigel Bruce, Heather Angel, Victor Jory. A good mystery type with the unusual background of British Colonial intrigue, diamond smugglers and tropic jungle. Mature.

THE MYSTERY OF MR. X. MGM. Director, Edgar Selwyn. From the novel by Philip MacDonald. Cast: Robert Montgomery, Elizabeth Allan, Ralph Forbes, Lewis Stone. Scotland Yard is baffled by a series of fiendish murders. Adults and young people.

Humor

COUNTESS OF MONTE CRISTO. Universal. Director, Karl Freund. Cast: Fay Wray, Paul Lukas, Patsy Kelly. A fanciful comedy with a Cinderella touch. Adults and young people.

THE SHOW-OFF. MGM. Director, Charles F. Reisner. Original story by George Kelly. Cast: Spencer Tracy, Madge Evans, Lois Wilson. Based on the well known stage play of a braggart. Family.

Musical

BOTTOMS UP. Fox. Director, David Butler. Cast: Spencer Tracy, John Boles, Pat Paterson, Herbert Mundin, Harry Green, Thelma Todd. A light weight, generally pleasing comedy of the "nineties," with some catchy songs. One doubtful sequence which does not help the plot. Family.

THE CAT AND THE FIDDLE. MGM. Director, William K. Howard. Cast: Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt. Family.

MELODY IN SPRING. Paramount. Director, Norman McLeod. Cast: Charlie Ruggles, Mary Boland, Lanny Ross, Ann Sothern. An amusing light comedy. Family.

STAND UP AND CHEER. Fox. Story idea by Will Rogers and Philip Klein. Book and story: Ralph Spencer. Director, Hamilton McFadden. Cast: Warner Baxter, Madge Evans, James Dunn, Sylvia Froos, John Boles. Circus, theatre, radio, dancers, sports, and music, are brought together. Family.

Worldly-Wise

BOLERO. Paramount. From a story by Carey Wilson and Kubec Glasmon. Director, Wesley Ruggles. Cast: George Raft, Carole Lombard, Sally Rand. While the picture is rough and overly suggestive in the early scenes, it develops humanness and sincerity of purpose in the end. Adults.

COME ON MARINES. Paramount. Director, Henry Hathaway. Original story by Philip Wylie. Cast: Richard Arlen, Ida Lupino, Toby Wing, Roscoe Karns, Monte Blue. The comedy is skillful in a rough way that just avoids vulgarity but depends throughout upon the too frequently exploited sex angle for its fun. Adults.

NANA. UA. Samuel Goldwyn. From the novel by Emile Zola. Director, Dorothy Arzner. Cast: Anna Sten, Lionel Atwill, Phillips Holmes, Richard Bennett, Mae Clark. Adults.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 7, 1933, from 111 houses in 19 major cities of the country, reached $1,365,195, an increase of $276,873 over the total for the previous calendar week, ended March 31, when 110 theatres in 19 cities reported an aggregate gross of $1,088,322.

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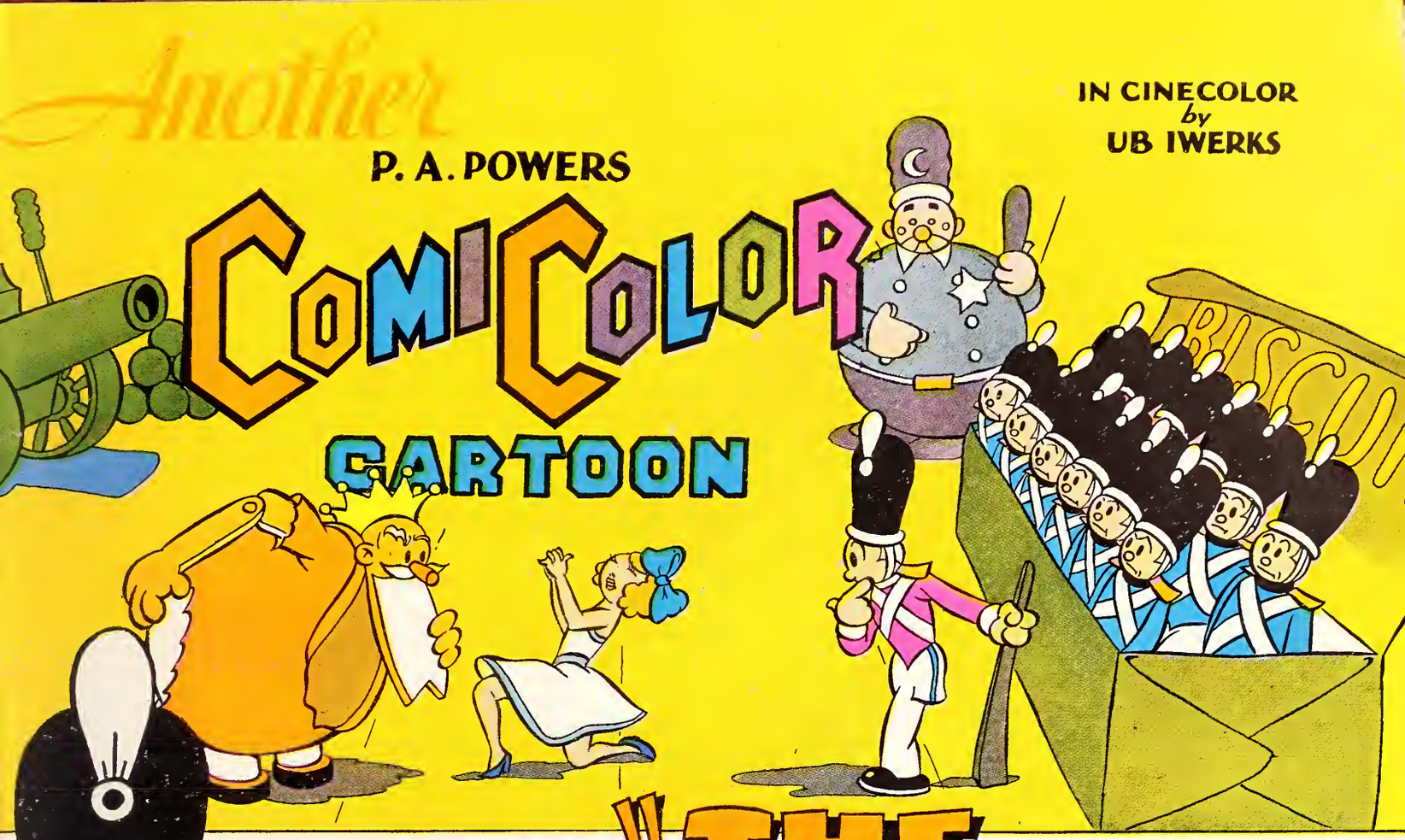
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	2,900	25c-50c	"I Like It That Way" (U.)	19,500	"Madame Spy" (U.)	18,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Gambling Lady" (W. B.) and "Come On, Marines" (Para.)	10,000	"Wharf Angel" (Para.) and "Bedside" (F. N.)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Spitfire" (Radio)	22,000	"This Man Is Mine" (Radio)	17,500	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Riptide" (MGM)	22,000	"Queen Christina" (MGM) (2nd week)	17,500	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Melody in Spring" (Para.)	35,000	"Jimmy the Gent" (W. B.)	30,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Gambling Lady" (W. B.) and "Come On, Marines" (Para.)	10,500	"Wharf Angel" (Para.) and "Bedside" (F. N.)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Riptide" (MGM)	18,000	"David Harum" (Fox)	15,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Jimmy the Gent" (W. B.) and "Lone Cowboy" (Para.)	6,400	"Son of Kong" (Radio) and "Sleepers East" (Fox)	5,000	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Looking for Trouble" (U.A.) and "Hi, Nellie!" (W. B.)	7,000	"Long Lost Father" (Radio) and "Coming Out Party" (Fox) (6 days)	4,900	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-35c	"Wonder Bar" (F. N.) (25c-40c)	9,200	"You Can't Buy Everything" (MGM) and "Midshipman Jack" (Radio) (8 days)	5,400	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Lafayette	3,300	25c	"Love Birds" (U.) and "Madame Spy" (U.)	6,000	"I Like It That Way" (U.) and "Sin of Nora Moran" (Majestic)	6,500	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Gambling Lady" (W. B.)	33,000	"Good Dame" (Para.)	28,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"George White's Scandals" (Fox) (2nd week)	10,000	"George White's Scandals" (Fox) (1st week)	16,000	High 10-14 "Too Much Harmony"	20,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"Dark Hazard" (F. N.)	19,000	"No More Women" (Para.)	22,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"This Man Is Mine" (Radio)	18,500	"The Lost Patrol" (Radio)	17,000	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"It Happened One Night" (Col.) (2nd week)	15,000	"It Happened One Night" (Col.) (1st week)	15,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Cross Country Cruise" (U.)	14,000	"Sleepers East" (Fox)	13,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Riptide" (MGM)	25,000	"Catherine the Great" (U. A.)	15,000	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Love Birds" (U.)	5,000	"The Poor Rich" (U.)	5,600	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Wonder Bar" (F. N.)	20,000	"I Believed in You" (Fox)	3,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
Ohio	1,500	50c-$1.50	"The House of Rothschild" (U.A.)	6,100	.....	.....	.....	.....
RKO Palace	3,100	30c-75c	"This Man Is Mine" (Radio)	18,000	"Sing and Like It" (Radio)	15,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Riptide" (MGM)	15,000	"The Show-Off" (MGM)	8,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Come On, Marines" (Para.) and "The Last Roundup" (Para.)	4,300	"No More Women" (Para.) and "The Quitter" (Chesterfield)	4,000	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"I've Got Your Number" (W.B.) and "Cougar" (Master Art)	1,800	"Once to Every Woman" (Col.) and "Speed Wings" (Col.)	2,000	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"Wonder Bar" (F. N.) (25c-50c)	4,000	"Countess of Monte Cristo" (U.)	3,000	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"She Made Her Bed" (Para.) (3 days)	800	"Death Takes a Holiday" (Para.) (2nd week-3 days)	3,250	High 10-28 "I'm No Angel"	16,000
			"Eight Girls in a Boat" (Para.) (2 days)	900	"The Last Roundup" (Para.) (4 days)	2,750	Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
			"Melody in Spring" (Para.) (2 days)	1,800				
Denver	2,500	25c-50c	"Wonder Bar" (F. N.)	9,000	"Dark Hazard" (F. N.)	7,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Mystery of Mr. X" (MGM)	11,000	"I've Got Your Number" (W.B.)	13,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Ever Since Eve" (Fox) (3 days)	500	"Madame Spy" (U.) (3 days)	1,200	High 4-1 "The Kid From Spain"	7,000
			"Son of Kong" (Radio) (4 days)	1,000	"Meanest Gal in Town" (Radio) (4 days)	1,550	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Downtown	2,750	15c-40c	"George White's Scandals" (Fox)	11,200	"Spitfire" (Radio)	8,300	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Search for Beauty" (Para.) (15c-50c)	7,400	"Journal of a Crime" (F. N.)	5,600	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"This Man Is Mine" (Radio)	23,600	"George White's Scandals" (Fox)	22,500	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Mystery of Mr. X" (MGM)	31,400	"Dark Hazard" (F. N.)	16,400	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
State	3,000	15c-40c	"Cross Country Cruise" (U.) and "The Poor Rich" (U.)	5,300	"Wine, Women and Song" (Chadwick) and "Countess of Monte Cristo" (U.)	6,100	High 10-14 "I'm No Angel" (5 days)	24,100
							Low 2-24-34 "The Last Roundup"	3,200
United Artists	2,000	25c-50c	"Riptide" (MGM)	10,600	"Palooka" (U. A.) (2nd week)	11,200	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

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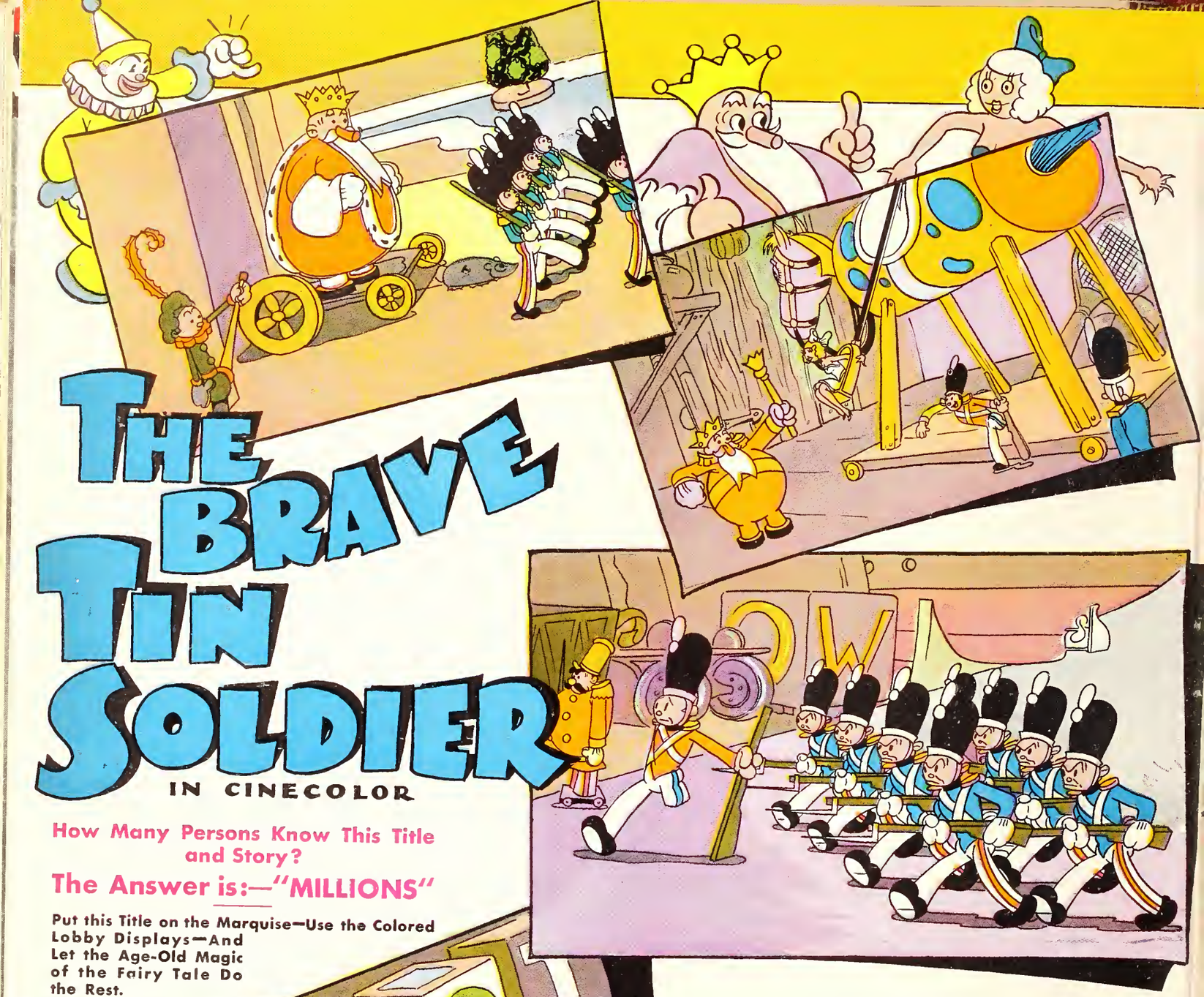
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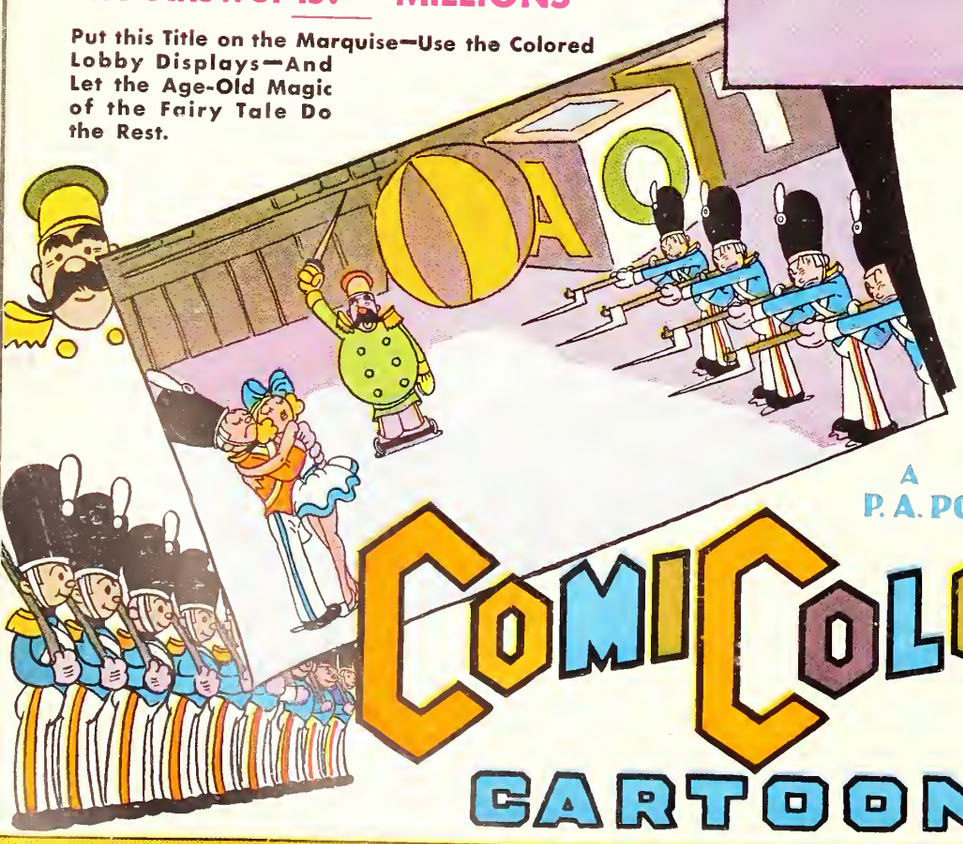
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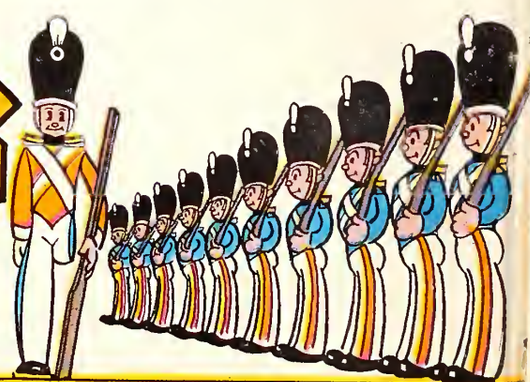
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (2 days)	8,500			High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood.	3,000	25c-55c	"Wonder Bar" (F. N.) (3rd week)	8,000	"Wonder Bar" (F. N.) (2nd week)	14,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"George White's Scandals" (Fox)	3,500	"David Harum" (Fox) (4th week)	2,500	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	20c-40c	"Wonder Bar" (F. N.) (9 days)	6,000	"Journal of a Crime" (F. N.) (5 days)	2,700	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd week)	2,500
Indiana	3,100	20c-40c	"Man of Two Worlds" (Radio) and "This Man Is Mine" (Radio)	3,500	"Success at Any Price" (Radio) and "Two Alone" (Radio)	4,000	High 3-25 "Parachute Jumper"	15,000
							Low 4-7-34 "Man of Two Worlds" and "This Man Is Mine"	3,500
Lyric	2,000	20c-40c	"Dark Hazard" (F. N.)	6,000	"Let's Be Ritzy" (U.)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Riptide" (MGM)	5,500	"This Side of Heaven" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Spitfire" (Radio) (7 days and Sat. late show)	7,500	"Massacre" (F. N.) (7 days and Sat. late show) (25c-60c)	9,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Riptide" (MGM) (7 days and Sat. midnite show)	21,400	"Catherine the Great" (U. A.) (7 days and Sat. midnite show)	6,100	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Death Takes a Holiday" (Para.) and "Hold That Girl" (Fox) (7 days and Sat. late show)	7,000	"Beggars in Ermine" (Monogram) and "The Ninth Guest" (Col.) (7 days and Sat. midnite show)	4,800	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"She Done Him Wrong" (Para.) (4 days)	1,800	"Elysia, Valley of the Nude" (Master Arts) (3rd week)	2,000	High 3-17-34 "Elysia, Valley of the Nude"	6,500
			"Charming Deceiver" (Majestic) (3 days)	700			Low 3-3-34 "The Ghoul"	2,000
Uptown	2,000	25c-40c	"George White's Scandals" (Fox)	6,000	"David Harum" (Fox) (3rd week-9 days)	3,000	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"The Ghost Train" (Gaumont-British)	2,100	"Dawn" (Col.) (2nd week)	1,500	High 11-25 "Emperor Jones"	3,950
							Low 3-24-34 "Dawn"	1,800
Loew's State	2,416	30c-55c	"Riptide" (MGM)	28,500	"Murder in Trinidad" (Fox) and "Lazy River" (MGM)	8,366	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Melody in Spring" (Para.)	22,115	"Wharf Angel" (Para.)	25,430	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Little Women" (Radio) (2nd week)	6,100	"Little Women" (Radio) (1st week)	15,500	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"Catherine the Great" (U. A.) (2nd week)	7,500	"Catherine the Great" (U. A.) (1st week)	11,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W.B. Downtown	3,400	25c-55c	"Wonder Bar" (F. N.) (3rd week)	8,000	"Wonder Bar" (F. N.) (2nd week)	12,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Frontier Marshal" (Fox)	1,500	"Four Frightened People" (Para.)	2,000	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Melody in Spring" (Para.)	8,000	"Bolero" (Para.)	8,500	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Meanest Gal in Town" (Radio)	6,000	"This Man Is Mine" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"George White's Scandals" (Fox)	6,000	"I've Got Your Number" (W. B.)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Private Life of Henry VIII" (U. A.)	3,500	"Sweetheart of Sigma Chi" (Monogram)	2,000	High 4-7-34 "Private Life of Henry VIII"	3,500
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Spitfire" (Radio) and "Right to Romance" (Radio) (25c-60c)	11,000	"Bolero" (Para.)	10,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"Good Dame" (Para.)	13,000	"Hips, Hips, Hooray" (Radio)	11,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"David Harum" (Fox) and "Devil Tiger" (Fox) (25c-65c)	10,500	"Fugitive Lovers" (MGM) and "You Can't Buy Everything" (MGM)	9,500	High 2-18 "The Sign of the Cross"	15,500
							Low 2-10-34 "Sons of the Desert" and "Sweetheart of Sigma Chi"	8,500
Princess	2,272	25c-65c	"Moulin Rouge" (U. A.) and "Fury of the Jungle" (Col.)	8,000	"Fashion Follies of 1934" (F. N.) and "Once to Every Woman" (Col.)	7,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (3rd week)	23,500	"The House of Rothschild" (U.A.) (2nd week)	23,600	High 3-31-34 "The House of Rothschild" (2nd week)	23,600
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Riptide" (MGM)	63,373	"The Show-Off" (MGM) (2nd week)	37,815	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Lazy River" (MGM)	8,500	"Ever Since Eve" (Fox)	7,200	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Bottoms Up" (Fox)	12,834	"George White's Scandals" (Fox)	14,482	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Melody in Spring" (Para.)	42,500	"Come On, Marines" (Para.)	23,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"The Lost Patrol" (Radio)	32,800	"Once to Every Woman" (Col.)	11,200	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Catherine the Great" (U. A.) (2nd week)	25,600	"Catherine the Great" (U. A.) (1st week)	33,500	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"It Happened One Night" (Col.)	12,761	"David Harum" (Fox) (4 days) "The Ninth Guest" (Col.) (3 days)	7,513	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let's Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Wild Cargo" (Radio)	79,306	"Bottoms Up" (Fox)	63,121	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Countess of Monte Cristo" (U.)	21,600	"Hold That Girl" (Fox)	17,400	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Jimmy the Gent" (W. B.) (2nd week-5 days) "Gambling Lady" (W. B.) (2 days)	15,556	"Wonder Bar" (F. N.) (4th week-1 day) "Jimmy the Gent" (W. B.) (1st week-6 days)	20,845	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Journal of a Crime" (F. N.)	1,650	"If I Were Free" (Radio)	2,500	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Riptide" (MGM)	7,350	"The Cat and the Fiddle" (MGM)	5,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Jimmy the Gent" (W. B.) (4 days)	2,500	"Hold That Girl" (Fox) (4 days)	1,200	High 9-2 "Gold Diggers of 1933"	3,900
			"Coming Out Party" (Fox) (3 days)	700	"Three on a Honeymoon" (Fox) (3 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Wonder Bar" (F. N.)	5,500	"Gambling Lady" (W. B.)	3,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Spitfire" (Radio)	5,000	"Sweetheart of Sigma Chi" (Monogram) and "Massacre" (F.N.)	4,250	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-35c	"Jimmy the Gent" (W. B.) (25c-50c)	7,250	"Love Birds" (U.) and "I Was a Spy" (Fox)	7,250	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Riptide" (MGM) and "Three on a Honeymoon" (Fox)	7,500	"Death Takes a Holiday" (Para.) and "Hold That Girl" (Fox)	7,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Palooka" (U. A.) and "Orient Express" (Fox)	4,250	"In the Money" (Chesterfield) and "Sin of Nora Moran" (Majestic)	3,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 3-31-34 "In the Money" and "Sin of Nora Moran"	3,750
Philadelphia								
Aldine	1,200	40c-65c	"Palooka" (U. A.) (2nd week-6 days)	4,000	"Palooka" (U. A.) (1st week-6 days)	7,500	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"This Side of Heaven" (MGM) (5 days)	1,600	"The Cat and the Fiddle" (MGM) (6 days)	2,200	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Riptide" (MGM) (6 days)	22,000	"As the Earth Turns" (W. B.) (2nd week-3 days)	4,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Harold Teen" (W. B.) (6 days)	40,000	"Long Lost Father" (Radio) (6 days)	14,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Bottoms Up" (Fox) (6 days)	18,500	"Three on a Honeymoon" (Fox) (6 days)	14,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Man of Two Worlds" (Radio) (6 days)	2,900	"Heat Lightning" (W. B.) (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Keith's	2,000	25c-40c	"David Harum" (Fox) (6 days)	7,000	"Coming Out Party" (Fox) (6 days)	6,000	High 1-7 "Self Defense"	11,500
							Low 11-18 "Worst Woman in Paris?"	4,500
Locust	1,200	30c-60c	"George White's Scandals" (Fox). (2nd week-6 days)	6,500	"George White's Scandals" (Fox) (1st week-6 days)	8,500	High 2-11 "Cavalcade"	13,000
							Low 5-6 "The Phantom Broadcast"	4,000
Stanley	3,700	40c-65c	"Gambling Lady" (W. B.) (6 days)	10,000	"Mystery of Mr. X" (MGM) (6 days)	10,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Come On, Marines" (Para.) (6 days)	6,000	"The Lost Patrol" (Radio) (6 days)	9,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Wonder Bar" (F. N.)	13,000	"No More Women" (Para.) and "The Poor Rich" (U.)	5,700	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Harold Teen" (W. B.)	3,200	"Four Frightened People" (Para.)	3,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c-35c	"Eight Girls in a Boat" (Para.) and "The Lost Patrol" (Radio)	2,000			High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"World Gone Mad" (Majestic)	2,500	"Blood Money" (U. A.) and "Woman's Man" (Monogram)	2,000	High 11-4 "Lady for a Day"	10,200
							Low 3-17-34 "Oliver Twist" and "Woman's Man"	1,700
Paramount	3,008	25c-40c	"George White's Scandels" (Fox) and "I Believed in You" (Fox)	5,000	"Three on a Honeymoon" (Fox) and "The Ninth Guest" (Col.) (8 days)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Riptide" (MGM)	9,000	"Good Dame" (Para.)	4,700	High 4-7-34 "Riptide"	9,000
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Social Register" (Col.) and "Wine, Women and Song" (Chadwick)	13,000	"One Is Guilty" (Col.) and "Voice in the Night" (Col.)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Wild Cargo" (Radio)	16,700	"Spitfire" (Radio) (2nd week)	10,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"Countess of Monte Carlo" (U.)	13,000	"Two Alone" (Radio)	9,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Jimmy the Gent" (W. B.) and "Lazy River" (MGM)	10,000	"The Cat and the Fiddle" (MGM) and "Bedside" (F. N.)	11,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Wharf Angel" (Para.) and "Hold That Girl" (Fox)	4,000	"Come On, Marines" (Para.) and "Sleepers East" (Fox)	4,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-7-34 "Wharf Angel" and "Hold That Girl"	4,000
United Artists	1,200	25c-50c	"Nana" (U. A.)	11,500	"Palooka" (U. A.) (2nd week)	6,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"George White's Scandals" (Fox)	19,000	"Gambling Lady" (W. B.)	15,500	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Palooka" (U. A.) (9 days)	4,000	"Jimmy the Gent" (W. B.) (2nd week-5 days)	2,750	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"George White's Scandals" (Fox)	6,000	"Bolero" (Para.)	5,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-31-34 "Bolero"	5,000
Liberty	2,000	10c-35c	"It Happened One Night" (Col.) (6th week)	4,000	"It Happened One Night" (Col.) (5th week)	5,000	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Gambling Lady" (W. B.)	3,750	"Nana" (U. A.) (2nd week)	3,000	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Journal of a Crime" (F. N.) and "Blood Money" (U. A.)	5,600	"Four Frightened People" (Para.) and "I Like It That Way" (U.) (8 days)	5,500	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 3-24-34 "Search for Beauty" and "Devil Tiger"	4,500
Paramount	3,050	20c-30c	"The Cat and the Fiddle" (MGM) (25c-35c)	6,000	"Good Dame" (Para.)	5,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

LOOKS LIKE A BIG CLEAN UP!



"LOVE THY NEIGHBOR!"
Carole has just moved into Bing's neighborhood





Ethel Merman sings "She Reminds Me of You"



Ethel Merman introduces Leon Errol to "A New Spanish Custom"



"MAY I?" . . . why stop to ask, George?

"WE'RE NOT DRESSING" with BING CROSBY

Carole Lombard • George Burns & Gracie Allen • Ethel Merman & Leon Errol

A PARAMOUNT PICTURE . . . Directed by Norman Taurog

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

A few evenings ago we heard a fellow on the radio singing

"There's an old spinning wheel in the parlor
Spinning dreams of the long, long ago."

And as we listened to his singing it took our mind from counting the flowers on the wallpaper back to the days when we were a boy and used to trap muskrats and mink and shoot ducks and geese on the Kankakee River in northern Indiana.

How well we recalled pushing our boat up on a sunken log in some bayou to steady it, and putting our decoys out, and how the mallards would come drifting down through the swirling snow to the decoys in easy range and we could hear the "splash" as they dropped one by one in the bayou. No matter if we did fall out of the boat and get wet all over, we went home loaded down with ducks and an occasional goose.

And how vivid was the picture of Trapper Smith's camp on "Goose Point," a narrow strip covered with willows that ran out into the Beaver Lake where we used to go every spring and stay a week or 10 days with Trapper Smith and ride in his boat when he was making the rounds of his traps and we would shoot ducks as they would rise from the rushes. And we could still hear the "quack, quack" of the ducks and the "honk, honk" of the geese, and the "tee, tee" of the speckle-breasted brants as they would fly low over the camp of nights amidst the pattering of the rain on the tent. Was that a sweet remembrance? Well, you tell 'em, Mable. And just then the guy changed tunes and started crooning a love song and we woke up and kicked the typewriter over.

▽

From the Estees

We are in receipt of a lovely letter from Mr. and Mrs. P. G. Estee of the S. T. Theatre of Parker, S. D. We remember calling on these delightful people last summer with Sherm Fitch, branch manager for RKO at Sioux Falls. And we remember also the large pitcher of ice cold lemonade Mrs. Estee brought out for us, and Sherm drank so much of it that we were ashamed of him and told him so after we left and he said, "Well, maybe I did, but at that you drank three glasses more than I did." And we replied, "Yes, but what could you expect: we had just came from Nebraska and it was drier than a bone, and it hadn't rained for 15 days." Then Sherm lit a cigar and he didn't drink another thing until we got to Sioux City.

▽

We heard a good story today. A Hollywood policeman saw a star trying to insert a door key into a lamppost. The officer went up to him and said, "Say, stranger, you must be mistaken in the place; there doesn't seem to be anybody at home here." And the star replied, "Mush be, officer, there's a light up stairs."

▽

About the best thing to eat in the way of meat is a roast mallard duck stuffed with dressing flavored with a little sage and onions. If you don't think so, ask Henry B. or Mary Walthall of Hollywood. They know and will tell you. There are some who don't agree with this statement. That's because they don't know anything about it.

▽

A few nights ago we snucked off and went to see "Carolina" with Janet Gaynor, Lionel Barrymore and Robert Young. It's no use to tell you that this is an excellent picture since we have already told you who was playing in it, for you know that when those three play in a picture it *has* to be good. Janet was a widow who was a tenant on one of Lionel's farms and who wanted to raise tobacco, but Lionel didn't want her to. Robert put in all his time with her on moonlight evenings just as he ought to have done. Lionel was a typical southern planter who lived on the glories of the past even though his present and future were busted.

We don't know whether the picture will suit you or not, but it certainly was plenty good enough for our money.

▽

Sagebrush Rube

We have observed in our travels that the only time the producers recognize the exhibitors as representing one of the branches of the industry is when their agents call upon them to sell them their new product. After he signs the contract he becomes just a Rube from the Sagebrush until the next selling season. We're a Sagebrush Rube ourself.

▽

We know of a good place to colonize some of Hollywood's scandalmongers, and that's about 10 miles due west of Santa Monica, Calif., at any season of the year.

▽

We hear a lot of schemes for balancing the budget. The best method we know of for balancing a budget is not to arrange to pay out more than you have provided to take in. We understand our budget is two and a half billion out of plumb right now. If that is true, it looks like the carpenters would have to get to work and straighten the old shack up or in three years from now this country will be—well, you can make your own guess as to what will become of us.

▽

As to Titles

"Bedside." Could you tell from the title what kind of a picture it was? No, nor could anybody else. We saw it last night and the opinion of it we formed before seeing it was entirely wrong.

From the title you can expect a gangster, a musical comedy, a war drama or a western and you will come as near hitting it.

It's a story of a quack doctor who bought a diploma from a dopehead and made quite a hit as a doctor until he was found out. Played by Warren William. Jean Muir played opposite to him and both did very creditable work with what little they had to work with. Perhaps what made the picture especially interesting to us was because William played a character we used to be very familiar with ourself. Warren made an excellent quack doctor and Jean made an excellent nurse, and between them you will get something out of the picture in spite of its title. The man who thought up that title must have been hit on the head with a rock, for the title has no reference to the picture whatever. It is about as indicative of the picture as it would be of a dogfight. One reviewer gave it three stars. We'd rate it a fair program picture.

▽

Rejected Pictures

We note that out of 343 pictures reviewed last season by the women's organization of Hollywood 55 were rejected mainly because of depiction of "illicit sex relations." Since this has been the chief objection to pictures by the exhibitors and public ever since pictures were made, it would seem that this objection would soak in eventually, since it costs money to make rejected pictures, but there are, and always have been, directors who make pictures to satisfy their own likes and dislikes regardless of a "damphool public."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Europe Now Important in Production, Says Garnett

It is becoming increasingly important for directors, writers and stars to include European production in their plans for the future, in the opinion of Tay Garnett, director, now working on "China Seas," for MGM.

Mr. Garnett plans to make one or two pictures each year in Europe and two in Hollywood. "No longer is the world buying entirely from Hollywood," said the director. "It is able to get good product occasionally from British, Russian and German studios, especially the first named."

Gaumont Stages First Dual Campaign at Springfield

Lou F. Guimond, director of advertising and exploitation for Arthur Lee's Gaumont British Pictures, returned to headquarters in New York late last week, from Springfield, Mass., where, in collaboration with A. H. Goldstein, of the Broadway theatre, they staged an exploitation campaign for the first dual feature first-run on Gaumont product. The pictures were "Orders Is Orders," starring James Gleason, and Boris Karloff's "The Ghoul."

Showmen's Gets Jungle Film

Showmen's Pictures, of which David J. Mountan is president, has acquired world distribution rights to "Beyond Bengal," produced by Harry Schenck in the Malalyan jungle. A Broadway showing is planned.

Chesterfield To Make 12

Chesterfield Motion Pictures Corporation will have 12 Chesterfield productions on its 1934-35 schedule, in addition to an undetermined number of other company product for distribution.

"LOVE THY NEIGHBOR!"

That was Bing's theme song when Carole moved in to his neighborhood . . . so they all fall in love . . . Gracie and George . . . Ethel and Leon—even the bear went for Bing in a big way!









"WE'RE NOT DRESSING" with BING CROSBY

Carole Lombard • George Burns & Gracie Allen • Ethel Merman & Leon Errol

A PARAMOUNT PICTURE . . . Directed by Norman Taurog

Paramount Pictures

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

BUCK JONES AND TIM McCOY WESTERNS: We find all these very good entertainment and they have pleased our people. We also have found Columbia a nice company to do business with.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

FOG: Mary Brian, Donald Cook—Fair murder mystery for Saturday night. It did not draw well. Played Mar. 10.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Boys, you have a natural in this and step on it when you play it, as it is going to click for you. Here is one picture that you won't have to hide when your patrons come out, as we have done a few times. Give us more like this, Columbia.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern Just a program picture and terribly monotonous. It did not draw. Played Mar. 11-12.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—Very pleasing picture that your patrons will like.- A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Lorette Young—If this is a special, I'm a plow hand. Very ordinary picture that did not please. Business below average. Running time, 75 minutes. Played Mar. 22-23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—I see some exhibitors mock this picture. My patrons thought it fine. Did a nice business in spite of bad roads and rain.—J. E. Weber, Princess Theatre, Chelsea, Mich.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Somehow I could not warm up to this. This has a lot of clever situations. The meeting of Spencer Tracy and Loretta Young and going to live without benefit of clergy as if it was the most natural thing in the world, is not setting a very good example. As a whole there is considerable in it to entertain. Drawing power for me with good weather below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

MY WOMAN: Helen Twelvetrees, Wallace Ford, Victor Jory—Played on guest night to a little better than average business. Picture pleased about 75 per cent. Personally, don't like Twelvetrees, but Wallace Ford saved the show. Running time, 70 minutes. Played Mar. 27-28.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

First National

BEDSIDE: Warren William—They did not like this very well. It drew the first night but slipped sadly the second. Played Mar. 8-9.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Mary Astor—This comedy pleased all and drew well. Running time, 69 minutes. Played Mar. 19-20-21.—Boom and Du Rand, Lyrice Theatre, Ellendale, North Dak. Small town patronage.

DARK HAZARD: Edward G. Robinson—Good picture and it drew a good business. Played Mar. 15-16.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis—Splendid picture. It pleased 100 per cent, but did not draw well due to bad weather. You can boost this production to the limit. Played Mar. 18-19.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—This is the type of picture the small towns cry for. Entertainment 100 per cent. Good business.—Chas. E. Lancaster, Uptown Theatre, Strong City, Kan. Small town patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—Very pleasing entertainment, the kind that moves with zip and pep from start to finish. It won't stand close analysis. It is made solely to entertain and that's what they pay for, entertainment. Drawing power above average.—J. S. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—Not a strong feature but makes an ideal second one. Good for a lot of laughs, for the girls are really good. Played it to help out a heavy picture on Monday and Tuesday's billing. Running time, 60 minutes. Played Mar. 19-20.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Kay Francis is popular here, but it won't take many like this one to hurt her. Good business the first night but the second night off. Running time, 65 minutes. Played Mar. 15-16. H. M. Johnson, Avon Park Theatre, Avon Park, Fla. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro—A timely story to extra business. A swell trailer on this.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

Fox

BEST OF ENEMIES: Marian Nixon, Frank Morgan—This is old but if you need a picture that will satisfy, book it. We think Fox has the best films for our people. "Last Trail," "My Weakness," "Paddy, the Next Best Thing," "Dr. Bull," "Jimmy and Sally," "Life in the Raw," "Adorable," "State Fair," were all worth playing in any small town. The only Fox picture that we lost money on was "Cavalcade," and that wasn't any fault of the picture. It was simply too great for the general run of our crowd.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CAROLINA: Janet Gaynor—Good picture, but somehow failed to click as well as some of her other pictures. Opening night to above average business. Not so good last two nights.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DOCTOR BULL: Will Rogers—Drew nice business, the best of the three winter months and comments all very nice.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DOCTOR BULL: Will Rogers—A good picture for Rogers fans. Running time, 76 minutes.—A. D. Fitzgerald, Princess Theatre, Miller, So. Dak. Small town patronage.

FRONTIER MARSHAL: George O'Brien—This western seemed to hit the spot. We don't remember ever to run a western that caused more comment. We were well pleased and so were our customers. Running time, 66 minutes. Played Mar. 24.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

HOOPLA: Clara Bow, Preston Foster—Good; the audience went for it in a big way.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond—Very good. Interesting and entertaining. The best offering Lilian has appeared in so far. Played Mar. 23-24.—Charles Born, Elks Theatre, Prescott, Ariz General patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond—Fair, but not as good as "My Weakness," but it will get by.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—Good, but James Dunn should be teamed with Sally Eilers.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

LAST TRAIL, THE: George O'Brien—This has had a lot of fine reports and deserves everything good that has been said about it. Paramount and Fox do not make many westerns, but they are all exceptionally good.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LAST TRAIL, THE: George O'Brien—A very good western that pleased the kiddies and the western fans. Good scenery and lots of action. Running time, 58 minutes. Played Mar. 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MY LIPS BETRAY: Lilian Harvey—Rather weak. Poor recording on account of poor voices of some of supporting cast. No drawing card here. Played Mar 16-17.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

OLSEN'S BIG MOMENT: El Brendel—Good comedy. Makes dandy support for some heavy picture. Brendel is good, but Catlett dominates the picture, he fairly steals the limelight and is good for a laugh a minute. Running time, 65 minutes. Played Mar. 21-22.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Opened with this on St. Patrick's day. Booked for that date thinking it appropriate, and it was. With no opposition from the elements or otherwise, it did not draw expenses. Some of it was rather difficult to understand. These Scandinavians around here are not well acquainted with the Irish brogue. Nice picture with Gaynor well suited in a rather new role.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—An excellent picture that pleased almost all. Drew some additional business. Baxter is good, but it seems they could have found a young man or one that looks younger.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

PILGRIMAGE: Henrietta Crosman, Marian Nixon—This is a good picture but we could not do any business on it. Advertised heavily and long in advance. Pleased the older people and those who only come once in a great while. A large share of regulars did not even come. Acting good, especially Crosman; story O.K., photography good.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

SHANGHAI MADNESS: Spencer Tracy—A good picture with plenty of action. Tracy, however, not as good as he can be.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

SMOKY: Irene Bentley, Victor Jory—Exceptional show I made the mistake of using on Bargain Night. The only objection is the excess off-screen talk. This will do big business on the best nights in most any small community.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SMOKY: Victor Jory, Irene Bentley—Very, very good. Give us more like this one. It is not just another western but it is great entertainment. Everybody loves a horse.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

WORST WOMAN IN PARIS: Benita Hume, Adolphe Menjou—The title is against this picture. One conjures up a highly sophisticated story with a Mae West heroine doing them all wrong, but it is no such thing. It is a sweet love story, well acted, and really not objectionable in the slightest degree. With this title and played during Lent, not so good. Running time, 73 minutes. Played Mar. 21-22.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—This is the first time "What the Picture Did For Me" let me down. I picked this up from last year's group on account of the many good reports, but was very, very sorry. It was the worst flop of the past six months, both from the standpoint of gross and popularity. Too much foreign atmosphere. Not a single favorable comment and many kicks.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MGM

BOMBSHELL: Lee Tracy, Jean Harlow—Just fair Too much hollering at each other. Running time, 98 minutes.—A. D. Fitzgerald, Princess Theatre, Miller, So. Dak. Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Just a fair picture. Running time, 89 minutes.—A. D. Fitzgerald, Princess Theatre, Miller, So. Dak. Small town patronage.

DANCING LADY: Joan Crawford, Clark Gable—This production has rhythm. In fact, it has about everything, woven into a romantic story that holds

A BEAR FOR ENTERTAINMENT!

. . and BING can't get it off his chest until he sings "Good Night, Lovely Little Lady"



It's A New Spanish Custom"
Ethel Merman & Leon Errol





Gracie Allen finds her brother



"WE'RE NOT DRESSING"
with BING CROSBY

Carole Lombard, George Burns & Gracie Allen,
Ethel Merman & Leon Errol · Directed by Norman Taurog
if it's a PARAMOUNT PICTURE it's the best show in town!

the interest to the spectacular finale. Joan and Clark in their best performance, with Franchot Tone, May Robson, Winnie Lightner at their best, and Fred Astaire receiving as many compliments as Joan and Clark. Bad roads the first night, but all who came were pleased. Was liked better than "Flying Down to Rio." Some hit for Leo. Running time, 90 minutes. Played Mar. 24-25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DANCING LADY: Joan Crawford, Clark Gable—Very excellent picture. Fine story, music and stars, but failed to do above average business here. Pleased all those that came and did a little above average on second night. Played Mar. 11-12.—Dwight Harkins, State Theatre, Tempe, Ariz. General patronage.

DINNER AT EIGHT: All Star—A splendid production and interest-holding entertainment. Outstanding in drawing power on account of being widely advertised in advance. Played Mar. 4-5-6.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

DINNER AT EIGHT: All Star—A wonderful picture. To my mind one of the best. Brought people in that seldom go to shows. Not a strong story but good stars and swell acting. Did not gross what it should. Running time, 115 minutes. Played Mar. 11-12.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

DINNER AT EIGHT: All Star—Marvelous picture for sophisticated audiences. Beautifully acted, perfectly cast and wonderfully directed. It drew a good business. Am glad I played it. Played Mar. 22-23.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

DINNER AT EIGHT: All Star—A super production with perfect acting but was not so good at the box-office. Just a little too long. Wallace Beery and Jean Harlow almost steal the show. Marie Dressler not so good as in "Her Sweetheart" and "Tugboat Annie." My patrons prefer fewer stars and more action. Think this would go over great in the city but the small towns prefer down to earth entertainment. Running time, 113 minutes. Played Mar. 10-11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ESKIMO: Native Cast—Here is another great picture from Metro, but for some reason failed to do any business. Personally, I think this is one of the best pictures of the year, educational and interesting, as well as scenic. Too bad that the paying public will not go out for a picture of this type. However, I want to thank Metro for a wonderful show. Played two days to only fair business. Running time, 117 minutes. Played Mar. 26-27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—Nothing big but highly entertaining. It drew better than average business. Played Mar. 4-5.—Edith M. Fordyce, Princess Theatre, Selma La. General patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—A very nice picture of the bus cycle. Pleased my regulars. Played Mar. 17.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—Good picture full of suspense. Average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Here is a wonderful musical that will please all of your patrons. It is a typical musical, full of action, laughs, music, songs, beautiful girls and plenty of romance. Just the type of entertainment that should pack your house and please 100 per cent. Stand back of this one and guarantee excellent performance. We played this only one day to capacity business. Running time, 79 minutes. Played April 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—Another musical with plenty of singing and humor. Good mimic numbers that stole the show. We gave this one plenty of advertising but it didn't bring but a few above average at the box-office. You can boost this show plenty and be safe in doing so. Played Mar. 16-17.—Dwight Harkins, State Theatre, Tempe, Ariz. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler—Excellent. As good as they make them and excellent entertainment. Neither the title nor trailer material give this picture what it deserves, consequently it did not draw as well as it should. The press material, too, does not convey the highlights of the picture. Played Mar. 11-12-13.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—We found this picture very good. These two stars always have drawing power at our box-office. However, we have seen both do better. Running time, 87 minutes. Played Mar. 25-26.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante, Zasu Pitts—Terrible! Positively no good. Running time, 89 minutes.—A. D. Fitzgerald, Princess Theatre, Miller, So. Dak. Small town patronage.

MIDNIGHT MARY: Loretta Young, Ricardo Cortez—Not worth playing these old pictures in a small town. Played in March.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FIVE MORE JOIN CORPS OF REPORTERS

This week's additions to the steadily growing volunteer corps of reporters to "What the Picture Did for Me" bring in five exhibitors, chiefly from the Middlewest and near Northwest. Read the comment of the following: Harold C. Allison, Baldwin Theatre, Baldwin, Michigan; A. D. Fitzgerald, Princess Theatre, Miller, South Dakota; J. A. Klink, Primghar Theatre, Primghar, Iowa; Charles E. Lancaster, Uptown Theatre, Strong City, Kansas, and A. W. Pugh, Doric Theatre, Erie, Kansas.

REUNION IN VIENNA: Diana Wynyard, John Barrymore—Not worth playing these old pictures in a small town. Played in March.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SHOULD LADIES BEHAVE?: Lionel Barrymore, Alice Brady—This is a splendid picture that will please the average theatre goer, that is, if you can get them in. It is a high comedy, with light drama, and a very good love story. It is good clean entertainment of the family classification, but will not draw business. We played this for a midnight show and did a good business, but on any other time it would have been a prize flop. Running time, 78 minutes. Played April 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOULD LADIES BEHAVE?: Lionel Barrymore, Alice Brady—Just barely drew film rental on a two-night run. This picture is very good, with good dialogue and wit but appealed rather to the higher class, which there isn't enough of. Good program picture. Running time, nine reels. Played Mar. 13-14.—Dwight Harkins, State Theatre, Tempe, Ariz. General patronage.

SONS OF THE DESERT: Laurel and Hardy—The Laurel and Hardy fans liked it but they evidently didn't spread the good news because the crowd was light the second night. Played Mar. 20-21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SONS OF THE DESERT: Laurel and Hardy—Best Laurel and Hardy to date. More story than usual and not so many repeats on the same gag.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asther—Not worth playing these old pictures in a small town. Played in March.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—About as nice a picture as could be offered an American family. Clean, wholesome, human and interest-holding entertainment, exceptionally so. Lionel Barrymore is his usual outstanding self and the lady, Fay Bainter, is equally so. Played Mar. 28-29.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

WOMEN IN HIS LIFE, THE: Otto Kruger, Ben Lyon, Una Merkel—This is a fast moving drama that is full of entertainment for all classes of people. It is a story of a successful criminal lawyer, with a purple past, which he cannot forget. This is not entirely a woman's picture as you may gather from the title, but will appeal to the men as well as the ladies. The excellent cast adds considerably to the entertainment value. Played one day to good business. Running time, 76 minutes. Played Mar. 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Monogram

BROKEN DREAMS: Randolph Scott, Martha Sleeper—We have been getting some mighty bad films from these people, but we want to say with capital letters that this is a nice little program picture. It pleased our patrons 100 per cent. Martha Sleeper did some wonderful acting, as well as the balance. It don't get started so very well, but it gains all along. Running time, 68 minutes. Played Mar. 29.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

BROKEN DREAMS: Randolph Scott, Martha Sleeper—Good picture.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Pretty good, but Walker is not very well known.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—Here is a good comedy-drama that is lively and amusing. Another good picture on the Monogram contract. If they continue this way, they will be among the best of the year. Here's hoping they will show the major producers how to make good product and give the public what they want. Step on it, Monogram, you are doing swell. Played one day to good business and pleased 100 per cent. Running time, 63 minutes. Played Mar. 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LUCKY TEXAN, THE: John Wayne—This is one of the best westerns I have seen in many months. Just the right story for Wayne. Plenty of action, thrills, fighting and everything the western fans want. Wayne is a big draw at our box office and we wish him success. A few more like this and Wayne will rate as the best Western on the market. Play it and see for yourself. Played one day to good business. Running time, 56 minutes. Played Mar. 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—We put this on cold, mid-week, no advertising except usual methods, and had two nights of away-above-average business for me. This picture entertains, and can be classed as better than average. This one brought the easiest money to the box office in a long time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ALICE IN WONDERLAND: Charlotte Henry—We feel like the fourteen stars in this picture. Had about run out of anything to do. It's OK for kids strictly, but your adults won't like it. We played for matinee and let it slide.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town.

ALICE IN WONDERLAND: Charlotte Henry—Drew a good crowd. Fine for children. Running time, 75 minutes.—A. D. Fitzgerald, Princes Theatre, Miller, So. Dak. Small town patronage.

ALICE IN WONDERLAND: Charlotte Henry—For the exhibitors that have to play this picture, I have a noble experiment to suggest for their approval. The first night I played this I had a number of walkouts and they were thoroughly bored. I decided to try and do something about this if possible, so the next day I conducted a little private screening and found that reels three and four could be eliminated without seriously affecting the continuity. So the second night I showed the picture without reels three and four, and to my delight there were no walkouts and no one exhibited any perceptible signs of fatigue. So I felt that the results obtained were of some value.—Chas. E. Lancaster, Uptown Theatre, Strong City, Kan. Small town patronage.

BOLERO: George Raft, Carole Lombard—Here's a picture that is sure to please. Play up the fact that Sally Rand, the fan dancer of World Fair fame, does her dance, and it will help the box office. It is now plain to everybody why Sally will never be a dramatic actress but that doesn't matter as the show is good and will please all classes. Running time, 80 minutes. Played Mar. 18-19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

BOLERO: George Raft, Carole Lombard—Just fair. Raft no actor, but he is young yet. Running time, 80 minutes. Played Mar. 25-26-27-28.—M. N. Mattecheck, Lark Theatre, McMinnville, Oregon. Local patronage.

BOLERO: George Raft—Very good. Also a good box-office attraction.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

DEATH TAKES A HOLIDAY: Fredric March—Great picture. The best Mr. March has appeared in since "Dr. Jekyll and Mr. Hyde." Here is a story that will hold you every minute and your patrons will go out and talk about it. Read your press sheet carefully and advertise this big and it will make money for you. I call it one of the outstanding films of 1934, and March does wonderful work. This new star, Evelyn Venable, does exceptionally well and fits the part to a "T." Boy, is she good to look at. I predict a great future for her. All other members of the cast are good but what makes this a great picture is that they have a good story and after all that is 90 per cent of any picture. Here is money for you. Just step out and do your part and you'll make plenty of dough. Played Mar. 25-26-27.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DESIGN FOR LIVING: Miriam Hopkins, Fredric March, Gary Cooper—Nice Sunday show. Drew well. Running time, 90 minutes.—A. D. Fitzgerald, Princess Theatre, Miller, S. Dak. Small town patronage.

DUCK SOUP: Four Marx Brothers—This is about as clever a comedy concoction as the Four Marx Brothers have produced to date. The lack of piano playing and harp playing did not seem to be missed. Those who came seemed to enjoy it judging from the laughter, but not enough came. First day with moderate weather, below average adults and above average children attendance. Second day rain and attendance way below average. Judging from first day with

"I POSITIVELY REFUSE TO SING!"



—So BING only sings six of the ten swell numbers in "WE'RE NOT DRESSING", Ethel Merman and the sailors sing the others . . . . . .

"LOVE THY NEIGHBOR" . . . "SHE REMINDS ME OF YOU" — "MAY I" — "ONCE IN A BLUE MOON" — "GOODNIGHT LOVELY LITTLE LADY" . . . "I POSITIVELY REFUSE TO SI

"WE'RE NOT DRESSING" with BING CROSBY

Carole Lombard • George Burns and Gracie Allen • Ethel Merman and Leon Errol

Directed by Norman Taurog . . . if it's a PARAMOUNT PICTURE it's the best show in town!

good weather, drawing power at this theatre very unsatisfactory.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

DUCK SOUP: Four Marx Brothers—Good entertainment but the Marx Brothers seem to be slipping very badly at the box office.—Chas E. Lancaster, Uptown Theatre, Strong City, Kan. Small town patronage.

DUCK SOUP: Four Marx Brothers—A fair comedy but it didn't do any business. Not as good as their previous pictures. Played Mar. 4-5-6.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert—About the worst yet. DeMille ought to be ashamed to release a picture like this. Running time, 77 minutes.—M. N. Mattecheck, Lark Theatre, McMinnville, Oregon. Local patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall, William Gargan—Terrible. Because Cecil DeMille directed it I made the mistake of playing it on Sunday and Monday. The result was the biggest box office flop for Sunday in many months. You won't be able to get your better class patrons out to see this, so take my advice and play it on Saturday or family night. It can't compare with "Male and Female." Played Mar. 25-26.—Edith M. Fordyce, Princess Theatre Selma, La. Gengral patronage.

GOOD DAME: Fredric March, Sylvia Sidney—Two excellent stars that should be given better material with which to work. Picture okay except for ending, which could have been changed and not made so ridiculous. Business average and not many kicks. Running time, 72 minutes. Played Mar. 25-26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

GOOD DAME: Fredric March, Sylvia Sidney—Not as big as expected from these two stars. Business average. Sidney much better in her part than March in his. However, March didn't have the chance.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—Here is one that is suitable for week-end showing in small town theatre, and speaking for my patrons, they certainly liked it, along with Judith Allen, and many others in the cast stage a fine performance. Business better than average.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen—A good Saturday show. Running time, 70 minutes.—A. D. Fitzgerald, Princess Theatre, Miller, So. Dak. Small town patronage.

HIS DOUBLE LIFE: Roland Young, Lillian Gish—Very disappointing at the box office. Better put it on bargain night. Played Mar. 13-14.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

I'M NO ANGEL: Mae West—Booked this late. Mae West good in her part, but didn't hold up. Fell off each night. Running time, 86 minutes. Played Mar. 12-13-14.—Boom and Du Rand, Lyric Theatre, Ellendale, No. Dak. Small town patronage.

LONE COWBOY: Jackie Cooper—How this did draw on Saturday night. It pleased 100 per cent. Jackie Cooper is very popular here. Played Mar. 3.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

LONE COWBOY: Jackie Cooper, Lila Lee—This is only a fair picture of the western type. Entirely too much Jackie Cooper and too much talking and no action. No comedy, entirely too much sex and sobbing to be likeable. Paramount could have done a good job here, but they lost out. Too bad that Monogram didn't have this story. They would have made an excellent picture of it. Played one day to fair business. Running time, 68 minutes. Played Mar. 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Alice Brady, Baby LeRoy—Based on Rupert Hughes' story, "Kidnapped." Proved good picture that drew and pleased. Played Mar. 25-26.—P. E. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—A story of the kidnaping racket. Got by about so-so. My people can't see this star, neither can I. Can't we find enough actresses without a brogue.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

NO MORE WOMEN: Victor McLaglen, Edmund Lowe—Poor. Same as previous ones but no good. Give these boys more rope. Running time, 72 minutes.—M. N. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PICKUP: Sylvia Sidney—Here is one that I set out four or five times during the past year and finally gave a bargain night date. Far too good a show for the discount night. Show pleased nearly 100 per cent and comments were exceptionally fine.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SEARCH FOR BEAUTY: James Gleason—A highly entertaining comedy drama with fine athletic atmosphere. Amusing and exciting entertainment for the entire family. Played Mar. 25-26-27.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

SEARCH FOR BEAUTY: Larry "Buster" Crabbe—A fairly good picture that failed to get extra business. I consider it good average entertainment with beautiful girls and perfect young men in the best of physical condition. James Gleason and Robert Armstrong keep the audience laughing all the time. Gleason is in a class by himself.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SEARCH FOR BEAUTY: Buster Crabbe, Ida Lupino—This is a wonderful picture, full of good clean entertainment that is different from the usual run of pictures. It is a comedy drama, featuring 30 of the International Beauty Contest Winners. This alone should fill the house, and the athletic twist is a big drawing card. Play this on your best days and don't be afraid of it. They all will like it. Played one day to good business. Running time, 75 minutes. Played Mar. 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Just fair. Neither good nor bad. This class of film is just to fill in and is hardly program entertainment. When the house caught fire, Sally Eilers put her baby in the ice box. Robert Armstrong, all the wild animals and the service station all went up in smoke. But when they spared the box the baby just smiled and said "Mommy. It didn't touch me!"—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—Fair musical.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—I think this is one of the finest musicals Paramount has made. The music is great and the customers went out humming the tunes. Paramount pictures have maintained a good quality this year. Running time, 78 minutes. Played Mar. 18-19-20.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SITTING PRETTY: Jack Oakie, Ginger Rogers—Pretty thin stuff about two alleged song writers. Ends with a big smash on the dancing spectacle, "Did You Ever See A Dream Walking?" It was not much of a drawing card, and took a bad nose dive in a big snowstorm. Played Mar. 25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland—Very disappointing after the good reviews. Just a weak slapstick. Burns and Allen a flop. Get the same ideas into this business. Running time, 63 minutes.—M. N. Mattecheck, Lark Theatre, McMinnville, Oreg. Local patronage.

SUNSET PASS: Randolph Scott—A lot of nice scenery. Regular true to form western story. Very well liked. Played double feature with "White Woman." Played Mar. 16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TAKE A CHANCE: James Dunn, June Knight, "Buddy" Rogers—A good peppy Sunday show. Running time, 80 minutes.—A. D. Fitzgerald, Princess Theatre, Miller, So. Dak. Small town patronage.

TAKE A CHANCE: James Dunn—A nice musical with some good stuff in it, but for some reason it didn't click so big. Of course it is not in the class of "Gold Diggers" or "42nd Street" but it is good entertainment and should go over better than it did for me. Running time, 80 minutes. Played Mar. 16-17.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Just why this excellent show should do such a terrible business is a mystery. This picture is great entertainment but we couldn't get but a handful out to see it. Lack of names and poor title had something to do with it. Totally aside from the money standpoint, we suffer when we can't show the few exceptional entertainments to a big house.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THREE CORNERED MOON: Claudette Colbert—Pleasing comedy drama. Fair business. Played Mar. 16-17.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THUNDERING HERD, THE: Randolph Scott—A typical western showing cowboys and Indians. Even brings in the Buffalo stampede in this one, but it seems just a little stereotyped and too much to pattern No. 13546. The kids liked it and went for it big. Running time, 57 minutes. Played Mar. 16-17.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TILLIE AND GUS: Alison Skipworth, W. C. Fields—Fair comedy. Nothing to write home about.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

TOO MUCH HARMONY: Bing Crosby, Jack Oakie—This was a class "A" picture, that is, we paid top allocation for this. If in class "C" we would have nearly broken even. Perfect conditions, weather, roads, etc., for good business, but no draw. Several comments, pro and con. Certainly couldn't rate it better than an average attraction. Why this should rate top class is one of the mysteries of the show business.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TORCH SINGER: Claudette Colbert—I consider this one of the best Paramount has turned out this season. Very fascinating show and many excellcnt comments. High school basketball tournament (finals) here hurt business the opening night and second night was just average. In spite of opposition drew more than "Paddy" or "Too Much Harmony" and played during the same month.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TO THE LAST MAN, THUNDERING HERD, ZANE GREY PICTURES, and all the rest. We found them all to be good and always do business with them. Just let the people know when you are having them and they will come out in our town. They have all read the book and of course they want to see the picture.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—My western fans and in fact most of the audience liked this picture very much. Paramount has certainly put plenty of money into their Zane Grey productions and you do not have to hide when your audience goes out by the box office.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin, Fred Kohler—A swell western show that will please everybody. Could have been about ten minutes longer but it was good as it was. Business above average in the face of competition. Running time, 55 minutes. Played Mar. 24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier—Nothing much to it. I think this star is washed up in the small towns.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Very clever entertainment and different from the usual Chevalier picture. Maurice is exceptionally popular here.—Chas. E. Lancaster, Uptown Theatre, Strong City, Kan. Small town patronage.

WHITE WOMAN: Carole Lombard, Charles Laughton—Played this on double bill with "Sunset Pass." Big crowds. Pleased about 80 per cent. Few kicks from women, claiming it gruesome. Running time, 73 minutes. Played Mar. 16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.



RKO

AGGIE APPLEBY, MAKER OF MEN: Charles Farrell, Wynne Gibson—Didn't care much for this, although well acted. Running time, 73 minutes. Played Mar. 1-2-3.—Boom and Du Rand, Lyric Theatre, Ellendale, N. Dak. Small town patronage.

ANN VICKERS: Irene Dunn—Good of its kind. No drawing card here. Have never been able to sell my public such titles as "Ann Vickers," "Ann Carver," "Jennie Gerhardt," "Christopher Strong," "Great Jasper," in the past twenty years. Played Mar. 14-15.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

ANN VICKERS: Irene Dunne, Walter Huston—Pleased our people. Irene Dunne well liked. Running time, 72 minutes. Played Mar. 9-10.—Boom and Du Rand, Lyric Theatre, Ellendale, N. Dak. Small town patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger Rogers—A pleasing little program picture for midweek.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger

Everybody's playing the new game—
The whole industry's wild about

"INSTEAD OF"

Play it yourself and double your profits!



"INSTEAD OF a week, I ran it two weeks!"

THE RULES:

Book "Riptide." Give it the biggest promotion you ever gave a picture. Then DOUBLE YOUR NORMAL PLAYING TIME!!

FOR EXAMPLE:

6 DAYS INSTEAD OF 3, Lewiston, Me.
5 DAYS INSTEAD OF 3, Marlboro, Mass
7 DAYS INSTEAD OF 3, Pittsfield, Mass
7 DAYS INSTEAD OF 4, Brockton, Mass.
6 DAYS INSTEAD OF 3, Bangor, Me.
4 DAYS INSTEAD OF 2, Montgomery, Ala



"INSTEAD OF 3 days, I played it a week!"

HELD OVER 3rd WEEK, NEW YORK
HELD OVER 2nd WEEK, LOS ANGELES
(*possibility of a 3rd week*)
HELD OVER 2nd WEEK, Portland, Ore
6 DAYS INSTEAD OF 3, Ft. Worth, Tex.
7 DAYS INSTEAD 3, Wichita Falls
4 DAYS INSTEAD OF 2, Ft. Smith, Ark
7 DAYS INSTEAD OF 4, Akron, Ohio
7 DAYS INSTEAD OF 4, Canton, Ohio
HELD OVER 2nd WEEK, St. Louis, Mo
HELD OVER 2nd WEEK, Toledo, Ohio
HELD OVER 2nd WEEK, Detroit, Mich
2 EXTRA DAYS, Findley, Ohio
HELD OVER 2nd WEEK, Seattle, Wash
HELD OVER 2nd WEEK, Atlantic City
HELD OVER 2nd WEEK, Philadelphia
7 DAYS INSTEAD OF 4, Sioux City, Iowa
7 DAYS INSTEAD OF 4, Waterloo, Iowa
7 DAYS INSTEAD OF 4, Spokane, Wash.
7 DAYS INSTEAD OF 4, Cedar Rapids
7 DAYS INSTEAD OF 4, Pueblo, Colo

3 DAYS INSTEAD OF 2, Brunswick, Ga
4 DAYS INSTEAD OF 3, Macon, Ga.
3 DAYS INSTEAD OF 1, Del Rio, Tex
3 DAYS INSTEAD OF 2, Barre, Vt.
4 DAYS INSTEAD OF 3, Keene, N. H
3 DAYS INSTEAD OF 2, Southbridge, Mass.
4 DAYS INSTEAD OF 3, Maynard, Mass
3 DAYS INSTEAD OF 2, Burlington, Vt.
2 DAYS INSTEAD OF 1, Harwichport, Miss
5 DAYS INSTEAD OF 4, Taunton, Mass
3 DAYS INSTEAD OF 2, Ipswich, Mass.
4 DAYS INSTEAD OF 3, Northamptom, Mass
4 DAYS INSTEAD OF 3, North Adams, Mass
3 DAYS INSTEAD OF 2, Milford, Mass.
3 DAYS INSTEAD OF 2, Mt Pleasant, R. I.
3 DAYS INSTEAD OF 2, Centredale, R. I.
4 DAYS INSTEAD OF 3, Rutland, Vt.
3 DAYS INSTEAD OF 2, Rochester, N. H.
3 DAYS INSTEAD OF 2, Great Barrington, Mass.
3 DAYS INSTEAD OF 2, Augusta, Me
4 DAYS INSTEAD OF 3, Pittsburg, Ks
5 DAYS INSTEAD OF 4, Joplin, Mo.

"INSTEAD OF"
3 CHEERS MAKE IT
300 FOR M-G-M's

RIPTIDE

NORMA SHEARER, ROBERT MONTGOMERY in "RIPTIDE"
with Herbert Marshall, Mrs. Patrick Campbell. *Written and Directed by* EDMUND GOULDING *Presented by* IRVING G. THALBERG

Rogers—Good program picture.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

CRADLE SONG: Dorothea Wieck, Louise Dresser—A mighty sweet picture. Rather sad in parts, tugs at the heart strings. Running time, 76 minutes. Played Mar. 15-16-17.—Boom and Du Rand, Lyric Theatre, Ellendale, N. Dak. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—Used on Bargain Night and gave biggest Bargain Night gross this winter. Comments were mostly adverse; however, a few told us they enjoyed it. Did not see it myself.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire—An excellent but very much over-advertised production. Fred Astaire steals the show. Excellent music, dancing and wonderful scenery but the story is not so hot. The dance on the flying planes is the best sequence. I ran this after it had been shown north, east and west of me, so did not need an armoured truck to take home the receipts. If you can play this one early it is O.K. Running time, 80 minutes. Played Mar. 17-18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Best from these stars for a long time, but it will take a few more to win back the fans who were driven away by the past poor releases.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Good entertainment. Lots of comedy. Pleased the majority. Running time, 67 minutes.—M. N. Mattecheck, Lark Theatre, McMinnville, Oreg. Local patronage.

IF I WERE FREE!: Irene Dunne, Clive Brook—Very fine, well acted picture, which drew well because of stars. Running time, 66 minutes. Played Mar. 21-22.—Boom and Du Rand, Lyric Theatre, Ellendale, N. Dak. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Opening on this was greeted with heaviest snowfall in two years, making many roads impassable. However, gross was slightly double ordinary weekend business. The show drew those that come out about once every three years. Women go for it in a big way. Had quite a few kicks from the rougher male element, but is no doubt one of the finest shows produced this season.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LITTLE WOMEN: Katharine Hepburn—One of the best. A credit to RKO and to any theatre that runs it. Running time, 115 minutes. Played Mar. 18-19.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

LITTLE WOMEN: Katharine Hepburn—Good business on this picture, quite largely from the highbrows and church people who seldom attend the theatre. It is a very faithful picturization of the old American classic. Played Mar. 11-12-13.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE WOMEN: Katharine Hepburn — Bad weather ruined gate receipts but what a picture. I would be glad to run it and just break even. In a class with "Lady for a Day," which I consider one of the finest pictures ever made. Running time, 107 minutes. Played Mar. 25-26-27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

LUCKY DEVILS: William Boyd—Played this old one on bargain night and is ideal for the country trade. One of the most thrilling shows of the past many months. Many fine comments.—L. V. Bergtold, Opera House, Kasson, Minn.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel—A weak program picture. Pleased the kids, but very disappointing to adults. Zasu Pitts will slip if this is the kind of pictures she is going to make. Running time, 62 minutes. Played Mar. 21-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MELODY CRUISE: Charles Ruggles—Comedy is outstanding in this very entertaining show. Drew nice business the first night but nothing the next on account of severe storm. This pleased nearly everyone and drew a roar of laughter in many places. Big enough and plenty good for your best nights. Only objection is age and a few rather suggestive situations which are overlooked by most of the patrons.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—This was a nice little program picture but for some reason it did not attract much attention. We have seen pictures with a bunch of stars that was not as good. Therefore, we think this picture lacked drawing power due to lack of stars. Running time, 65 minutes. Played Mar. 27-28.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—A fine clean program picture. Good any day of the week. Running time, 71 minutes. Played Mar. 16-17.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MIDSHIPMAN JACK: Bruce Cabot—Did not hear one complaint on this picture. Nothing big but just seemed to hit the right spot. Nice family picture.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

PLEASE REMEMBER TO SIGN REPORTS

Reports not signed by exhibitors obviously cannot be published in "What the Picture Did for Me." As a result, fellow-showmen are deprived of the valuable comment intended for their use.

Who, for example, wrote the reports on these, all on one report blank just received: "One Man's Journey," "The Chief," "Flying Down to Rio," "Sleepers East," "Lost Patrol," "World Changes," "Hips, Hips Hooray."

And who sent these? "College Coach," "Going Hollywood," "Power and the Glory."

Under separate envelope also come these: "Fugitive Lovers" and "I'm No Angel."

MIDSHIPMAN JACK: Bruce Cabot—A very good story of Annapolis Academy, with no selling points. Played Mar. 23-24.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Similar to Doctor Bull but in many respects a superior production. Several remarked they liked it better than Doctor Bull. Drew about 25 per cent less gross although that was average business. Certainly will rate one of the very best from RKO this season.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Very, very fine. Well acted. Running time, 72 minutes. Played Mar. 23-24.—Boom and Du Rand, Lyric Theatre, Ellendale, N. Dak. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—You cannot beat this picture for its type. All of my customers liked it a whole lot better than "Her Sweetheart."—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers—Used this old one on Bargain Night and was surprised when it drew ordinary western business. Loads of light comedy that brought the house down on several occasions. Comments mostly good. This is a better show than you expect and good for the tanks. Just one of those little shows that is very easy to take.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—The first human role I have seen Ginger Rogers in. Quite a few comments on her pleasing work in this. Business barely passable. Played Mar. 9-10.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SON OF KONG: Helen Mack, Robert Armstrong—Further adventures of the explorers on Skull Island where King Kong was found. This was interesting and well handled, except that whoever, or whatever, was inside the ape hide was allowed to show human intelligence on his first view of a white man. Made it look ridiculous to us. Played Mar. 23-24.—P. E. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TWO ALONE: Jean Parker, Tom Brown—Pretty good picture of rural life with the two young people persecuted by a rascally farmer. Seemed to please Friday and Saturday audiences. Trifle too much talk of coming babies, legitimate and otherwise, it seemed to us. However, no one seemed to notice or comment on it as objectionable. Played Mar. 30-31.—P. E. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

United Artists

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper, Fay Wray—A good picture that did not click here.—Chas. E. Lancaster, Uptown Theatre, Strong City, Kan. Small town patronage.

GALLANT LADY: Ann Harding—Very good, but not so hot at the box-office.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PALOOKA: Jimmy Durante, Stuart Erwin, Lupe Velez—Good picture, in fact one of the best of its kind I ever saw. Exceptionally fine cast and good story and as a result a good picture. It's hard to get the ladies in because it's a prizefighting story but if you ever get them in the theatre, they will be more than pleased because there is a beautiful love story right along with the fighting. Stuart Erwin is almost as good as Will Rogers in any picture and Marjorie Rambeau as the mother is great. While the picture is very good, it did only average business. Outside of the Eddie Cantor pictures, United Artists pictures are about average with the other big companies. I have found United Artists pictures this year better than in the past. Played Mar. 23-24.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton. A veritable duster for the small situations. Recording poor. Business poorer.—Chas. E. Lancaster, Uptown Theatre, Strong City, Kan. Small town patronage.

Universal

BELOVED: John Boles, Gloria Stuart—You will never make the mine run of patronage like this picture, nevertheless there has been a tremendous effort made to give you an extraordinary screen play. There is no doubt of it, John Boles gives a fine performance. Gloria Stuart is excellent, and Mae West better look to her laurels because there is another girl by the name of Mae that has plenty of curves and if given half a chance could go to town. That's Mae Busch.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BELOVED: John Boles, Gloria Stuart—This is one swell picture. Pleased all. John Boles at his best. Running time, eight reels. Played Mar. 25-26.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

BOMBAY MAIL: Edmund Lowe, Onslow Stevens—See report on "Madam Spy."

COUNSELLOR AT LAW: John Barrymore—Well liked. The box office said so. The people said so.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres—A great comedy for Friday and Saturday. My patrons liked it. Especially good for small town.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White—Swell picture with just enough comedy to put it over. Been wondering for some time why some one did not make a picture with a bus. Well, we have it in this picture and also in "It Happened One Night." We have found Universal a good company to do business with.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White—See report on "Madam Spy."

FIDDLIN' BUCKAROO: Ken Maynard—Poorest western I have played for a long time and not because this is really very poor, because it isn't, but because I have had so many good westerns. Rarely have complaints on westerns but this did draw a few.—L. V. Bergtold, Opera House, Kasson, Minn.

HORSE PLAY: Slim Summerville, Andy Devine, Leila Hyams—Two-reel comedy stuff made a little longer. However, the audience laughed a lot and seemed to be satisfied. We played it as the feature instead of using it on a double bill. Don't you think Summerville would be great in two reel comedies?—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

HORSE PLAY: Slim Summerville, Andy Devine, Leila Hyams—Well liked. The box office said so. The people said so.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Very funny and well liked, but did not stand up at box office. Think this team should make a good pair. Running time, 70 minutes. Played Mar. 23-24.—A. B. Jefferis, New Piedmont, Piedmont, Mo. Small town and rural patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—Drew well. Pleased the majority. A few did not like it at all. Some said "too spooky" so we see where we will have to be careful about these people when we get one that really is "spooky." The picture is well photographed. It is interesting. It has a good moral. Star power is lacking.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—Good picture but the ending was terrible. My patrons do not want to see this kind of ending, too depressing.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

MADAM SPY: Fay Wray—Good picture of its kind but a poor kind for me. People do not like war. Running time, 72 minutes. Played Mar. 23-25.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MADAM SPY: Fay Wray, Nils Asther—These pictures with murders in them may be great stuff for some people but our patrons come to the movies to laugh and be amused. Up here among the jack pines in Michigan we like to show a few pictures that are suitable for children and not always show someone getting shot in the back. Played in March.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MADAM SPY: Fay Wray—A war story with no comedy relief and no box-office draw. Played Mar.

A SHORT AD

Metro-Goldwyn-Mayer's Shorts have had their *best* year. *Quality* is the reason! These Hal Roach Comedies outshine all others: Laurel-Hardy; "Our Gang"; Thelma Todd-Patsy Kelly; Charley Chase; Hal Roach Musical Comedies and All-Stars.

One of the new *sensations* in Short Subjects is M-G-M's Goofy Movies, with Pete Smith's laugh-talk. His Sport Champions and Oddities are going *great* also. Fitzpatrick Travel Talks and and Willie Whopper Cartoons (some in color) complete this advertisement. Short—*but sweet!*



14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—O.K. On the border of "42nd Street." Not as elaborate, of course, or anywhere near; but a better story in my opinion. Posters gave the idea that it would be "hot" stuff but what was on the posters was not in the picture. I do not know why such things are good business. The picture is clean and devoid of smuttiness. Is that perhaps the reason that they thought they had to give the impression in the posters that it would be otherwise?—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell—Some of the boys have been pretty hard on this one. I, for one, found it to be snappy right straight through. A lot of performers in it are right on to it and consequently quite some good entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damerell, Ted Healy—Not so hot. Better keep them on the radio.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—Several came expecting Boles to sing throughout the picture and were disappointed. If your cash customers like good acting tell them about Margaret Sullavan. Good picture and would have done excellent business except that a basketball tournament was in progress on play dates. Played Feb. 21-22.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—Pretty good from educational standpoint. Too much snow and ice. Should have been released in July and August. Would make a swell hot weather picture.—A. W. Pugh, Doric Theatre, Erie, Kan. Small town patronage.

S. O. S. ICEBERG: Rod La Rocque, Gibson Gowland—Did exceptionally well on the first night and above average on the second night. Nothing really outstanding but something a little different from the usual. It's a good thing the weather was hot here or we would have had a hard time getting them in. The film was so cold it pretty near froze up the projectors. Running time, nine reels. Played Mar. 20-21.—Dwight Harkins, State Theatre, Tempe, Ariz. General patronage.

Warner

COLLEGE COACH: Dick Powell, Lyle Talbot—Very fine, clean-cut picture. Well received. Running time, 75 minutes. Played Mar. 7-8.—Boom and Du Rand, Lyric Theatre, Ellendale, N. Dak. Small town patronage.

COLLEGE COACH: Dick Powell, Pat O'Brien, Ann Dvorak—A very good football picture, but would have been worth twice as much at the box-office if we could have played it in October instead of March.—Chas. E. Lancaster, Uptown Theatre, Strong City, Kan. Small town patronage.

EASY TO LOVE: Adolphe Menjou, Mary Astor—This is a nice little picture that has plenty of laughs. The trailer on this one is a great help.—W. J. Bryan, Paramount Theatre, Geneva, Ala. Small town patronage.

GAMBLING LADY: Barbara Stanwyck—Good picture. Barbara does well as a daughter of a square gambler. It's a good story and a good evening's entertainment and that's all one can ask. Miss Stanwyck wears some beautiful clothes that appeal to the lady patrons and the men like the gambling, so it's all-round entertainment. Played Mar. 23-24.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HI, NELLIE! Paul Muni—Now fellows, here is a good picture. It's good because it's a good story. The cast all do well but there are a hundred actors in Hollywood who could do equally as well as those in this picture. This is not a great picture because it has good stars, but it is the story that makes it good and that holds good for other worthwhile pictures. If I had my way, I would cut the salary of many of those high-priced stars and give a raise to good story writers. Most any star can make a good picture if you give him a good story but you can put all the stars in Hollywood in a poor story like "Dinner at Eight" and "Grand Hotel" and you will still have a poor picture. "Hi, Nellie!" will please your patrons and make money for you. Played Nov. 28-29.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HI, NELLIE: Paul Muni—Very good and it drew about average business. Played Mar. 6-7.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez—This is good. Of course it has to do with gambling, speakeasys, etc., but for an adult audience this is 100 per cent entertainment, and look at the stars in it. Kay Francis is perfection itself and the rest leave nothing to be desired. Better than average business. Running time, 68 minutes. Played Mar. 19-20.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Plenty good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KING'S VACATION: George Arliss—Pleasing and entertaining picture. Not much business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LADY KILLER: James Cagney—Good entertainment. Lots of action and comedy. Running time, 73 minutes.—M. N. Mattecheck, Lark Theatre, McMinnville, Oreg. Local patronage.

MAN FROM MONTEREY, THE: John Wayne: Ruth Hall—A different sort of western that seemed to draw well. John Wayne one of the best drawing western stars and this picture pleased most of the Saturday nighters. Running time, 57 minutes. Played Mar. 17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

PRIVATE DETECTIVE 62: William Powell, Margaret Lindsay—This is a dandy detective story that holds the interest from start to finish. Excellent acting by the entire cast. Consider this William Powell's best picture. Pleased my patrons. Running time, 60 minutes. Played Mar. 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WORKING MAN, THE: George Arliss—One of the very best pictures I ever saw or ran. I dare say that I had more favorable comments on this picture than any other I ever seen. Any exhibitor that does not run this picture is cheating his patrons out of a swell evening's entertainment. Played Mar. 25.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and country patronage.

Short Features

Columbia

TEN BABY FINGERS: Murray and Sidney—Murray and Sidney are always good.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and rural patronage.

MGM

BABES IN THE GOODS: Todd and Kelly—Just 19 minutes of time.—J. E. Weber, Princess Theatre, Chealsea, Mich. Town and country patronage.

BABES IN THE GOODS: Todd-Kelly—Here is a good comedy. Chuck full of laughs from start to finish. This team is exceptionally good and this subject is among the best.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

BARGAIN OF THE CENTURY: Pitts and Todd—This one gets off to a good start but gets rather slow and draggy in the second reel. However they get a lot of laughs. This team is popular here. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CUBA, LAND OF THE RHUMBA: Fitzpatrick Travel Talks—Another travelogue showing interesting and educational scenes in Cuba. The Rhumba dance at the end seemed to attract the most attention and brought much comment. As a whole will please the majority of patrons. Running time, 10 minutes.—J. J. Medford, Orephum Theatre, Oxford, N. C. General patronage.

FISH HOOKEY: Our Gang—This is a fairly good comedy of Our Gang. Not as good as some of the others, but will please practically all of your patrons. This is an old comedy, but will please more than some of the new ones. Let us have more as good as this one. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HIS SILENT RACKET: Charley Chase, Muriel Evans—This is a very good two-reel comedy featuring Charley Chase with Muriel Evans, the beautiful blonde. One of the best shorts for Chase in some time. Here's hoping there are many more as good as this to come. Give Miss Evans more bits and let's see her act. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

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NEW YORK, N. Y.

LUNCHEON AT TWELVE: Charley Chase—One of the finest comedies Chase has made to date. A good musical. Clean and real funny. Has a laugh a minute. Recommended it as 100 per cent comedy. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C.—Neighborhood patronage.

ME AN' MY PAL: Laurel and Hardy—This is a very good comedy featuring Laurel and Hardy at work on a jig-saw puzzle. Plenty of laughs and will please the average theatre-goer. This is a little old, but still good where Laurel and Hardy have good drawing power. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ROAST BEEF AND MOVIES: Musical Revues—The world's worst.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

ROPING WILD BEARS: Oddities—Will help any program. Great for children and adults will like it also.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SODA SQUIRT, THE: Flip the Frog—Another good cartoon comedy of Flip as the soda jerker. The grand opening of a drug store in Hollywood and some very good caricatures of the film actors and actresses. Very good and full of good clean entertainment. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BETTY BOOP'S HALLOWEEN PARTY: Betty Boop Cartoons—Good cartoon and sound. It's just a toss-up which is the best cartoon, "Mickey Mouse," "Betty Boop" or "Popeye the Sailor," with "Popeye" slightly in the lead.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

BUNDLE OF BLUES: Duke Ellington & Band—This is a wonderful musical one-reeler, starring that famous Duke Ellington and his Orchestra, presenting a few popular melodies, some good dancing and ten minutes of great entertainment. This has the song hit "Stormy Weather" in its best version. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

COLD TURKEY: Joseph Cawthorn—Good slapstick comedy that drew a lot of laughs. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

DINAH: Mills Brothers—Another old one that Paramount booked us with. It must have been a real short in its day. However, it was so badly cut up and spliced that it was spoiled for entertainment purposes. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

DUCKY DEAR: Sidney Toler—This is a fairly good two-reel comedy of the slap-stick variety. Full of fun and will please the average theatre-goer. Paramount is improving over their shorts of last season and there was lots of room for improvement in the two-reelers. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I LIKE MOUNTAIN MUSIC: Eton Boys—Extra good singing in effective setting. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

JUST AN ECHO: Bing Crosby—A good two-reel short that made them laugh and pleased, better than "Please." Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

KENNEL KINGS: Grantland Rice Sportlights—Grantland Rice always good and his subject well presented. Running time, 10 minutes.—M. N. Mattecheck, Lark Theatre, McMinnville, Oreg. Local patronage.

KNOCKOUT KISSES: Mack Sennett Comedies—Fair. Recording not very good. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LET'S YOU AND HIM FIGHT: Popeye the Sailor—Here's the most popular of all the cartoons right now. The kids eat it up and are always asking when we are going to have another "Popeye." Every Popeye is good and worth featuring. Right now more popular than Mickey Mouse. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

ON ICE: Harry Langdon—Fairly good comedy that will get quite a few laughs. Running time, two reels.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

PARADE OF WOODEN SOLDIERS: Betty Boop Cartoons—One of the best Betty Boop cartoons. The musical score by Rubinoff splendid. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.



Well, You could knock me cross-eyed with an Anchovy!

heck in

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THESE LADS ARE DIFFERENT!

A WOW!

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Fast, Original and filled with uproarious situations..

THERE'S NOTHING LIKE 'EM IN PIX... Three New Comics have hit the Screen.. All in One Pix..

Epic of Hysteria

They are the Last Laugh in Looniness and the First Laugh . . and all the other Laughs in between . . . .

A Goofy Riot of Laughs....

PARAMOUNT PICTORIAL (No. 2): Here is another pictorial showing some very itneresting points about horse racing and the raising of the race horses. Also views of Johnie Green, noted musician, playing and singing some popular tunes. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARAMOUNT PICTORIAL (No. 5): Great. Here is a real, clean reel. The author of the song, "The Last Roundup" sings his song and tells you all about it. Many other good subjects on this reel.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

POPEYE CARTOONS: Some of these are not too good, hut they pull and please the kids. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

POPEYE THE SAILOR: The best singles we get, and we use all of them. Good any night.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

POPEYE THE SAILOR: Here's a newcomer to the screen that seems determined to become very popular. We have shown two numbers and like them very much, and, what is of greater importance, so does our clientele.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

RADIO ROUNDUP, A: Mary Small, The Poet Prince, Three X Sisters—One of the best of this series. Ten minutes of real entertainment. It's great.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SAILOR, BEWARE: Walter Catlett, Eugene Pallette—Several of the younger folks came back to see this again. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SEASIN'S GREETINKS: Popeye the Sailor—Popeye spells money at our box-office. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SING, BING, SING: Bing Crosby—Very good, but so old. We wish we could have played this when a better print could have been had. However, we had many good comments on it. Bing sings three of four songs, and there is plenty of good fast slapstick comedy. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

SOCK-A-BYE, BABY: Popeye the Sailor—A knockout. People get as much kick out of Popeye as they do out of an ordinary two-reeler. Very popular here. —Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

RKO

AIR TONIC: Headliner Series—Very, very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

CALIFORNIA WEATHER: Ruth Etting—Singing good, but they try to inject a pest and this one was the "nuts." Running time, 20 minutes.—M. N. Mattecheck, Lark Theatre, McMinnville, Oreg. Local patronage.

GRIN AND BEAR IT: Mr. Average Man Comedies (Edgar Kennedy)—About the average Kennedy comedy, which means good. Our patrons like them. Clean humor. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SNUG IN A JUG: Clark and McCullough—Our patrons liked this. Clark and McCullough are very popular here. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

THROWN OUT OF JOINT: Gribbon-Kennedy Comedies—Very good two-reel comedy. Plenty of laughs.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

State Rights Celebrity

JACK AND THE BEANSTALK: Here is a color cartoon on a par with Silly Symphony. The color is not as good as the technicolor, hut it's good at that. Everyhody stayed to see it over again the second time. Here's hoping that "The Little Red Hen" is as good as "Jack and the Beanstalk."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

United Artists

MICKEY'S MECHANICAL MAN: Mickey Mouse —Here is another good cartoon of this series. Plenty of laughs and is sure to please both young and old. The hoxing match with the Mechanical Man is good and will bring many laughs. Come on, Disney, give us some more as good as this one. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STEEPLE CHASE: Mickey Mouse—This is another good cartoon comedy featuring Mickey Mouse as the winning jockey of the great horse race. Very good entertainment and will please both young and old alike. The last issues of this series are very good and make up for the bad ones at start. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

BIG BENEFIT, THE: Mentone No. 4.—Very good—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

BOSWELL SISTERS, THE: Radio Star Reels—A fair short subject. Running time, two reels.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FIVE AND DIME: Oswald Cartoons—Excellent.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HAM AND EGGS: Oswald Cartoons—Just a so-so cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KINGS UP: Oswald Cartoons—Clever in idea and with some real music. Running time, one reel.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MERRY OLD SOUL: Oswald Cartoons—One of the best Oswalds we have played. Liked hy every one. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

NOT THE MARRYING KIND: Sterling Holloway—Fairly good slapstick. Running time, two reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

OPEN SESAME: Henry Armetta—Not as good as some we have played. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PIE FOR TWO: James Gleason—An excellent two-reeler starring Jimmie Gleason.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RADIO STAR REELS: Boswell Sisters—Extra good two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SHE DONE HIM RIGHT: Pooch the Pup—The first time I have ever reported upon a short. But I want to say to you this is the best cartoon I have ever shown on my screen.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SUPPER AT SIX: Mentone No. 5—Just fair for a Mentone musical. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

TRIFLE BACKWARD, A: Vince Barnett—The audience seemed to get a lot of kick out of this comedy. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

WORLD'S GREATEST THRILLS: Specials—Here is something that peps up a program that you feel is something wrong with. Thrill is right. Don't replace some other short with this. Just add it on your program and use it on a weak program. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

Warner Vitaphone

AROUND THE CLOCK: Norma Terris, Four Eton Boys—Not nearly up to the standard of the Brevity releases. Not much to this two-reeler.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

BORAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—Very clever, well liked. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

BOSKO'S MECHANICAL MAN: Merrie Melodies—Fair.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

BOSKO'S PICTURE SHOW: Merrie Melodies—Bosko puts on a picture show, a screen song, news, a Laurel and Hardy comedy, and a feature with a villain. All cartoon stuff, but very clever. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

BOSKO, THE SPEED KING: Merrie Melodies—Good cartoon. Got a lot of laughs. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BUDDY'S SHOW BOAT: Looney Tunes—Very good Bosko cartoon. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

DISH RAN AWAY WITH THE SPOON, THE: Merry Melodies—Usual Merry Melody. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DOUBLE CROSSING OF COLUMBUS, THE: Charles Judels—The school teachers may not approve of this version of how Columbus discovered America, hut it is rich burlesque and was enjoyed immensely hy most of my crowd. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

EDDIE DUCHIN AND BAND: Melody Masters—One of the best of these band numbers, and they are all good. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

GIRL TROUBLE: Mitchell and Durante—This is in color and is above average. The comedy is good and the singing and dancing are better. Use it. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

GIRL TROUBLE: Mitchell and Durante—One of the best Broadway Brevities released. They seem to be all good. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

GOBS OF FUN: George Givot, Charles Judels—It's a Big V comedy and it's good. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HERE COMES FLOSSIE: Ben Blue—A very good Ben Blue comedy. I am sure the rest of his comedies will he great. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HONEYMOON HOTEL: Merry Melodies—The best cartoon I have run in my theatre. All in color, this cartoon made a big hit with my patrons. I would like to run about two of these a month. Will we get them, Warner?—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

HOT FROM PETROGRAD: Dave Apollon and Orchestra—Plenty good—and our folks do like these band numbers. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

HOW'VE YOU BEEN: Roscoe Fatty Arbuckle—Pretty good slapstick comedies. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LAUGHS IN THE LAW: Pepper Pot—This is one Pepper Pot that is not so good, but will get by. Running time, one reel.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

LITTLE GIRL WITH BIG IDEAS: Molly Picon—One of the poorest musicals we played from this company, and yet they rate it as a special. Just so much time and money wasted. Running time, 26 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. Family and rural patronage.

ONE STEP AHEAD OF MY SHADOW: Merry Melodies—Very pleasing cartoon. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

OPERATOR'S OPERA: Donald Novis, Dawn O'Day, Eton Boys—Very good, with some clever dance numbers. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Farming patronage.

PLANE CRAZY: Dorothy Lee—All I can say about these Broadway Brevities is that they are all good so far. Some are very good. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MILD WEST, THE: Janet Reade, Olive Borden—Another good Broadway Brevity added to the others. They are surely coming along fine. Running time, two reels.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WHALE OF A YARN, A: Pepper Pot—An excellent travel talk, with beautiful scenery and fine animal pictures. Entertaining as well as instructive. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

YEAST IS YEAST: Tom Patrocola, Broadway Brevities—Not so good as most Broadway Brevities.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Serials

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—We have just finished this serial. It is very good. Drew well and held up at the box office when a poor-drawing feature was on the program. Pleased the children and most of the adults. If your business fluctuates according to feature, book a serial. Well, we were skeptical, too. Running time, 20 minutes each chapter.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—This held up throughout the 12 weeks, although I can't say it built up but very little. Serial is hetter than average.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—Am about half through with this and is holding interest and business better than I expected. In fact, this one is doing a little better than "Gordon of Ghost City.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

PIRATE TREASURE: Richard Talmadge—Seems to please far hetter than most. He "yumps and yumps" and fights a dozen at a time, but there's plenty of action so far. We've played four chapters. It's okay.—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of April 7, 1934

ASTOR
Playful ..... United Artists

MAYFAIR
Owl and the Pussycat..... Educational
Sea Sore..... RKO Radio
Managed Money..... Educational

PARAMOUNT
Paramount Pictorial—No. 6 Paramount
Hollywood on Parade—No. 8. Paramount

RKO MUSIC HALL
Everybody Likes Music..... RKO Radio
Funny Little Bunnies..... United Artists
Screen Snapshots—No. 4... Columbia
Torch Tango..... RKO Radio

RIALTO
All On Deck..... Paramount
Marine Marbles..... Paramount
Screen Souvenirs—No. 11.. Paramount

RIVOLI
Going Spanish..... Educational
Rural England..... Fox

ROXY
North of Zero..... Educational
Giant Land..... United Artists
Sweetest Story Ever Told.. Principal Film Exchange

STRAND
Look for the Silver Lining.. Vitaphone
Buddy and Towser..... Vitaphone

Catholic Unit to Shun 'Vile' Films

The Episcopal Committee of Motion Pictures, at Cincinnati, has announced the organization of a Legion of Decency of the Catholic Church of America, the members of which will be required to subscribe to a pledge to remain away from "vile and unwholesome motion pictures," the Associated Press reported last week.

The pledge has been approved by the committee, which is composed of the Most Reverend John T. McNicholas, arch-bishop of Cincinnati; the Most Reverend John T. Cantwell, bishop of Los Angeles and San Diego; the Most Reverend Hugh C. Boyle, bishop of Pittsburgh, and the Most Reverend John F. Noll, bishop of Fort Wayne. Those subscribing to the pledge promise to remain away from "all pictures except those which do not offend decency and Christian morality."

Films which would come under the charterization embodied in the pledge are described as "a grave menace to youth, to home life, to country and to religion." Condemned are "those salacious pictures which, with other degrading agencies, are corrupting public morals and promoting a sex mania in the land." The pledge requires that members aid in arousing public opinion "against the portrayal of vice as a normal condition," and also expresses condemnation of "suggestive advertisements on billboards, at theatre entrances and in newspapers, and the favorable reviews often given to immoral pictures in the daily press."

Korda Sole London Films Managing Director

L. Toeplitz de Grand Ry of Italy has resigned his position as one of the managing directors of London Film Productions, English company which produced "The Private Life of Henry VIII" and "Catherine the Great." Alexander Korda remains as the sole managing director. The company has announced that it is now fully financed entirely with British money.

Hayes, Beall Move Office

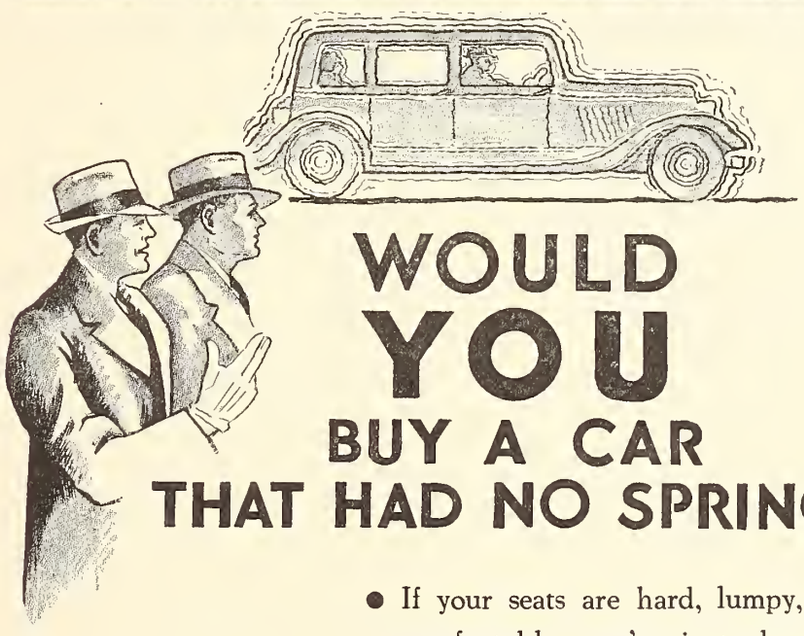
Max Hayes and Charles W. Beall opened new offices last week in the Palace Theatre Building, New York. The company, Novelty Pictures, Inc., produces commercial shorts at Oceanside, Long Island.

Goldwyn Signs Aarons, Kiam, Broadway Theatre Personages

Samuel Goldwyn has named Alex A. Aarons, New York theatrical producer, to his organization. Mr. Aarons is conferring with Mr. Goldwyn in Hollywood, where the film producer is planning to start production on "Resurrection," second Anna Sten starring vehicle, with Fredric March co-starred.

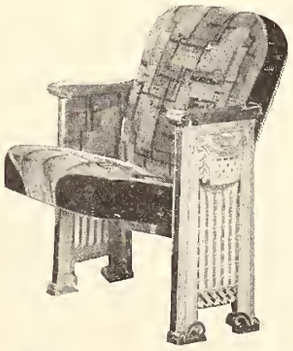
Omar Kiam, dress manufacturer and designer of the costumes for many Broadway shows, has been added to Mr. Goldwyn's Hollywood staff to design styles for all his future productions.

Mr. Goldwyn also has signed Serge Soudeikane, Russian scenic artist of the Metropolitan Opera, as technical art consultant on "Resurrection."



WOULD YOU BUY A CAR THAT HAD NO SPRINGS ?

● If your seats are hard, lumpy, and uncomfortable, you've just about as much chance of getting and holding patronage as a manufacturer who turns out a springless car. Get the jump on your competition by reseating with comfortable, upholstered chairs.



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"How can I reseat and pay for new chairs conveniently?"

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Makers of Dependable Seating for Theatres and Auditoriums
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NRA MEMBER U.S. WE DO OUR PART

Reorganizing Near For Fox Midland

Early reorganization of Fox Midland Theatre Company held up for more than a year due to federal court actions brought by Herbert M. Woolf and M. B. Shanberg, former owners of the properties, is expected, according to reports this week from Kansas City.

It was said a settlement of their suit seeking to recover almost $500,000 is considered in the final stages of negotiation and that plans are being consummated to resume proceedings. Expectation of settlement and subsequent election of a trustee is heightened by the recent visit of William Gossett, attorney representing large New York creditors. Los Angeles counsel for Fox West Coast also was reported in conference in Kansas City.

The beginning of Fox Midland reorganization will find Fox Rocky Mountain Theatre Company unhampered by any sort of litigation, it was said. The latest report of the Fox Rocky Mountain trustees indicated that on Jan. 1, 1934, reorganization had advanced to a point where of 60 theatres originally listed in that leasing company's division, only 12 remained subject to new rental deals, the others being re-grouped in new corporations or otherwise disposed of. Since then, it is understood, similar handling of seven more properties has been completed.

The trustee's report for the four months ended December 30, 1933, showed that receipts for the 12 houses totalled $179,090 and disbursements $137,384. Total receipts of Rocky Mountain and subsidiaries, including the large Midland subsidiary and comprising some 200 theatres, and with office receipts included, were $1,707,569, against disbursements of $1,689,374.

In New York, a report that Warner Brothers and Walter Reade, local theatre operator, were bidding against each other to take over the remnants of the Fox Metropolitan Playhouses, was denied by Warner Marshall, secretary of the committee representing holders of 6½ per cent convertible gold notes and 6½ per cent sinking fund gold notes, who declared that Irving Trust Company, receiver for the circuit, had advised him no bids had been received.

LIBERTY PICTURES

1934-35

First in the field to announce a complete program of Eight Liberty Specials for 1934-35.

NOW COMPLETED

"CHEATERS"
starring
BILL BOYD
DOROTHY MACKAILL
JUNE COLLYER

"WHEN STRANGERS MEET"
starring
RICHARD CROMWELL
ARLINE JUDGE

"TAKE THE STAND"
starring
JACK LARUE
THELMA TODD
GAIL PATRICK
RUSSELL HOPTON

"NO RANSOM"
starring
PHILLIPS HOLMES
LEILA HYAMS
JACK LARUE
ROBERT McWADE

IN PRODUCTION

"STRANGE HONEYMOON"
starring
MARIAN NIXON
NEIL HAMILTON

IN PREPARATION

"TWO HEADS ON A PILLOW"
"SCHOOL FOR GIRLS"
"WITHOUT CHILDREN"

LIBERTY PICTURES CORP.
M. H. HOFFMAN, Pres.
BUDD ROGERS, Gen. Sales Mgr.
1776 BROADWAY COL. 5-1784

Cooperative Service in Iowa in Reorganization

The Exhibitors' Cooperative Film Service, with headquarters at Britt, Iowa, recently reorganized with M. A. Brown of Forest City as president, Charles Peterson as vice-president and F. R. Bandy as secretary and treasurer. The association plans new methods of cooperation in booking films. A meeting is to be held shortly at the Hotel Hanford, Mason City. The organization reports its cooperative film delivery service a success.

Committee Setting Venice Film Exhibition in August

During the World Congress of Educational Cinematography, to be held in Rome, Italy, April 19-25, a meeting of the executive committee of the Biennale of the Cinema will be held, at which will be discussed the planned second International Exhibition of Cinematographic Art in Venice next August. Practically all countries in which motion pictures are produced will be represented.

Randforce Arranges Deal

The Randforce circuit of Brooklyn, N. Y., has concluded a deal whereby four local houses, the Windsor, Stillwell, Elton and New United, will book for the circuit. The four are operated by Rachmil and Katz. Louis Frisch and Sam Rinzler operate the Randforce group.

Rogers Gets "McFadden's Flats"

Gus Hill, of Gus Hills Enterprises, New York, has disposed of the play, "McFadden's Flats" to Charles R. Rogers.

TRAVELERS

Richard A. Rowland, RKO Radio associate producer, arrived in New York from the Coast to look for story material.

George Arliss was in New York from the 20th Century studios en route for a holiday in England.

Robert Gillham, Paramount's director of advertising and publicity, is making a flying visit to the Hollywood studio.

Douglas Shearer, MGM's sound director, in New York for the premiere of "Viva Villa."

Moe Streimer is vacationing at Atlantic City.

Jo Swerling arrived in New York from the Coast.

John Mitchell, western editor for *Tower Magazines,* is in New York.

Helen Vinson, Radio player, returned to Hollywood from New York.

M. David Strong, general manager of the Inter-Americas Film Corp., was en route to Havana from New York.

Gloria Swanson is vacationing in New York.

Nate Blumberg is touring the RKO theatres in Canada.

Erich Pommer, Fox associate producer abroad, arrived in New York from Europe.

A. J. Moeller is attending the MPTOA convention in Los Angeles.

Katharine Brown, eastern story editor for Radio, left for Hollywood to confer with B. B. Kahane and Pandro Berman.

Mort Blumenstock is in New York.

Herschel Stuart left New York for Dallas.

Charles Beahan, scenarist, is at the Hotel Warwick, New York.

Sidney Samuelson, president of Allied States Association, returned to New York from a three-week cruise in southern waters.

John Barrymore, with his wife, Dolores Costello, and their family, left Hollywood last week for a cruise in the South Seas.

Norman Moray, Vitaphone sales manager, is in Hollywood.

Alice Faye, Fox player, arrived in New York from Hollywood.

Dick Powell, Warner star, is planning a European holiday in May.

Douglas MacLean, associate producer at Paramount, is in Honolulu for a vacation.

Otto A. Harbach, composer, sailed for Europe.

Harold B. Franklin sailed for England with Arch Selwyn.

Frank Buck began a personal appearance tour in Chicago.

Harold Robb and Edward Rowley returned to Texas from New York.

Irene Dunne and her husband, Dr. Francis Griffin, are spending a 10-day vacation at Hot Springs, Va.

James A. Fitzpatrick returned to New York from a two-month tour of Europe.

Ramon Novarro started the first leg of a concert tour which will take him to several leading South American cities.

Al Friedlander, who has been making a tour of First Division exchanges, returned to New York.

Trem Carr left New York for the Coast after attending the Monogram convention in Atlantic City.

Ed Finney spent an extra three days in Atlantic City, "cleaning up" after the Monogram convention.

Schnitzer Has New Company

Joseph Schnitzer has formed a new company, Mutual Productions, Inc., which last week completed a commercial short subject at Oceanside, Long Island.

Mitchell Luncheon Guest

John Mitchell, western editor for *Tower Magazine,* was guest of honor at an informal luncheon Tuesday in New York at the Motion Picture Club.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A WELCOME CONTRIBUTION

The third Quigley Award goes West as Nevin McCord, of Boise, Idaho, takes his place proudly with those fortunate others who have gained this outstanding distinction. In the opinions of the judges, McCord did a masterly job. We congratulate him on behalf of the membership for his ingenious showmanship that brought such splendid box office returns. He deserves his prize.

But hardly less deserving are many of the campaigns that were entered for March consideration. The great number received and their high standard of excellence is not only a source of keen satisfaction but also a definite barometer that indicates the emphatic acceptance of this project in bringing to worldwide attention the efforts of the theatre manager.

And these efforts are being recognized if for no other reason than the time and care given the examination of the entries by the industry's leaders acting as the Committee of Judges. We are pleased to state that in no one instance has any judge slighted the responsibilities of selecting the winners.

Therefore it is apparent that the Quigley Awards project has been definitely established as a welcome contribution to the general welfare of the motion picture. The continued participation of theatremen everywhere is the only thing necessary to maintain the advantages already won.

▽ ▽ ▽

"SO WHAT?"

The torrential floods of criticism anent circuit operation let loose in recent issues of Motion Picture Herald by Messrs. Chatkin and Goldberg are reminiscent and hardly original. Every now and then, champions of independent and unfettered theatre operation arise and lift their voices to bewail the weaknesses and evils(?) of chain management.

Then the storms subside—and nothing happens.

We hold no brief for circuit management but, up to now, we have neither seen nor heard of any fundamentally sound plan that will strengthen this method of operation. And if the construction of so nationwide a structure is so perilously faulty, then plans for improvement are immediately in order.

With this in mind, an open invitation is extended to Messrs. Chatkin, Goldberg, and others as constructively-minded to make known in the pages of the Round Table their views on what should be done to allow managers the necessary latitude in removing some of the alleged obstacles in the way of successful operation, circuit or independent.

Any plan that will ease the manager's burden and restore to him his proper place in the conduct of the theatre has our support. But criticisms that merely denounce are, unfortunately, just so much water spilled over the dam.

THE FLORAL EXHIBIT

No keener showmanship can be displayed at this time of the year than that which makes possible the promotion of a liberal lobby display of flowers. Poster art, even at its best, must pale in comparison with the attractiveness of a well-appointed floral creation in the Spring.

The advantages of such exhibits have long since been discovered by Round Tabler H. M. Addison, Loew's Cleveland Theatres chief, who has built up these flower tieups until now they are an annual event looked forward to eagerly by his cooperating florists as well as the general public. A detailed account and photo of this year's first showing appears on a following page.

There should not be too many obstacles in the path of showmen seeking the participation of local florists and nurserymen. These cooperations have proven mutually profitable, for few floral merchants will not see the value of displaying their wares in so prominent a spot as the theatre lobby. And fewer managers will disregard the virtues of this beautiful and attention-compelling form of seasonal display.

▽ ▽ ▽

A WELCOME CHANGE

Advertising copy originating in the home offices seems to be going through the early stages of a welcome revolution. Not only are ads cleaner, but they are brighter—much brighter, we are pleased to say.

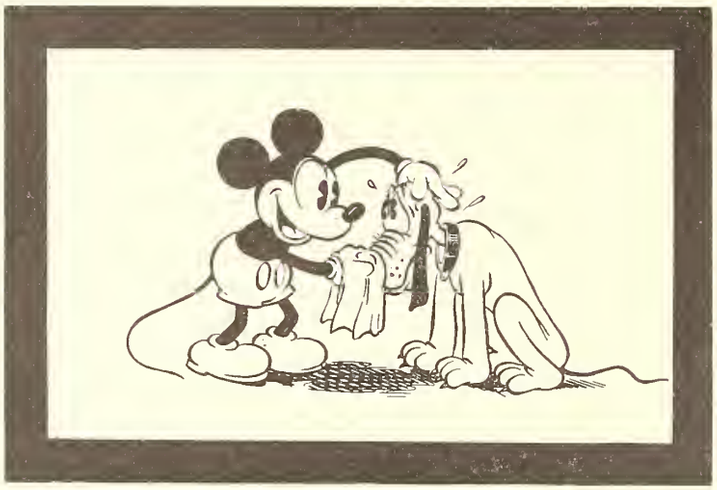
Especially to be noted is Hal Horne's good job of selling "Palooka" in a series that easily keeps pace with the quick tempo of the picture. Both in art and copy, these displays break away distinctly and pleasantly from the deadly routine of the press book "effusion school," a change that has been commended in and outside the industry.

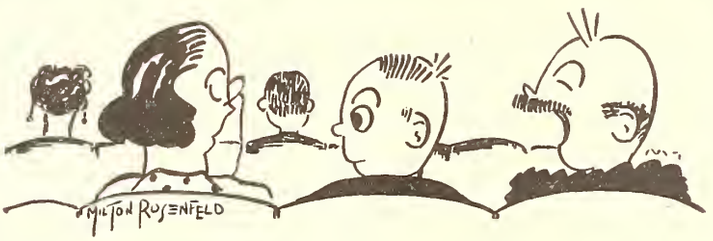
As a former "home officer" we appreciate the difficulties in seeking out box office freshness for the advertising of every release. The creation of a different campaign at too frequent intervals is, we assure you, no easy bed of roses. The average production release schedule is a hard taskmaster, and to turn out the needed press books on time, week in and week out, is a job in itself that requires plenty of doing. Frankly, it is surprising to us that the general standard of acceptability remains so constant.

That such definite progress has been made is heartening to the hard-pressed manager and highly encouraging to the box office.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!





MOTHER: HOW DO YOU LIKE MICKEY, SON?
BOY: ————————?

Carroll "Red Inks" Front Page on Garbo

The "red faced extra" again makes its appearance. Executed by Manager Glenn Carroll, Midland Theatre, Coffeyville, Kan, it served to bring quick attention to the date on "Christina." Used sparingly, the red-inked front page is still potent, and where the papers cannot be promoted they usually can be obtained at a reasonable figure. Carroll secured his gratis by using up a lot of left-overs on issues of some weeks back.

Distribution of autographed star stills was put over with laundry with copy on reverse side split between theatre and cleaner. An extension of this idea used some time ago was an offer by the laundry to furnish paper frames for these photos to all new accounts or to those taking advantage of certain advertised specials.

Work For A Quigley Award!

London Member Edits Good Monthly Program

To judge from the many well conceived house programs we receive from the other side, evidently our foreign members do not depend too much upon newspapers to sell their pictures. Another instance of the good work done along this line is the 20-page program on coated stock put out by Manager Harry Sanders, of the Lido Theatre, London. Not only does it publicize in detail the coming attractions, but in addition to a number of outside ads it also contains a snappy monthly chat under Harry's signature, which is very well written.

SO WHAT DOES THE BOY SAY?

We've decided to let you fellers suggest a "tag line" for the above drawing from the talented pen of Milton Rosenfeld. And the best and most apt answer gets a prize in the form of the original cartoon, framed, with the winning answer filled in by Milt and proper credits given to the winner.

Some fun, hey? So get busy and study the above "laff".

Mother asks the kid how he likes Mickey, and the boy says—What?

Send in your answer in 15 words or less. All entries must be in by Monday, April 23. The winner will be announced in the issue of April 28.

—MIKE.

Book Club Angle Sells "Mr. X"

"Mystery of Mr. X" being taken from novel which was a recent Crime Club selection, Manager Joe Brennen, State Theatre, Boston, made use of this with out-of-the-ordinary tieup with book stores and lending libraries, with thousands of imprinted book marks distributed through these agencies. Displays were secured in chain of leading hat stores on Montgomery stills and many jewelry and beauty tieups were made via Elizabeth Allan, woman lead in picture.

Swank Bally Plugs "Countess" at Roxy

It was one of the new "Silver Arrow" automobiles, bannered, that gathered curious New York crowds when this luxurious bally was used on "The Countess of Monte Cristo" campaign at the Roxy Theatre. Stopping at various parts of the city, a very well dressed young lady was handed out by a footman in uniform, one of the stops being at Macy's Cinema shop, where the girl modeled dresses named after the title.

This was the highlight of the various stunts engineered by Managing Director Irving Lesser and ad head Morris Kinzler. Radio and fan magazine tieups also helped. Albert Nathan, of Universal, assisted.

Work For A Quigley Award!

Brient Helps in Fight Against Admission Tax

Conspicuous among those fighting various legislative attempts to place tax on theatre admissions are Round Tablers whose past efforts in this direction have been duly chronicled. Add now the name of Elmer H. Brient, Loew's Theatre, Richmond, Va., who aided ably in organizing State Theatre Association, which brought sufficient pressure to bear to have Governor appear before the General Assembly requesting withdrawal of tax movement.

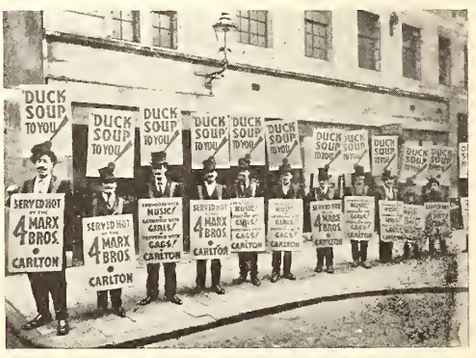
Tax matters, however, do not retard exploitation of Brient's pictures, recent instance being "snowbirds" on "Fashion Frolics," this old-timer being new in Virginia, where snowfall is rare. Incidentally, it's a neat way of getting around local ordinances against theatre advertising.

Work For A Quigley Award!

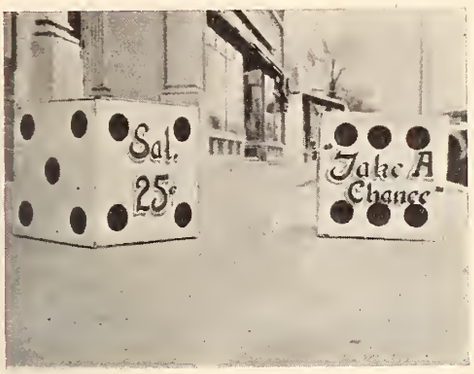
Sandwich-Men Plug London "Duck" Date

Sandwich men in London are a form of street bally organized to a very high point of efficiency on the other side of the water. John Armstrong, Paramount Theatres' ad head in Great Britain, made use of this idea in a very unique fashion on "Duck Soup" (see photo), in which a round dozen of the sandwich men exploited the various selling points of the picture.

John, whose excellent activities on Mae West were publicized a few issues back, caused the curious to comment with a calling card from the "Come up and see me" gal on which appeared the name of the star, theatre and phone number and in a corner handwritten cut with her well known salutation.



Armstrong's "Duck Soup" Bally



Dick's Street Dice

Places P. A. System In Leading Stores

A public address system direct from the theatre to 15 loudspeakers located in the leading stores of his town. That's the latest achievement of live-wire Dick Thomason, who is doing so good a job at managing the Crystal Theatre, Ellis, Kan. With the co-operation of the phone company, the P. A. system was created at practically no cost as Dick did the wiring himself and also made a "mixing panel" from two potentiometers.

The outfit is capable of broadcasting recordings, sound from film, local talent, microphone announcements and also regular radio programs. Regular one-hour programs are presented three times a week during the stores' busiest hours, the broadcasts including news on current and coming pictures, song hits, press book radio playlets, etc.

On "Take a Chance," Dick made up a number of pairs of cardboard dice 18 inches square (see photo) and placed them in prominent downtown spots. Made from scraps, the cost was estimated to be about 75 cents. Also, inexpensive was a miniature stage on "Beloved" with ad copy and stills occupying the stage. Two small windows on either side of the proscenium were lighted with small Xmas tree bulbs to make the cor- stand out clearly.

This member gets a lot of attention with his animated displays, and reports that a toy cutout bus against a rolling scenic curtain background on "Fugitive Lovers" was especially attractive, special lighting making this a standout flash.

Work For A Quigley Award!

American Gags Used On Bombay Campaign

Bombay, India, in distance is thousands of miles away, but in exploitation just around the corner to judge by efforts of Dave Blyth, head of Warner Brothers' Bombay branch, who arranged campaign on "Gold Diggers" in same fashion as typical of Broadway.

Dialects being more common in that country than English and European languages, advertising to appeal to all classes required different handling, different preparation. Broadcasts of the song hits were put on, and an advance showing for the local press brought excellent reviews which were printed in the various languages. Other highlights usually employed in campaigns on this side were also utilized by Blyth to excellent returns.

NEVIN McCORD WINS THIRD QUIGLEY AWARD

First Mention

JACK H. HODGES, Manager
Florida, Jacksonville, Fla.

DON NICHOLS, Manager
Broadway, Charlotte, N. C.

Honorable Mention

GENE CURTIS, Manager
KEN FINLAY, Exploiteer
Palace, Montreal, Can.

GEORGE LABY, Manager
Victory, Holyoke, Mass.

J. C. LUND, Manager
Kenosha, Kenosha, Wis.

MONTY MACLEVY, Manager
Savoy, Brooklyn, N. Y.

GEORGE MACKENNA
RICHARD D. WALSH
New Lafayette, Buffalo, N. Y.

J. J. MADDEN, Manager
Granby, Norfolk, Va.

JACK MARSHALL, Manager
Frances, Dyersburg, Tenn.

GEORGE O'BRIEN, Manager
Miller, Woodstock, Ill.

CHARLES PENLEY, Gen. Manager
Astoria, London, England

LEON PICKLE, Manager
Kentucky, Henderson, Ky.

LEO ROSEN, Manager
Troy, Troy, N. Y.

J. KNOX STRACHAN, Manager
Columbia, Portsmouth, Ohio



ANIMATION. Manager Brennan and publicity chief, Joe De Pisa, Loew's State, Boston, are responsible for this well done animation on "Roman Scandals." Flittered center section revolved behind Cantor.

March Judges Decide in Favor of Granada Theatre Manager, Boise, Idaho, for Campaign on Fox's "Frontier Marshal"

Out to the wide open spaces of the West goes the third Quigley plaque, for by the majority vote of the judges, Messrs. Ned Depinet, Ben Grimm and Irving Lesser, Manager Nevin McCord, Granada Theatre, Boise, Idaho, receives the prize for his campaign on the Fox picture, "Frontier Marshal."

Right on Nevin's heels finished Manager Jack H. Hodges, Florida Theatre, Jacksonville, Fla., "Death Takes a Holiday," and Manager Don Nichols, Broadway Theatre, Charlotte, N. C., "It Happened One Night." To these Round Tablers goes the distinction of winning the only two First Mentions awarded in March.

Twelve "Honorables"

Twelve other entrants forwarded campaigns that were strong enough to secure Honorable Mentions, and the names and designations of these showmen are carried in the column to left. Certificates to this effect have been mailed, and plans are now afoot for the presentation of the March Award to McCord. A detailed account of this manager's entry and, if it arrives in time, his picture, will be run in the next issue.

Of interest is the number of entries received for March consideration, a distinct increase over the totals forwarded for either January or February. Included in the third month competition was a splendid campaign from England, which earned Honorable Mention, making the second won by showmen from overseas. And from what we are given to understand, theatremen from other lands are girding themselves in earnest to land one of the big Awards.

That this determination is shared on this side is proven by the record of Manager Gene Curtis, and Exploiteer Ken Finlay, of the Palace Theatre, Montreal, Canada. Two "Firsts" and one "Honorable" in the three months of the Quigley project is something that will take a lot of topping by other showmen.

April Entries Arrive

Entries for the April plaque are already coming in, and from their excellence, another keen struggle is in prospect. The fourth month judges will be announced in the next issue, and as usual, this committee will consist of representatives from the distribution, advertising and exhibition branches of the industry.

Again we invite managers from everywhere in the world to enter campaigns for the Quigley Awards, on any product, major or independent, foreign or domestic. The few necessary rules to observe have been carried frequently in recent issues of the Round Table section—MIKE.

House Staff in Togas Sells "Roman Scandals"

Animated displays and spirited street ballys occupied most of the spotlight in Manager Joe Rosenfield's campaign on "Roman Scandals" at the Modjeska Theatre, Milwaukee, Wis. Two weeks ahead, a cutout of Cantor was placed on a turntable surrounded by dolls dressed as girls in picture, moving turntable giving effect of girls dancing.

Chariot ballyhoo was also employed on streets with driver in black face. Also in black face was another man in Cantor costume wearing toga and wreath of flowers working the main streets and theatre during breaks. Ushers and doormen also dressed in togas (see photo). Joe further reports the Modjeska first local theatre to play picture on Wide Range which was stressed in all advertising. The usual Chase and Sanborn hookup was likewise effeffcted.

Commendable is this campaign put over at little actual outlay. As an instance, the only expense for the well constructed chariot was rental of the horses. Wagon chassis was borrowed from nearby farmer and theatre stage hand built the chariot upon it.

Work For A Quigley Award!

Stein Brings Punch and Judy Show to Public Schools

Punch and Judy lobby show a week ahead divided attention with a special shadow box puppet display in rear of foyer on Irv Stein's "I Am Suzanne" campaign at the Astoria-Grand, Astoria, L. I. This member contacted schools and arranged preview for principals, heads of mothers' clubs and ministers, one of the clergymen being impressed sufficiently to speak of the picture from the pulpit.

Irv also put on the Punch and Judy show in various schools for the purpose of which general assemblies were called. In return, theatre bulletins were allowed in each school with further assistance given by the teachers who urged children to see the picture. Stein reports juvenile attendance of over 3,000. Excellent!

Work For A Quigley Award!

Caldwell Creates Unique Display with Rare Violins

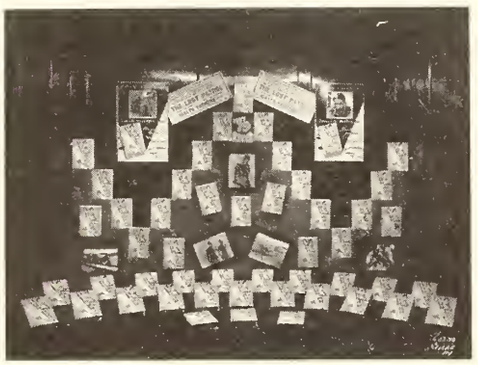
An exhibit of 25 rare violins, some over 200 years old in a double window display at one of the best locations in town. This was smartly featured by Wally Caldwell to plug "Cat and the Fiddle" at Loew's Valentine, Toledo, Ohio. The instruments were borrowed from local owners, the idea being good enough to crack a two-column newspaper spread that included generous theatre credits.

Wally promoted himself a 20-inch free display ad by tying in production still showing Novarro seeking a room. The newspaper used this for a house ad to plug its furnished room classified columns, the flash also including of course the proper theatre mentions.

In his "Nana" campaign, Caldwell stressed the new star angle, this being well brought out in the accompanying photo wherein eight different poses of Sten were used as an art background for style tieup, with copy in foreground reading to the effect that theatre was introducing a new star and store was introducing new styles.



Rosenfield's Toga'd Ushers



Book Window on "Patrol"



Introducing Sten Via Styles



Caruso's Lobby Tourist Cabin

Segall Builds Grosses With Novelty Advertising

Manager I. J. Segall, of the Rivoli Theatre, Philadelphia, Pa., finds that novelty advertising has a strong appeal in his section. Recently he dug up a lot of miniature toy chairs to which small cards were fastened, reading "Everyone will be 'Sitting Pretty,' etc., etc." The idea clicked.

860 Stills In Rialto Front on "Lost Patrol"

Hourly, thousands pass the corner of 42nd Street and Broadway where stands the Rialto Theatre operated aggressively by Arthur L. Mayer. To turn lines of these passersby to the box office, potent fronts are created. On "The Lost Patrol," the amazing total of 860 black and white stills were reported to have been used to catch curious eyes, a flash that stopped many.

Mayer started his campaign on this one a month ahead, different trailers being used each week in advance of the date, and also at the nearby Paramount. Giant sign atop the Rialto also plugged the attraction.

The theatre's comprehensive mailing lists were contacted. These included members of prominent local boys' clubs, officers of 700 women's clubs. Also informed of the engagement were over 2,000 Better Films committees. Many windows on the photoplay edition of the novel (see photo) were obtained, with further displays in Woolworth stores of the miniature edition.

Work For A Quigley Award!

Old Copies of "Alice" Book Win Prizes in Contest

Bob Hutchings, of the Portage Theatre, Portage, Wis., reports a smart idea on his "Alice in Wonderland" campaign that hasn't as yet made the rounds, and is recommended on any picture adapted from one of the old classics. Bob gave prizes to the boys and girls producing the oldest copies of "Alice," these entries being displayed in a book window.

This, however, was a supplementary gag on the general campaign which was aimed to interest adults and for this purpose Hutchings sold his school officials on the idea of tying in on a benefit for the high school band under the auspices of the powerful local Band Mothers' Club. All children were encouraged to sell tickets by an award of one free admission for every five tickets sold, the distribution being handled by teachers in every class room.

What put this over splendidly was a stage concert by the band each night of the picture, and as the benefit closed at the seven o'clock show on the first night, Hutchings was able to cash in on the full priced tickets sold during the remainder of the run. Page one newspaper stories, free broadcasts and ads contributed by merchants selling the benefit tickets, were other profitable angles put over by this member.

Work For A Quigley Award!

Caruso's Lobby Flash Makes Unusual Advance

Unique and unusual are terms that may aptly be applied to lobby display created by Manager Adolfo Caruso, Crotona Theatre, New York, on "It Happened One Night." Adapted from the tourist cabin that played so important a part in the picture, the flash was a real reproduction of the cabin with glass windows, lace curtains, flowers, well lighted inside and out (see photo) with cutouts of the stars behind the window. Atop the cabin were spooning cats and a crescent moon smiling down upon the entire scene.

Clever catch lines were used on all sides of the cabin, humorously calling attention to the plight of the lovers. Extremely well sold, the idea caught on immediately.

Bovim Goes for Fizz Bottles on "Rouge"

Milk bottle hangers secured through cooperation of leading dairy, tabloids distributed through tieup with local newspaper, and theatre ad, menu cards in restaurants, soda fountains, etc., were various angles that clicked for Manager Russell Bovin, Ohio Theatre, Columbus, on "Moulin Rouge." Song hits secured windows, as did other press book tieups. Radio stations also cooperated with special exploitation record.

The front attracted. Red and green bound in gold was color scheme. Both program panels (see photo) were decorated with cutouts of chorus girls, under marquee was placed two huge heads of Bennett with billing centered in cutout letters. Unusual were two cutout fizzing wine bottles on sides of box office.

Work For A Quigley Award!



Bovim's Wine Bottle Cutouts

"Goldie's" Stuffed Polar Bear Plugs "Iceberg"

Saul "Goldie" Goldstein, now skipper of the Dorchester Theatre, Dorchester, Mass., went "wild animal" to advertise "S. O. S. Iceberg" by promoting a stuffed polar bear from a nearby furrier and planting Bruin in the lobby surrounded by a carpet of white cotton to simulate ice. This unusual exhibit attracted inquiries from adults as well as children and Saul obliged by giving impromptu lectures in the lobby on the habits of these Arctic denizens. That's "Goldie" himself in the accompanying photo, evidently guarding his patrons from danger. Is the gun loaded, Saul?

Work For A Quigley Award!



Try This On Your Lampposts

Dempsey Uses One Column Ads for Advance Buildup

The advance advertising built up on "Dinner at Eight" was well handled by Manager James J. Dempsey of the Paramount Theatre, Lynn, Mass., in a series of one column star ads used ahead and during the run. Each of these was headed with a cut of the star in an action pose with copy tying in the part to the picture. The day before, Jim ran a three column group ad which doubly sold the appeal of the many starred picture.

Many of the other proven angles were also put across, including the A & P Coffee hookup, fashion slants, book windows, menus, and others as effective.

Work For A Quigley Award!

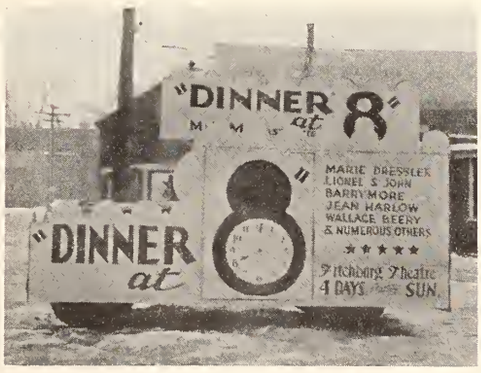


Goldie, the Boy Defender

Merchants Help Sell Pilegard's Anniversary

Unique cooperative newspaper advertising was the nucleus of Manager J. Lawrence Pilegard's anniversary week campaign for Fox Theatre, Visalia, Cal., each ad being built around a word that applied to the business of the merchant as well as the theatre. For instance, "comfort" was used to tie in a furniture ad and the relaxation made enjoyable by the theatre seats; "romance" was appropriately tied in with a florist ad, etc. Each display of course mentioned the theatre attraction.

A series of daily events for the entire week resulted profitably, each night being identified in a different manner. Sunday was open house to those unable to attend regularly, names taken from the relief rolls; Monday was "service club" night, attended by groups from various lunch clubs, etc. Then on Tuesday, the theatre birthday, all those born in the county on the same day were invited to be guests, with "fraternal," "high school" and C. C. C. nights following, the week winding up with a Saturday Boy Scout matinee, when candy was distributed.



Haley's "Mystery" Bally

Rosenfield Decorates Street Lamps on "Moulin Rouge"

Tieups that included generous newspaper ads on "Moulin Rouge" without cost to the theatre scored well for Joe Rosenfield, at the Orpheum Theatre, Omaha, Neb., this campaign being one of the last put over by Joe before he was moved up to the post of city manager for Tri-States.

Hookup with prominent brewer brought a 70-inch ad followed by one of 60 inches, promoted from the Grunow Radio people. Featured in his outdoor billing was a number of cutout windmills which Joe managed to plant on many lamp posts (see photo) in the downtown district. We don't know how he manages it but this is certainly 100 per cent advertising.

Work For A Quigley Award!

Ace Music Slants In Feldman Campaign

Much coverage on "Let's Fall in Love" at the Earle Theatre, Philadelphia, Pa., by Manager Joe Feldman and publicist Arthur Cohn, the campaign embracing many commendable slants. Private screening for radio executives, orchestra leaders, night club stars, etc., brought cooperation on song hits as did tieups with music stores. Window strips plugging Victor records of songs were also planted.

Other cooperation included Western Union windows, distribution at theatre of free copies of Screenland and Red Book with front covers rubber stamped, Western Union messages delivered to private homes by uniformed boys and directory cards at two local universities.

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Paper Runs Editorial On Round Tabler Bevel

Some weeks ago, press agent Jay Howard was in Harriman, Tenn., working with Manager L. W. Bevel at the Princess Theatre, and before leaving town Jay "by-lined" a story in the local daily wherein he complimented Bevel's ability and otherwise praised him and the theatre to the locals.

Although "L. W.'s" standing is of the best in Harriman, this unsolicited endorsement of his many virtues was commented upon favorably and hiked the Princess a couple of notches higher in the prestige column. It seems that sometimes a man's good points are taken for granted until they are emphasized by others.

Work For A Quigley Award!

Small Car Bally Mystifies Crowds

An Austin car completely boxed with signs on "Dinner at Eight" made a fine bally for Manager Eddie Haley, Fitchburg Theatre, Fitchburg, Mass. Touring the city and surrounding towns for four days ahead, Eddie reports great excitement. It seems that the size of the displays completely concealed the small car (see photo) which caused curious crowds to wonder what made the bally operate.

Out of the ordinary lobby displays stirred up additional interest as did a young man in evening clothes who passed out cards to patrons inviting them to the "banquet" of the stars. Evidently many accepted.

AN EFFECTIVE FLORAL TIEUP

Addison's Unique Lobby Flower Show Gets Citywide Comment; Electric Association Cooperates

In one way or other, Round Tabler H. M. Addison, the Loew Cleveland Theatres' division manager, for many years has created outstanding lobby floral exhibits in cooperation with prominent local florists and nurserymen. Addy has inaugurated this season's displays with an Eastern flower show in the lobby of the State Theatre with the added cooperation of the Cleveland Electrical League, which contributed demonstrations of gardens grown by electricity, etc.

The illustration below is the photo taken from the mezzanine floor looking down on the display of shrubbery, cut flowers, plants, garden furniture, electrical growing garden, electric heated aquarium, miniature water fountain and a lily pond. The exhibit is valued at $6,000 and was attended by two horticulturists who answered all questions.

Secures Complete Display

Represented were cymbidium orchids, Joanna Hill roses with snapdragons and daffodils, flower baskets of California heather, Spiried, acacia, and talisman roses; Easter lilies and calla lilies, iris and Radiant Red roses. Also, varieties and types of garden plants, ferns and shrubberies, such as ginista, birds' nest ferns, primrose, kambliny, roses, tulips, cinerorid and ayolia, potted in fancy crockery. Statuary was placed in different nooks of the garden with a pottery sun dial, center front. Garden furniture consisted of benches, pedestals, vases, arches, garden gates, bridge tables, beach umbrellas, iron lamps, chairs and tea tables.

Further interest was aroused by newspaper publicity and display ads placed by the cooperating florists and Electrical League. In every way, it proved to be the most beautiful floral exhibit yet held in the theatre lobby and A. G. Catlin, Addison's assistant, reports that it caused more comment than any exploitation put over at the State in some time.

Work For A Quigley Award!

Broadcast Playlet on "Catherine" by Children

Anent John McManus' successful radio tieups on publicizing attractions at Midland Theatre, Kansas City, Mo., a recent broadcast on "Catherine the Great," enacted by local talented children, reacted very favorably to box office. In cooperation with U. A. exploiteer, W. P. Bernfield, this was put across with the aid of a leading department store which advertises further in the newspapers and by window display. On another station, a second tieup was made wherein a 25-wood contest returned the senders of the first 100 replies a still of Douglas Fairbands, Jr.

Window displays stressing the Russian trend in style were spotted prominently, as were 75 windows of one drug chain, and every local branch of Postal Telegraph. Incidentally, this is first contribution to the Club pages regarding Bernfield's activities. We await others, as many good campaigns are being put over in the K. C. territory.



ADDISON'S LOBBY FLOWER AND GARDEN SHOW

Showmen's Calendar

MAY

1st	Labor Day (Philippines) May Day Dewey's Battle of Manila—1898 Josephine Dunn's Birthday
2nd	Stonewall Jackson Shot—1863
3rd	Juliette Compton's Birthday
5th	Napoleon's Death—1821
5th to 12th	National Golf Week
6th	Peary Born—1854 (Discoverer of North Pole)
7th	Lusitania Torpedoed by Germany—1915 Gary Cooper's Birthday
8th	Arbor Day (Rhode Island)
9th	Commander Byrd at North Pole—1926 Richard Barthelmess' Birthday
10th	Clarence Brown's Birthday
11th	Minnesota Admitted to Union—1858
12th	Florence Nightingale Born—1820 (Founder Modern Nursing) Amundsen North Pole Flight—1926
13th	Jamestown, Va., Settled—1607
14th	First Constitutional Convention—1887 Billie Dove's Birthday National Cotton Week
15th	Mississippi Flood Bill Signed—1928
16th	Abraham Lincoln Nominated—1860
17th	Maureen O'Sullivan's Birthday
18th	Peace Day Napoleon Proclaimed Emperor—1804
19th	Mexico-U. S. Peace—1849
20th	Mecklenberg Declaration of Independence
21st	Lindbergh's Flight to Paris—1927 Robert Montgomery's Birthday
22nd	Martha Washington Died—1802 Richard Wagner Born
23rd	South Carolina Admitted to Union—1788 Douglas Fairbanks' Birthday Dorothy Lee's Birthday Captain Kidd, Pirate, Executed in London—1701
24th	First Telegraph Message Sent—1844 Brooklyn (N.Y.) Bridge Opened Empire Day (Canada, Bermuda)
26th	Paul Lucas' Birthday Norma Talmadge's Birthday Walter Huston's Birthday
27th	Nathaniel Green Born—1742
28th	Yanks' First Victory at Cantigny—1918
29th	Wisconsin Admitted to Union—1848
30th	Memorial Day
31st	Walt Whitman Born—1819 Jack Holt's Birthday



Water-Going "Annie" Bally

"Red" Harkins and Crew Step Fast in Arizona

New-member Dwight E. (Red) Harkins runs the State Theatre, Tempe, Ariz., with the capable aid of a house force comprising two others besides himself. And from the initial contribution to these pages, the trio evidently does a smart job. This is illustrated by the accompanying photo of a water-going float on "Tugboat Annie" which "Red" reports was planted in "the deepest parts of Arizona's greatest water course, the Salt River."

Harkins does all his own advertising, printing handbills, blotters, etc., on his own press. He turned out a neat job on a blotter for "Sweetheart of Sigma Chi" on which clever cartoons were used to sell the cast. These were distributed at a nearby college.

Work For A Quigley Award!

Paul's Sunday Concerts Still Going Strong

Some time ago we editorialized on the smart showmanship displayed by Manager Paul O. Klinger, Radio Theatre, Lewiston, Pa., in inaugurating a series of Sunday concerts at the theatre which by State law is closed on this day. Paul now tells us that these events have grown in popularity with each succeeding concert, the newspapers, civic leaders and other persons who count getting in back of the idea to the extent that its fame is spreading far into the surrounding country.

Without doubt, this is a very fine prestige builder that is recommended for use in other six-day situations. Klingler has been able to secure the talent without cost and the program is selected as nearly as possible to please various classes of music lovers. Managers so inclined should get in touch with Klingler who no doubt will be only too pleased to furnish all necessary information.

Work For A Quigley Award!

Mumford's Knitted Tie Rates Publicity Break

Few managers wear ties knitted by the hands of charming May Robson. Possessor of this enviable gift is Manager Leon O. Mumford, Roth-Strand Theatre, Summit, N. J., who made good use of it in promoting newspaper story on "You Can't Buy Everything," in which Miss Robson stars.

To the editor of his paper, Leon described details of the old days in which he trouped with the star, relating interesting experiences of the past. Thus a slightly different manner of obtaining theatre publicity was none the less effective.

THE PROFITABLE MOVIE CLUB

Long Islander Discusses Benefits Of Successful Children's Clubs; Gives Results of His Experiences

by WILLIAM A. LEVEY
Manager, Capitol Theatre, Riverhead, N. Y.

I have organized clubs here and in other communities and these clubs have definitely stood for a purpose. They were spoken of in the various civic organizations, the women's clubs, and at women's sewing circles. Mothers spoke of the serial and "how very happy they were to have some place to send their children on Saturday afternoons where they would see an interesting picture." This sort of publicity cannot be bought and it brings your theatre right into the heart of the home where "junior" and "sis" discuss the theatre and the shows over the dinner table. Make your club both interesting and inspiring to the children. Get into your lobby, greet the kids as they come in, make them feel welcome and tell them how glad you are to have them join and how much you feel sure they'll like the new serial.

Recently I ran a special show for children in a tieup with the Parent Teachers Association. The program consisted of a feature, Jackie Cooper in "the Lone Cowboy" and several short subjects. I used one of the episodes of the "Rin-Tin-Tin, Jr., serial, "The Wolf Dog" during the course of the program and it is amazing the tremendous applause this serial received.

Organize With Purpose

A movie club, like any other club, must be organized with a very definite purpose in the mind of its organizer. To merely advertise that a club will be formed at the theatre means little, if anything, for a manager's heart and soul must go into the project. Success or failure depends entirely upon the efforts put into the movement.

In any community, a movie club can be made very important. These are formed mostly for the purpose of assuring your theatre a steady attendance during the run of serials. To get the children interested so that they will want to come to see each and every episode of that serial is the difficult task of the manager. Youngsters must be contacted in the proper channels. It is not enough to tell the children about your club. Parents should also be informed.

It is needless to say that the serial must be a good one from every angle. You can no longer hope to hold child interest with a mediocre picture than you can hope to gain adult attendance for a poor attraction, regardless of the adjectives and superlatives you may use in your newspapers or other advertising mediums. Children, like adults, know pictures! Make no mistake about that! The very first episode will tell the story as to whether the children are or are not pleased and if they like it they'll come back for every episode.

A movie club should have an important part in your program and should stand for something in the community for the children, just as the Elks, Masons, or any other fraternal organizations stand for something to the citizens of the town. If possible, get one of the local "big shots" who is interested in the welfare of the children to come to the theatre on the opening day, greet the kids and tell them about the picture.

Children's clubs in theatres have brought in many a dollar to the box office and have built up a lot of good will. The youngsters are your best bet for advertising and publicity. Kiddies go home and tell their parents of the fine picture they've seen and the parents decide that they, too, want to see the show. Gain the confidence of the children in your community and they'll be steady customers. Greet them as your adult patronage in the making. Endeavor to give them entertainment that will please them. That this is not always possible the writer knows only too well, but constant effort will bring better than average results.

Do your best at any rate and work with your women's clubs, your motion picture councils and your Parent Teachers Association. They are, after all, striving to bring about better pictures for the children and this fine impulse cannot be overrated. They'll work with you if you'll do your share. Organize your clubs with the help of these organizations and your club will be a success, and if I may add, a source of considerable personal gratification.

Work For A Quigley Award!

Sidman Puts on Unique Stage Show

Combining a stage revue of local talent with a health exercise demonstration was profitable for Manager Morris Sidman, Colonial Theatre, Utica, N. Y. Among the residents of his city is a famed physical instructor, formerly in the service of the late President Taft and Morris arranged for a special demonstration of health and curative exercises by the instructor and his family, a feature that was given good notices in the local papers.

Work For A Quigley Award!



SHORT SELLING. Marquee billing for short subjects has been adopted generally by smart showmen, and the above on an Educational Milton Berle short shows how they plugged that favorite in Chicago.

AN ASSORTMENT OF ACE FRONTS

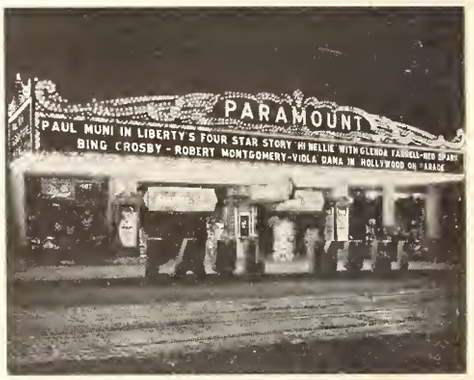


Egan's Butterfly Effects

(Left) PETE EGAN created this unusual idea for his front on "Flying Down to Rio" at the Palace Theatre, Calgary, Alberta. Note the effective use of the wing art technique on left and right panels. Spotting of artistic butterfly cutouts also helped sell the flying theme. Dave Bayne assisted.

(Right) TOMMY REED, manager, Paramount Theatre, Atlanta, Ga., worked out an attention-attractor with these giant cutout letters placed at the sidewalk edge. In this manner, Muni was well sold to pedestrians across the street and to motorists with only time for a quick look.

▽ ▽ ▽



Can't Miss Those Letters



"Leave It To Charminsky"

(Left) LOUIS CHARNINSKY again clicks with this unique front on "Miss Fane's Baby Is Stolen" at the Capitol Theatre, Dallas, Texas. The headline page one idea made a startling flash and quickly put over the theme of the story. Excellent is the placing of the cutout heads.

(Right) STAN MEYERS developed a different style of display in selling "Queen Christina." The front was devoid of the usual production stills, with the star and title in cutout letters against a tapestry background. The coat of arms and silk drapes furthered the idea.

▽ ▽ ▽



Note Tapestried Background



Tiger Heads, Stills and Art

(Left) A pictorial front stressing the highlights in art, stills and copy by Manager J. J. MADDEN, Granby Theatre, Norfolk, Va., on "Devil Tiger." The lithographed animal heads were placed to catch the eye and the stills, with copy panels, helped to build up additional interest.

(Right) WALLY CALDWELL, Loew's Valentine, Toledo, Ohio, went strong for carnival atmosphere for his main lobby display on "Moulin Rouge." The gay decorations of streamers and balloons, aided by the playing of the hit numbers on the phonograph to right, received a satisfying reception.

▽ ▽ ▽



Plenty of Carnival Here



Paneled Star Enlargements

(Left) A series of colored enlargements over the lobby doors and life-sized cutouts of June Knight in the front panels were the highlights of Manager FRED CLARY'S "Ladies Must Love" front at the Allen Theatre, Cleveland. Title valance was stripped around the marquee.

(Right) Red against white was Manager BILL DWORSKI'S color scheme in selling "Massacre" at the Madison Theatre, Mansfield, Ohio. Catchlines from the ads were used judiciously to illustrate the poster art and framed production stills. Entire cost did not exceed ten dollars, according to Bill. It certainly looks very snappy.



A Flash for Ten Dollars

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Year Later	Mary Brian-Russell Hopton	Aug. 25	69	Aug. 12
Picture Brides	Dorothy Mackaill-Regis Toomey	Nov. 1	68	Oct. 14

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marion Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	Mar. 24,'34
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	
Reunion	Dnslow Stevens-Lila Lee-Dickie Moore	Apr. 1,'34	68	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb. 25,'34	62	

Coming Feature Attractions

City Park	Sally Blane-Henry B. Walthall-Matty Kemp	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
East of Fifth Avenue	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34	58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Oct. 21
NInth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	Mar. 10,'34
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	Mar. 31,'34
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34	65	
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15,'34	74	
(See "In the Cutting Room," Mar. 10,'34.)				
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Dec. 5,'34	62	Apr. 7,'34
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6,'34	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10,'34	74	

Coming Feature Attractions

Black Moon	Jack Holt-Fay Wray	
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20,'34
Fire Patrol, The	Tim McCoy	
Hell Cat, The	Rob't. Armstrong-Ann Sothern	
Hell Bent for Love	Tim McCoy-Lillian Bond	
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76 Feb. 10,'34
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20,'34 70 Mar. 10,'34
One Night of Love	Grace Moore-Tullio Carminati	
Party's Over, The	Stuart Erwin-Ann Sothern	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84 Oct. 21
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	
(See "In the Cutting Room," Apr. 7,'34.)		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14,'34	70	
Death Over Shanghai	Else Elster-Ralf Dsterman	Dec. 15	62	
Fantomas	Jean Galland	Feb. 15,'34	59	
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
Forgotten Men	War Film	Apr. 1,'34	84	May 27
He, King of Virtue	Fernandel-Colette Darfeuil	Dec. 28	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May 15,'34 58 Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	Mar. 17,'34
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Havana Widows	Joan Blondell - Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31,'34	84	Feb. 17,'34
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

British Agent	Leslie Howard	
Circus Clown, The	Joe E. Brown	June 30,'34
Dark Tower	Edward G. Robinson - Mary Astor-Ricardo Cortez	
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2,'34
Merry Frinks, The	Aline MacMahon	
Old Doll's House, The	Richard Barthelmess - Ann Dvorak	
Side Street	Aline MacMahon - Paul Kelly - Ann Dvorak	June 30,'34
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17,'34.)		
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat D'Brien	May 26,'34 80 Mar. 24,'34
(Reviewed under the title "Rhythm in the Air")		
Very Honorable Guy, A	Joe E. Brown-Alice Whlte	May 5,'34 62 Mar. 24,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Mar. 30,'34	85	Mar. 10,'34
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	Feb. 3,'34
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	80	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84	
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	80	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	Apr. 7,'34
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	Feb. 18,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	80	Mar. 17,'34
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	Mar. 31,'34
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-Zasu Pitts	Dec. 22	70	Dec. 16
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6,'34	75	
(See "In the Cutting Room," Mar. 3,'34)				
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	Mar. 10,'34
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 6	76	Aug. 26
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
(See "In the Cutting Room," Dec. 30)				
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34	65	
(See "In the Cutting Room," Mar. 3,'34)				
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20,'34 80 Apr. 7,'34
Always Honest	James Dunn-Claire Trevor	
Call It Luck	Pat Paterson-Charles Starrett	June 1,'34
Cats-Paw, The	Harold Lloyd-Una Merkel	
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18,'34
Charlie Chan's Courage	Warner Diand	July 6,'34
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27,'34 95 Aug. 12
Merry Andrew	Will Rogers-Peggy Wood	July 27,'34
Nine Million Women	Warner Baxter-Rosemary Ames	May 4,'34
(See "In the Cutting Room," Mar. 31,'34.)		
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	June 8,'34
She Learned About Sailors	Mitchell and Durant-Alice Faye	
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25,'34
Stand Up and Cheer	(All-Star Musical)	May 4,'34
Wild Gold	John Boles-Claire Trevor	May 11,'34
World Moves On, The	Madeleine Carroll - Franchot Tone	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	78	Mar. 17,'34
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang	May 1,'34	69	Apr. 7,'34
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love In Morocco	Rex Ingram	Dec.	1	73. Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec.	1	77 June 10
Night of the Party, The	Leslie Banks		62	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr.	15,'34	87 Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec.	1	79 Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	Mar. 24,'34
Waltz Time	Evelyn Laye	Oct.	1	81 Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept.	15	69. Feb. 17,'34
I Hate Women	Wallace Ford-June Clyde	Apr.	15,'34	72
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb.	15,'34	68

Coming Feature Attractions

Born to Hang	All Star Cast	June	15,'34	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The	Marian Nixon-Neil Hamilton			
No Ransom	Phillips Holmes-Lella Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec.	8	87 Sept. 16
(Reviewed under the title, "Heads We Go")				
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct.	1	74. Feb. 17,'34
Morning After, The	Ben Lyon-Sally Eilers	Jan.	1,'34	63 Oct. 28
(Reviewed under the title, "I Spy")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	13	65 Dec. 30
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr.	16,'34	67
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	24	74 Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr.	15,'34	
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1	68
Seeret Sinners	Sue Carol-Nick Stuart	Oct.	20	70
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	1	70. Mar. 10,'34

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow-Lee Tracy	Oct.	13	98 Oct. 7
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb.	16,'34	78. Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov.	3	66 Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov.	24	94 Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct.	27	70 Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12,'34	113 June 10
Eskimo	Native Cast	Jan.	19,'34	117 Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	5,'34	78 Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec.	22	79 Dec. 16
Her Sweetheart	Marie Dressler-L. Barrymore	Nov.	17	87 Nov. 18
(Reviewed under the title, "Christopher Bean")				
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13,'34	79
Lazy River	Jean Parker-Robert Young	Mar.	16,'34	77. Mar. 10,'34
Meet the Baron	Jack Pearl - Jimmy Durante - Zasu Pitts	Oct.	20	65 Nov. 4
Men in White	Clark Gable-Myrna Loy	Apr.	6,'34	75. Feb. 17,'34
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb.	23,'34	85. Mar. 3,'34
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct.	6	91 Aug. 19
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov.	10	102 Oct. 28
Queen Christina	Greta Garbo-John Gilbert	Feb.	9,'34	103 Dec. 30
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30,'34	90. Mar. 31,'34
Should Ladies Behave?	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1	78 Nov. 11
(Reviewed under the title, "The Vinegar Tree")				
Show-off, The	Spencer Tracy-Madge Evans	Mar.	9,'34	80. Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec.	29	68. Jan. 20,'34
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb	2,'34	76. Jan. 27,'34
Women in His Life, The	Dtto Kruger-Isabel Jewell-Ben Lyon	Dec.	8	76. Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan.	26,'34	85. Feb. 10,'34

Coming Feature Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Hollywood Party	(All Star Musical)	Apr.	27,'34	
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
One Hundred Percent Pure	Jean Harlow-Franchot Tone			
Operator Thirteen	Marion Davies-Gary Cooper			
Sadie McKee	Joan Crawford-Franchot Tone	May	4,'34	
Tarzan and His Mate	J. Weissmuller-M. D'Sullivan	Apr.	20,'34	
Treasure Island	Wallace Beery-Jackie Cooper-Lionel Barrymore-Dtto Kruger			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7,'34

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb.	22,'34	72. Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20	68 Nov. 4
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr.	15,'34	67
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec.	15	63. Mar. 24,'34
House of Mystery, The	Verna Hillie-Ed Lowry	Mar.	30,'34	62
Lucky Texan, The	John Wayne	Jan.	22,'34	56. Jan. 27,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar.	15,'34	62. Mar. 31,'34
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10	58. Jan. 27,'34
Sagebrush Trail	John Wayne	Dec.	15	56 Dec. 23
Sixteen Fathoms Deep	Sally D'Neil-Creighton Chaney	Jan.	1,'34	57. Feb. 10,'34
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct.	1	76 Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb.	15,'34	55. Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	7,'34	64. Jan. 27,'34

Coming Feature Attractions

Blue Steel	John Wayne			
Derby Day				
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr.	30,'34	70. Mar. 31,'34
Money Means Nothing	Wallace Ford-Gloria Shea			
Monte Carlo Nights	Mary Brian-John Darrow			
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec.	22	75 Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	19,'34	71. Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb.	23,'34	80. Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23,'34	68. Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17	77 Nov. 4
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar.	30,'34	78. Jan. 20,'34
(Reviewed under the title, "Strange Holiday")				
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29	88 Nov. 25
Duck Soup	Four Marx Bros.	Nov.	17	80 Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5,'34	78 Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26,'34	95. Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec.	8	75 Dec. 9
Good Dame	Sylvia Sidney-Fredric Marsh	Feb.	16,'34	72. Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct.	27	70 Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan.	12,'34	68 Dec. 30
I'm No Angel	Mae West-Cary Grant	Dct.	6	87 Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan.	26,'34	65. Jan. 6,'34
Lone Cowboy	Jaekie Cooper	Dec.	1	68 Nov. 25
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12,'34	68 Dec. 23
No More Women	Edmund Lowe-Victor McLagen	Feb.	23,'34	72. Feb. 17,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2,'34	75. Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9,'34	78. Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24	80 Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9,'34	65. Jan. 27,'34
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Dct.	27	82 Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov.	24	58½
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct.	13	57½ Nov. 18
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr.	13,'34	72. Apr. 7,'34
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct.	20	84 Sept. 30
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16,'34	62½
(See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)				
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3	73 Oct. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6,'34	70. Mar. 31,'34

Coming Feature Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxin-Warren William			
Double Door	Evelyn Venable-Kent Taylor	May	4,'34	
Halfway Decent	Adolphe Menjou-Dorothy Dell	May	25,'34	
It Ain't No Sin	Mae West			
Kiss and Make Up	Cary Grant-Genevieve Tobin			
Many Happy Returns	Burns and Allen			
Melody in Spring	Charlie Ruggles-Mary Boland-Sanny Ross-Ann Sothern	Apr.	20,'34	76. Mar. 24,'34
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	11,'34	
(See "In the Cutting Room," Mar. 31,'34.)				
Private Scandal	Mary Brian-Phillips Holmes			
Scarlet Empress, The	Marlene Dietrich-John Lodge			
(See "In the Cutting Room," Feb. 10,'34.)				
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Thank Your Stars	Jack Dakie-Dorothy Dell			
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18,'34	
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27,'34	
(See "In the Cutting Room," Mar. 31,'34.)				
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27,'34	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr.	1,'34	64
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1,'34	65. Mar. 24,'34
Playthings of Desire	Linda Watkins-James Kirkwood	Mar.	15,'34	58

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb.	2,'34	55
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4	58
Russia Today		Nov.	8	42 Dct. 26
Thunder Over Mexico	Native Cast	Nov.	15	70 May 20

Coming Feature Attractions

Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	'34	
Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct.	20	74 Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10	71 Dct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov.	3	73 Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct.	13	72 Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marion Nixon	Dct.	27	70 Oct. 14

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr.	2,'34	84. May 10,'34
Beloved	John Boles-Gloria Stuart	Jan.	22,'34	82. Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1,'34	68. Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18	70. Dec. 23
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar.	19,'34	78. Mar. 3,'34
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5,'34	60. Apr. 7,'34
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15,'34	77. Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25	78. Nov. 25
Glamour	Constance Cummings - Paul Lukas	Apr.	9,'34	74. Apr. 7,'34
Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11	60. Mar. 31,'34
Honor of the Range	Ken Maynard	Apr.	16,'34	61
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov.	27	70. Mar. 17,'34
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb.	12,'34	68
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr.	16,'34	76
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov.	13	70. Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct.	30	78. Dec. 2
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar.	26,'34	68. Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar.	12,'34	62
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct.	16	63. Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan.	8,'34	70. Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan.	29,'34	80. Mar. 17,'34
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec.	4	68. Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	6	105. Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26,'34	65. Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct.	23	70. Sept. 23
Saturday's Millions	Robert Young-Leila Hyams	Oct.	9	72. Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct.	26	62. Sept. 30
Wheels of Destiny	Ken Maynard	Feb.	19,'34	64

Coming Feature Attractions

Title	Star
Affairs of a Gentleman (See "In the Cutting Room," Apr. 7,'34.)	Paul Lukas - Leila Hyams - Patricia Ellis
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners
Devil's Pay Day, The	Nils Asther-Gloria Stuart
Doomed to Die	Ken Maynard-Gloria Shea
Embarrassing Moments	Chester Morris-Marian Nixon
Half a Sinner	Joel McCrea-Sally Blane
I Give My Love	Wynne Gibson-Paul Lukas
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery
Uncertain Lady (See "In the Cutting Room," Mar. 17,'34.)	Genevieve Tobin-Edward Everett Horton

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr.	14,'34	73. Feb. 10,'34
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov.	4	75. Nov. 18
Disraeli (Reissue)	George Arliss	Dec.	16	88. Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13,'34	61. Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct.	28	68. Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21	101. Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec.	2	63. Dec. 2
Gambling Lady	Barbara Stanwyck	Mar.	31,'34	66. Mar. 10,'34
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr.	7,'34	65. Feb. 24,'34
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar.	3,'34	63. Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan.	20,'34	75. Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23	68. Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb.	24,'34	68. Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar.	17,'34	67. Mar. 31,'34
Kennel Murder Case	William Powell-Mary Astor	Oct.	28	73. Nov. 4
Lady Killer	James Cagney	Dec.	9	76. Dec. 2

Coming Feature Attractions

Title	Star
Dames	Ruby Keeler - Dick Powell - Joan Blondell
Dr. Monica	Kay Francis-Warren William
Dragon Murder Case, The	William Powell
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak
He Was Her Man	James Cagney-Joan Blondell
Hey, Sailor!	James Cagney - Pat O'Brien - Gloria Stuart
Isle of Fury	Edna Best - William Powell - Colin Clive
Madame Du Barry	Dolores Del Rio-Victor Jory
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods
Modern Hero, A (See "In the Cutting Room," Mar. 17,'34.)	Richard Barthelmess
Personality Kid, The	Pat O'Brien-Glenda Farrell
Return of the Terror	Lyle Talbot-Mary Astor
Smarty	Joan Blondell-Warren William
Upper World	Warren William - Mary Astor - Ginger Rogers

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Feodor Chaliapin - George Robey	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov.	18 90	Dec. 2
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept.	7 57	Sept. 16
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Picts	Jan.	1,'34 148	Mar. 10,'34
Pledge, The	Line Noro - Jean Galland	Protex	Mar.	13,'34 96	Mar. 24,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb.	8,'34 90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb.	6,'34 92	Feb. 24,'34
Volga Volga	H. A. Shilleton	Kinematrade	Dec.	14 76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct.	20 90	Oct. 28

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec.	1 71	
Moth, The	Sally O'Neil-Paul Page	Jan.	15,'34 63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1 62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr.	15,'34	
Ship of Wanted Men	Dorothy Sebastian-Leon Waycoff	Sept.	24 63	Sept. 16

Coming Feature Attractions

Title	Star
Golden Head	
Souls in Pawn	
Special Duty	
Unlimited	
Within the Rock	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar.	6,'34 69	Apr. 7,'34
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov.	10 62	Mar. 10,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Jan.	15,'34 65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1 60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan.	15,'34 80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov.	24 60	Dec. 2
Film Parade		General Picts.	Jan.	12,'34 55	
Found Alive	Barbara Bedford	Ideal	Feb.	10,'34 56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov.	29 65	Dec. 9
Hell on Earth	All Star	Aeolian Picts.	Jan.	27,'34 70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct.	7 59	Nov. 4
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20,'34
Lost Jungle, The	Clyde Beatty	Mascot	May	1,'34 7 rls.	
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar.	7,'34 60	
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug.	7 60	Aug. 19
Sweden, Land of the Vikings		Associated Cinemas	Jan.	3,'34 70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec.	1 70	Dec. 16
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec.	1 63	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov.	17 65	Nov. 18
Bowery, The	Wallace Beery-George Raft-Jackie Cooper-Fay Wray	Oct.	13 90	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct.	27 85	Oct. 21
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr.	13,'34 91	Feb. 10,'34
Emperor Jones	Paul Robeson-Dudley Digges	Sept.	29 80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan.	5,'34 86	Dec. 9
House of Rothschild, The	George Arliss	Apr.	6,'34 86	Mar. 10,'34
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar.	9,'34 80	Feb. 3,'34
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan.	19,'34 71	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar.	2,'34 85	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb.	16,'34 83	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov.	3 97	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec.	29 85	Dec. 9

Coming Feature Attractions

Title	Star
Born to Be Bad	Loretta Young-Cary Grant
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young
Firebrand, The (See "In the Cutting Room," Mar. 31,'34.)	Fredric March - Constance Bennett - Fay Wray
Last Gentleman, The	George Arliss
Queen, The	Anna Neagle-Fernand Graavey
Sorrell and Son	H. B. Warner

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Banker Buckeroos ..... Sidney and Murray		2 rls.
Elmer Steps Out ..... Walter Catlett	Feb. 28,'34	2 rls.
Hold Your Temper ..... Leon Errol	Dec. 15	20
Hot Daze ..... Smith and Dale	Oct. 20	2 rls.
Radio-dough ..... Sidney and Murray	Feb. 5,'34	2 rls.
Ten Baby Fingers ..... Sidney and Murray	Jan. 26,'34	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Bowery Daze		1 rl.
Cinder Alley	Mar. 9,'34	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure	Feb. 5,'34	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb	Feb. 16,'34	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics	Feb. 20,'34	1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon .	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
5—Mickey's Rescue	Mar. 23,'34	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue ..	Jan. 22,'34	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses ..... Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa ..... Jack Osterman	Nov. 24	2 rls.
No. 3—Schol for Romance .. Lou Holtz	Jan. 31,'34	2 rls.
No. 4—Love Detective ..... Frank Albertson	Feb. 28,'34	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse	Mar. 9,'34	1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
Scrappy's Toy Shop	Apr 13,'34	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30	1 rl.
No. 2	Dec. 14	1 rl.
No. 3	Jan. 18,'34	1 rl.
No. 4	Feb. 7,'34	1 rl.
No. 5	Feb. 18,'34	1 rl.
No. 6	Mar. 16,'34	1 rl.
No. 7	Apr. 24,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? ..... Ken Murray	Sept. 13	17
Entertainer, The ..... Will Mahoney	Oct. 4	20
WORLD OF SPORT		
It's Sport In Any Language .	Dec. 30	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started ...	Oct. 6	1 rl.
Who Said the Weaker Sex? .	Sept. 8	9
Winter Thrills	Feb. 4,'34	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	26
Dawn to Dawn ..... Julie Hayden-O. M. Ness	Dec. 25	35
Frankie and Johnny ..... Charles Laughton	Apr. 15,'34	8
Lot In Sodom ..... Frederic Haak	Dec. 25	26
No Woman's Land ..... (Travelogue)	Apr. 15,'34	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	2 rls.
Dora's Dunking Doughnuts ..	Sept. 1	20
Frozen Assets	Nov. 17	20
Hello Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	2 rls.
Super Snooper, The	Feb. 9,'34	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	1 rl.
You and I and the Gatepost .	Aug. 25	1 rl.
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	1 rl.
Kid 'N Africa	Ot. 6	1 rl.
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	1 rl.
City of Wax	Feb. 9,'34	1 rl.
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	2 rls.
Good Bad Man, The	Dec. 8	19
Hotel Anchovy	Apr. 13,'34	2 rls.
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	2 rls.
FROLICS OF YOUTH		
Managed Money	Feb. 23,'24	2 rls.
Merrily Yours	Oct. 6	2 rls.
Pardon My Pups	Jan. 26,'34	2 rls.
What's To Do	Nov. 24	17
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	2 rls.
No Sleep on the Deep	Apr. 6,'34	2 rls.
Pop's Pal	Dec. 29	2 rls.
Stage Hand, The	Sept. 8	2 rls.
Trimmed in Furs	Jan. 5,'34	20
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	18
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	2 rls.
Million Dollar Melody	Oct. 27	2 rls.
Poppin' the Cork	Dec. 15	24
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	10
Enchanted Trail	Sept. 22	1 rl.
Lost Race, The	Apr. 13,'34	1 rl
Mediterranean Blues	Feb. 23,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	1 rl.
Last Dogie, The	Nov. 17	10
Manhattan Lullaby ..... Helen Morgan	Nov. 24	1 rl.
Slow Poke ..... Stepin Fetchit	Sept. 22	1 rl.
Trav'lling the Road ..... Alexander Gray	Feb. 9,'34	1 rl.
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	2 rls.
Gold Ghost, The	Mar. 16,'34	2 rls.
Mr. Adam	Nov. 17	2 rls.
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	1 rl.
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	1 rl.
Just a Clown	Apr. 20,'34	1 rl.
King's Daughter, The	May 4,'34	1 rl.
Last Straw, The	Feb. 23,'34	6
Lion's Friend, The	May 18,'34	1 rl.
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	1 rl.
Owl and the Pussycat, The .	Mar. 9,'34	1 rl.
Pandora	June 1,'34	1 rl.
Pick-necking	Sept. 8	1 rl.
Rip Van Winkle	Feb. 9,'34	1 rl.
Robinson Crusoe	Nov. 17	6
Slow But Sure	June 15,'34	1 rl.
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The ...	Nov. 3	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	2 rls.
Divorce Sweets	Nov. 30	2 rls.
Mouse Trapper, The	Sept. 11	2 rls.
Static	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	16
Bosom Friends	Mar. 30,'34	1 rl.
Day Dreams	Dec. 8	1 rl.
Hula Honeymoon	Mar. 2,'34	1 rl.
Pagliacci	Apr. 6,'34	1 rl.
Shorts	Nov. 10	1 rl.
Song of Vienna	Nov. 3	1 rl.
What Does 1934 Hold?	Dec. 22	16
Your Life Is in Your Hands	Sept. 22	1 rl.

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas! ...	Oct. 20	9
Answering the Riot Call ...	Dec. 22	9
Filming the Fashions	Nov. 10	9
Outdoing the Daredevils ...	Mar. 2,'34	1 rl.
With the Navies of the World	Mar. 23,'34	1 rl.
On Western Trails	Apr. 13,'34	1 rl.
MAGIC CARPET SERIES		
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	
Playground of Pan	Oct. 13	
Elephant Trails	Oct. 27	
The Island of Malta	Nov. 3	10
A Day In Tokyo	Nov. 10	9
Byways In Bangkok	Nov. 24	
Around the Acropolis	Nov. 30	
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	
London Medley	Dec. 29	
Flemish Folk	Jan. 5,'34	
Tunisian Travels	Jan. 19,'34	
Sentinels of the Sea	Jan. 26,'34	
Roaming the Netherlands ..	Feb. 9,'34	
Under Moroccan Skies	Feb. 16,'34	1 rl.
A Journey In Flanders	Feb. 23,'34	1 rl.
MOVIE TINTYPE SERIES (10 Minutes Each)		
For the Man She Loved ...	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess .	Oct. 6	
The Great Train Robbery ..	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country .	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		1 rl.
2. A Visit to West Point		1 rl.
3. Carrie Jacobs Bond		1 rl.
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		
ORGANLOGUES		
Songs of the Hills ..... Radio Rubes		6
Sally ..... Singin' Sam-Don Wallace		7
Night of Romance ..... Donald Novis-Ann Leaf-John Young		7
Tongue Twisters ..... Irving Kaufman-Lew White		7
Ship of Dreams ..... Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade ..... Irving Kaufman-Lew White		7
Home Again ..... Nick Lucas-Lew White-Kelvin Keech		8
Tintypes ..... Irving Kaufman-Lew White		6
Oriental Phantasy ..... Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival ..... Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour ..... Sylvia Froos-Dick Liebert-John S. Young		8
Organloque-ing the Hits ..... Nick Lucas-Lew White-Herbert Rawlinson		8
Melodies of Love ..... Carlile-Rawlinson-White		
Songs of the Range ..... Art Dickinson-Lew White		
Rhapsody in Black ..... Gary-Rawlinson-White		1 rl.
Wine, Woman and Song ..... Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Elli Elli ..... Charles Carlile-Lew White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt ..... Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conguer ..... Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR SERIES		
Caretaker's Daughter	May 26,'34	20
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day In Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration .	Nov. 25	9
Scotland the Bonnie	Sept. 30	9
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
A Whole Show In One Reel .	Sept. 9	9
Perils of Arsenic Annie	Oct. 7	10
Heel of a Nation, The	Nov. 4	10
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Apples to You	Apr. 14,'34	20
Jail Birds of Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody In Brew	Sept. 30	20
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Happy Warriors	Oct. 21	9
Roping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10
OUR GANG		
Bedtime Worries	Sept. 9	21
For Pete's Sake	Feb. 3,'34	2 rls.
Wild Poses	Oct. 28	19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes In the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Hi, Neighbor	Dec. 16	18
Maid in Hollywood	May 19,'34	20
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker ..... (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Insultin' the Sultan	Feb. 24,'34	1 rl.
Play Ball	Sept. 16	7
Robin Hood, Jr.	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder ...	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb 1,'34	1 rl.
4. Children of the Nile ...	Mar. 1,'34	1 rl.
5. The Peacock Throne ...	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Adventure Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies ...	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca .	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Mia.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty Boop's Rise to Fame .	May 18,'34	1 rl.
Betty in Blunderland	Mar. 2,'34	7
Ha! Ha! Hal	Mar. 2'34	7
I Heard ..... Don Redmond	Sept. 1	7
Morning, Noon and Night .. Rubinoff	Oct. 6	7
Parade of Wooden Soldiers .	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right ...	Jan. 5,'34	7
HEADLINERS		
All On Deck	Mar. 30,'34	1 rl.
Broadway Knights ..... Yacht Club Boys	Feb. 23,'34	10
Bundle of Blues, A ..... Duke Ellington	Sept. 1	10
Little Broadcast, The ..... Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27	11
New Deal Rhythm ..... "Buddy" Rogers	Apr. 13,'34	1 rl.
Radio Roundup, A ..... Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	11
Rumba Rhythm ..... Vincent Lopez	Sept. 29	6
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger? ..... Borrah Minnevitch	Dec. 22	10
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
No. 11	May 25,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green.	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong .	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6 — Southward He — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—Spooning on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23,'34	1 rl.
No. 9—Song Makers of the Nation, Lewis and Sherman —Winter — Meshie, Child of a Chimpanzee ..	Mar. 23,'34	1 rl.
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20,'34	1 rl.
No. 11—	May 18,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight .	Feb. 16,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music .... Eton Boys	Nov. 10	10
Keeps Rainin' All the Time . Gertrude Nlesen	Jan. 12,'34	10
Lazybones ..... Borrah Minnevitch	Apr. 13,'34	1 rl.
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing ..... Baby Rose Marie	Dec. 15	9
Tune Up and Sing ..... Lanny Ross	Mar. 9,'34	1 rl.
When Yuba Plays the Rumba on the Tuba ..... Mills Bros.	Sept. 16	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
SCREEN SOUVENIRS		
No. 1	Aug. 25	10
No. 2	Sept. 22	10
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34.	10
No. 7	Feb. 9,'34.	1 rl.
No. 8	Mar. 9,'34.	1 rl.
No. 9	Apr. 6,'34.	1 rl.
No. 10	May 4,'34.	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 3—Water Lure	Sept. 22	10
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34.	11
No. 8—Horsepower	Feb. 16,'34.	11
No. 9—Flying Bodies	Mar. 23,'34.	10
No. 10—Animal Antics	Apr. 13,'34.	1 rl.
No. 11—Marine Marvels	May 11,'34.	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo — Harry Langdon	Feb. 16,'34.	21
Cold Turkey — Joseph Cawthorn	Dec. 1	19
Ducky Dear — Sidney Toler	Sept. 1	19
Gold Nuggets — Walter Catlett	Feb. 2,'34.	18
Just an Echo — Bing Crosby	Jan. 19,'34.	20
New Dealers, The — Pallette-Catlett	Apr. 6,'34.	2 rls.
No More Bridge — Leon Errol	Mar. 16,'34.	2 rls.
Oil's Well — Chic Sale	May 4,'34.	2 rls.
Old Bugler, The — Chic Sale	Jan. 5,'34.	20
On Ice — Harry Langdon	Oct. 6	21
One Awful Night — Pallette-Catlett	Oct. 20	21
Petting Preferred — Bing Crosby	Apr. 27,'34.	2 rls.
Please — Bing Crosby	Dec. 15	22
Roaming Romeo, A — Harry Langdon	Dec. 29	21
Sailors, Beware — Catlett-Pallette	Sept. 15	18
Three Little Swigs — Leon Errol	Nov. 10	21
Up and Down — Franklin Pangborn	Mar. 2,'34.	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22	19
Cuba	Sept. 27	21
Great Raccoon Hunt, The	Sept. 1	20
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Wonders of the Tropics	Dec. 13	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34.	7
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34.	7
Her Majesty, the Queen Bee	Dec. 1	8
Insect Clowns	Mar. 4,'34.	7
Queen of the Underworld	Dec. 6	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34.	1 rl.
Rasslin' Match, The	Jan. 5,'34.	1 rl.
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34.	21
Rough Necking	Apr. 27,'34.	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34.	21
One A.M.	Mar. 23,'34.	18
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13,'34.	18
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34.	2 rls.
In the Devil Dog House	Feb. 2,'34.	21
Odor in the Court	Aug. 2,'34.	21½
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Galloping Fanny	Dec. 1	1 rl.
Gay Gaucho, The	Nov. 3	1 rl.
Good Knight	Feb. 23,'34.	7½
How's Crops	Mar. 23,'34.	7½
Sinister Stuff	Jan. 26,'34.	1 rl.
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34.	2 rls.
No. 8—Autobuyography	Mar. 16,'34.	20
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Love on a Ladder	Mar. 2,'34.	18
What Fur?	Nov. 3	21
Wrong Direction		21
MUSICALS		
Bubbling Over — Ethel Waters	Jan. 5,'34.	20
Everybody Likes Music	Mar. 9,'34.	19½
Henry the Ape — Bert Lahr	Jan. 26,'34.	2 rls.
Hizzoner — Bert Lahr	Nov. 17	21½
Knife of the Party — Lillian Miles	Feb. 16,'34.	20
Sea Sore		2 rls.
Strange Case of Hennessy — Cliff Edwards	Dec. 8	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Derby Decade		22
Knee Deep in Music	Sept. 22	21½
Torch Tango	Feb. 23,'34.	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17
Murder at the Bridge Table	Sept. 1	21
Society Cheaters	Sept. 29	21
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7
Jest of Honor	Jan. 19,'34.	7
Jolly Good Felons	Feb. 16,'34.	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals	Dec. 22	7½
Sultan Pepper	Mar. 16,'34.	7
SPECIALS		
So This is Harris	Jan. 19,'34.	28
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean	May 4,'34.	1 rl.
Holy Land	Feb. 16,'34.	10
Madeira, Land of Wine	Mar. 30,'34.	9
Moorish Spain	Jan. 12,'34.	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Cococo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
CELEBRITY		
Brave Tin Soldier, The		7
Jack and the Beanstalk		6
FIRST DIVISIDN		
My Side of the Story — David L. Hutton	Sept. 22	10
Strange Case of Tom Mooney	July 21	23
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1 Giant Land	Nov. 15	7
2. Mickey Shanghaled	Jan. 15,'34.	7
3. Playful Pluto	Mar. 16,'34.	7
4. Camping Out	Feb. 16,'34.	7
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34.	8
3. Grasshopper and the Ant, The	Feb. 23,'34.	8
4. Funny Little Bunnies	Mar. 30,'34.	7
5. The Big Bad Wolf		

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8
No. 2	Oct. 1	10
No. 3	Dec. 25	10
No. 4	Jan. 29,'34.	9
No. 5	Mar. 5,'34.	8
No. 6	Mar. 19,'34.	9
No. 7	Apr. 30,'34.	1 rl.
OSWALD CARTOONS		
Annie Moved Away	Apr. 30,'34.	1 rl.
Candy House, The	Jan. 15,'34.	9
Chicken Reel	Jan. 1,'34.	8½
County Fair	Feb. 5,'34.	7
Five and Dime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34.	1 rl.
Goldilocks and the Three Bears	May 14,'34.	1 rl.
In the Zoo	Nov. 6	7
Kings Up	Mar. 12,'34.	1 rl.
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Sheppe, The	Feb. 19,'34.	7
William Tell	May 28,'34.	1 rl.
Wolf, Wolf	Apr. 2,'34.	1 rl.
POOCH CARTOONS		
King Klunk	Sept. 4	9
She Done Him Right	Oct. 9	7
RADIO STAR REELS		
Peeping Tom — Louis Sobol—No. 4	Sept. 20	17
Boswell Sisters, The — Nick Kenny—No. 4	Dec. 6	21
STRANGE AS IT SEEMS SERIES		
No. 32—Novelty	Sept. 4	1 rl.
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34.	11
No. 37—Novelty	Feb. 26,'34.	10
No. 38—Novelty	Apr. 23,'34.	1 rl.
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First — Sterling Holloway	Mar. 14,'34.	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34.	2 rls.
Ceiling Whacks — Henry Armetta	Mar. 28,'34.	2 rls.
Ed Sullivan's Headliners (Mentone No. 10)	May 2,'34.	20
Full Coverage — Henry Armetta	Feb. 28,'34.	21
Good Time Henry — Henry Armetta	May 3,'34.	2 rls.
Heart Burn — Sterling Holloway	Apr. 11,'34.	2 rls.
Meeting Mazie — Sterling Holloway	Dec. 20	20
Mountain Music — Louise Fazenda	Jan. 3,'34.	18
Not the Marrying Kind — Sterling Holloway	Nov. 22	20
On the Air and Off (Mentone No. 1)	Sept. 6	19
Open Sesame — Henry Armetta	Oct. 25	20
Out of Gas — Louise Fazenda	Nov. 8	21
Palsie Walsie — Henry Armetta	Jan. 31,'34.	20
Pest, The (Mentone No. 9)	Apr. 18,'34.	2 rls.
Pie for Two — James Gleason	Dec. 13	21
Stung Again — Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
Trifle Backward, A — Vince Barnett	Jan. 17,'34.	19½
Vaudeville Days (Mentone No. 8)	Mar. 21,'34.	2 rls.
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34.	2 rls.
Where's Elmer? — Vince Barnett	Feb. 7,'34.	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Salt Water Daffy — Jack Haley	Sept. 16	21
No. 2—Close Relations — Roscoe (Fatty) Arbuckle	Sept. 30	20
No. 3—Gobs of Fun — George Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw — Gus Shy	Nov. 4	21
No. 5—In the Dough — Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comes Flossie — Ben Blue	Dec. 9	18
No. 7—Tomalio — Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8—How D'Ya Like That? — George Givot-Charles Judels	Jan. 13,'34.	18
No. 9—Nervous Hands — Ben Blue	Feb. 3,'34.	21
No. 10—Pugs and Kisses — Charles Judels	Feb. 17,'34.	21
No. 11—Mushrooms — Harry Gribbon	Feb. 14,'34.	20
No. 12—Foiled Again — Ben Blue	Mar. 24,'34.	20
No. 13—Mush — Ben Blue	Apr. 14,'34.	20
No. 14—Corn on the Cop — Harry Gribbon	Apr. 28,'34.	20
No. 15—I Scream — Gus Shy	May 19,'34.	20
BROADWAY BREVITIES		
No. 1—Use Your Imagination — Hal LeRoy-Mitzi Mayfair	Sept. 2	18
No. 2—Rufus Jones for President — Ethel Waters	Sept. 9	20
No. 3—Seasoned Greetings — Lita Grey Chaplin	Sept. 23	20
No. 4—Paul Revere, Jr. — Gus Shy-Janet Reade	Oct. 7	21
No. 5—Operator's Opera — Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21
No. 6—'Tis Spring — Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast — Tom Patricola	Nov. 11	20
No. 8—The Mild West — Janet Reade-Olive Borden	Nov. 18	23
No. 9—Girl Trouble — Mitchell and Durante	Dec. 2	23
No. 10—Around the Clock — Norma Terris-Four Eton Boys	Dec. 16	20
No. 11—Plane Crazy — Dorothy Lee-Arthur and Morton Havel	Dec. 23	22
No. 12—Kissing Time — Jane Froman-Georges Metaxa	Dec. 16	22
No. 13—A Little Girl with Big Ideas — Molly Picon	Jan. 20,'34.	29
No. 14—Not Tonight, Josephine — Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34.	21
No. 15—Picture Palace	Feb. 10,'34.	21
No. 16—Come to Dinner	Feb. 24,'34.	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3,'34.	17
No. 18—Look for the Silver Lining — Dorothy Stone	Mar. 17,'34.	30
No. 19—Let's Play Post Office — Jean Sargent	Mar. 31,'34.	21
No. 20—Story Conference — Lillian Roth	Apr. 7,'34.	20
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34.	18
No. 22—Private Lessons — Hal LeRoy	May 5,'34.	22
No. 23—Masks and Memories — Lillian Roth	May 12,'34.	30
LOONEY TUNES		
No. 1—Buddy's Day Out	Sept. 9	8
No. 2—Buddy's Beer Garden	Oct. 21	7
No. 3—Buddy's Show Boat	May 12,'34.	7
No. 4—Buddy the Gob	Jan. 13,'34.	7
No. 5—Buddy and Towser	Feb. 24,'34.	7
No. 6—Buddy's Garage	May 14,'34.	7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELODY MASTERS		
Hot from Petrograd	Sept. 2	10
Dave Apollon and Orchestra		
Barber Shop Blues	Sept. 30	9
Claude Hopkins and Band		
Rubinoff and Orchestra	Oct. 28	10
Eddie Duchin and Band	Nov. 25	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23	10
Jack Denny and Band	Jan. 20,'34.	10
Mills Blue Rhythm Band	Feb. 17,'34.	10
Vincent Lopez	Mar. 17,'34.	10
A Big City Fantasy — Phil Spitalny	Apr. 14,'34.	1 rl.
Isham Jones	May 12,'34.	10
Tin Hat Harmony — Abe Lyman		1 rl.
B. A. Rolfe		1 rl.
D. Mendoza and Vitaphone Band		1 rl.
MERRIE MELODIES		
I've Got to Sing a Torch Song	Sept. 23	7
Sitting on a Back Yard Fence	Dec. 16	7
Pettin' in the Park	Jan. 27,'34.	7
Honeymoon Hotel (Cinecolor)	Feb. 17,'34.	7
Beauty and the Beast (Cinecolor)		1 rl.
Those Were Wonderful Days		1 rl.
Going to Heaven on a Mule		1 rl.
PEPPER POT		
Walter Donaldson	Sept. 9	10
Admission 5c	Sept. 23	10
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	8
Notre Dame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Dec. 2	10
Little Miss Mischief	Dec. 6	10
Movie Memories	Dec. 30	9
The Tune Detective — Sigmund Spaeth	Jan. 13,'34.	9
Mississippi Suite	Jan. 27,'34.	9
The Wrong Wrong Trail — Block and Sully	Feb. 10,'34.	10
Song Hits, with Roy Turk	Feb. 24,'34.	11
Easy Aces, No. 2	Mar. 10,'34.	10
Pure Feud	Apr. 21,'34.	10
A Cabinet Meeting — Radio Ramblers	Apr. 27,'34.	10
Those Were the Days	May 5,'34.	10
Radio Reels — Jessel-Van	May 19,'34.	10
Just Concentrate — Lulu McConnell		10
Charles Ahearn		1 rl.
Hollywood Newsreel		1 rl.
Radio Reel No. 2		1 rl.
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Bergen in At the Races		1 rl.
The Stolen Melody		1 rl.
Camera Speaks		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Exploring the Pacific	Sept. 16	10
Samoan Memories	Oct. 14	10
Heart of Paris	Nov. 11	9
Italy, the Old and the New	Dec. 9	1
Cannibal Islands	Jan. 6,'34.	10
Spanish America	Feb. 3,'34.	10
Jerusalem, the Holy City	Mar. 3,'34.	10
Picturesque Siam	Mar. 31,'34.	10
Slackers of the Jungle	Apr. 28,'34.	10
East Indies	May 26,'34.	10
Central America		1 rl.
Dark Africa		1 rl.
South Sea Islands		1 rl.

SERIALS

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Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles — Boy Scouts	May 15,'34.	2 rls. (each)
MASCOT		
Fighting with Kit Carson — Johnny Mack Brown-Noah Beery	July 6	20 (each)
Lost Jungle, The — Clyde Beatty	Apr. 1,'34.	20 (each)
Mystery Squadron, The — Bob Steele	Dec. 23	20 (each)
Wolf Dog, The — Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	2 rls. (each)
PRINCIPAL		
Chandu		2 rls. (each)
Lost World		2 rls. (each)
Tarzan, the Fearless — Buster Crabbe	Aug. 11	20 (each)
UNIVERSAL		
Gordon of Ghost City — Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline — Evalyn Knapp-Robert Allen	Nov. 6	20 (each)
Phantom of the Air — Tom Tyler-Gloria Shea	May 22	20 (each)
Pirate Treasure — Richard Talmadge-Lucille Lund	Jan. 29,'34.	20 (each)
Vanishing Shadow, The — Onslow Stevens-Ada Ince	Apr. 23,'34.	20 (each)

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HERALD
CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



"THE PUBLIC BE DAMNED"

Martin Quigley Discusses Fallacies of Continuous Performances

ociety of Motion Pictures Opens Convention Monday

OL. 115, NO. 4 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* APRIL 21, 1934

VIVA VILLA PACKS 'EM IN!

RIPTIDE... 3rd BIG WEEK CAPITOL



Giant Metro-Goldwyn-Mayer Hits March on Broadway!

36 hour weeks! Millions... with new leisure... race to the theatre for happy hours of entertainment!

Metro-Goldwyn-Mayer snaps into action! "Viva Villa!" hailed with critical cheers, storms into the Criterion as a two-a-day attraction. At the Capitol, Norma Shearer's "Riptide" sweeps into a third capacity week, winning an honor that has been accorded only six pictures in fifteen years.

Put your ear to the ground! More MGM triumphs are on the march! Read more about them on this page!



NORMA SHEARER'S "RIPTIDE"—300;000 people stormed through the doors of the Capitol Theatre to see Norma Shearer, Robert Montgomery and Herbert Marshall in "Riptide" in the first two weeks of the engagement. Now, in the third week, box-office lines are still trailing down Broadway.

If the Capitol schedule permitted we believe this fine actress in this truly great emotional drama could run as long as "Abie's Irish Rose!" Congratulations, Miss Shearer!

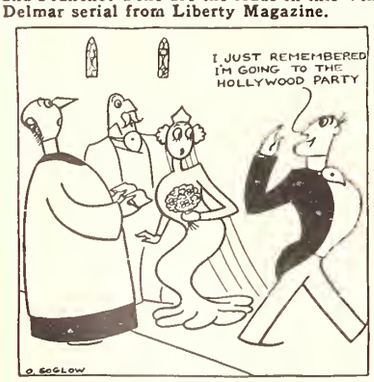
New York Echoes with Cries of "Viva Villa!"

Given its world premiere at the Criterion Theatre on Tuesday, April 10 ..."Viva Villa!" has already thundered to a place among immortals of the screen. Critics bespattered their pages with "vivas!" and rave reviews. For instance: "Truly magnificent!" —Wm. Boehnel, World-Telegram... "Mexico's 'Birth of A Nation!'"— Rose Pelswick, Journal..."Thrilling as a bugle call!"— Regina Crewe, American..., "Fast, furious, compelling!"— Mordaunt Hall, Times... "Hearty, exciting!" Dick Watts, Trib.

M-G-M's "Viva Villa!" stars Wallace Beery in cast of 10,000 at the Criterion, B'way & 44th St. Twice Daily, 2:50—8:50. 3 times Sun & Hols., 2:50—5:50—8:50. (Extra Midnite Show Sat.) Mats. 50c to $1. Eves. 50c to $2.



JOAN CRAWFORD'S "SADIE McKEE"—Hollywood buzzes with happy advance cheers for "Sadie McKee." Fascinating Joan Crawford and Franchot Tone are the leads in this Vina Delmar serial from Liberty Magazine.



"HOLLYWOOD PARTY"—The pay-off of the merry season! You'll see it very soon!



THE ORIGINAL TARZAN—Glorious romance, primitive and unashamed... as Tarzan's mating cry booms through the jungle! The eager young lovers who defy the terrors of a green wilderness, are Maureen O'Sullivan and Johnny Weissmuller, stars of "Tarzan and His Mate."



"TARZAN AND HIS MATE" CAPITOL FRIDAY, APRIL 20

For sheer excitement, you'll find "Tarzan and His Mate" to be your most vivid movie experience. It leaves you gasping! Adventures and thrills rain on the screen in these brand-new exploits of the one and only Johnny Weissmuller. Among other high-lights of this Edgar Rice Burroughs jungle thriller, we recommend the incredible episode at the secret Elephant Burial Ground; Tarzan's clash with the ferocious "Lion Tooth Men" and the fight with the crocodile in the Crystal Love Pool.



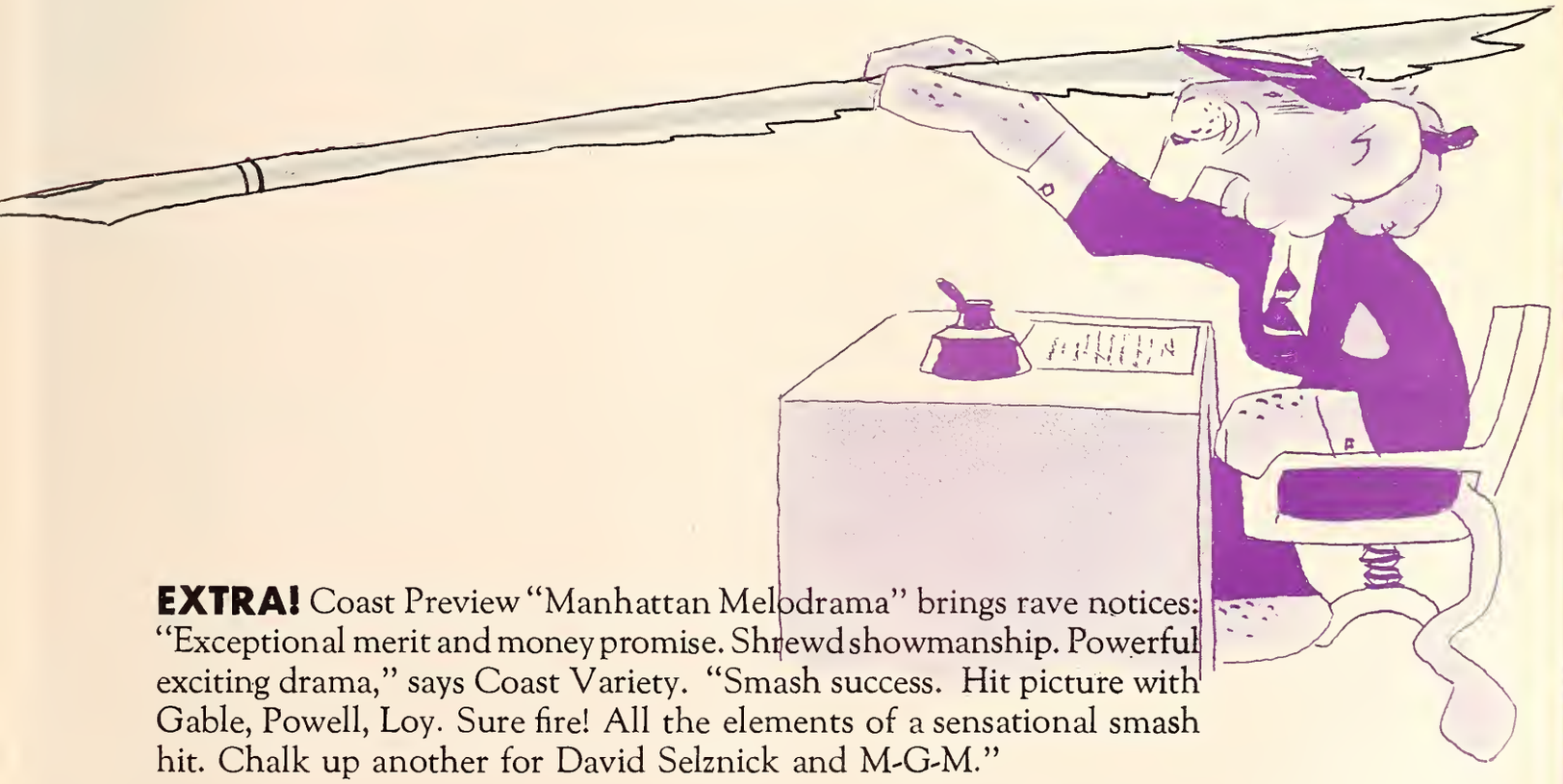
PERSONAL TIP FROM LEO, THE M-G-M LION: Watch for Clark Gable, Wm. Powell and Myrna Loy in "Manhattan Melodrama."



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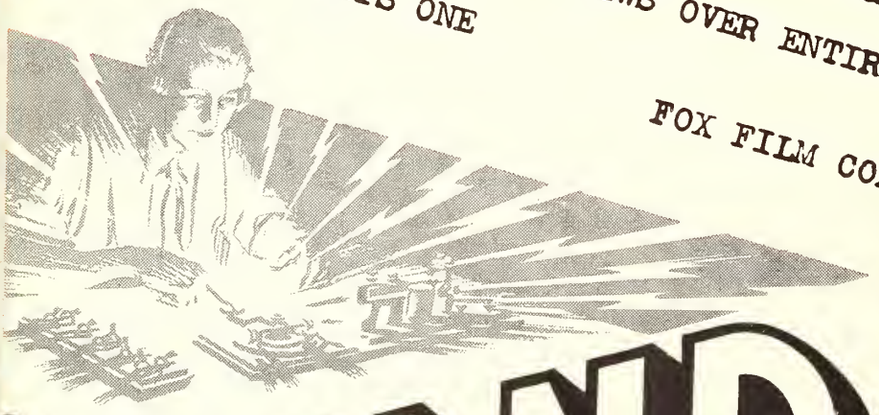
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THE SHOW OF 1,001 SURPRISES

A FOX PICTURE

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MOTION PICTURE HERALD

Vol. 115, No. 4 April 21, 1934

FILM PATRIOTS

ANY casual reader of the public prints might readily discover that the motion picture as an institution of expression of and for national interests is considerably more appreciated by the governments in every other important nation than in the United States of America, land of its birth and nurture.

The issues and problems of the motion picture industry of the United States in its endeavors to do business in foreign lands has ever since the World War been filled with complications and subject to restrictive measures and attacks official and unofficial. The United States, as the United States, appears to have done nothing much about it. The motion picture industry has fought its own battles abroad.

So—with Codes and such in mind—one may be given to various reflections when we read dispatches announcing that the German banning of "Catherine the Great," excellent British-made cinema that it is, comes up in the House of Commons with a demand on the Foreign Secretary to know what action had been taken, and that reply was had that the issue was already under discussion with the proper German authorities.

And, the reflections might continue, over what if anything the United States has had to say about the recent demand of the German Government upon the British Foreign office that the American picture "Captured" be censored or suppressed. Of course the matter of fact British have already answered that it "had no authority in the matter."

There are those observers in this industry who lean to the notion that the motion picture has done considerably more for America and American interests than America knows or recognizes in any adequate official sense. A few years ago there was a rain of magazine articles on the subject of "trade follows the film," explaining American leadership in various foreign fields. But the films seem to be rather on their own.

△ △ △

WE "YES" MR. MAYER

A HOLLYWOOD dispatch to last week's issue of Motion Picture Herald reporting on an address of Mr. Louis B. Mayer before the convention of the Motion Picture Theatre Owners of America, said: *"He charged exhibitors with sitting around 'awaiting Springtime' and trade paper inserts in colors to govern their buying and with deciding what they'll pay each distributor in point of rental."*

Mr. Mayer is entirely correct in his assertion.

We further know of no reason why the exhibitor should not await with interest the product announcements of the producers. We know of no reason why the exhibitor having read those product announcements should not make them a basis of judgment concerning his contemplated purchases for the coming season.

All that we need to add for Mr. Mayer's further information in this connection is that Motion Picture Herald is where the exhibitor looks. It has an audited attest to its circulation, with some 12,000 exhibitor readers.

△ △ △

SCREEN VIEWPOINT

SANDERSON Vanderbilt is the by-line a-top a long imposing article in the society section of the New York *Herald Tribune* of April 15 devoted to the interviewing of Mrs. August Belmont, newly cast president of the Motion Picture Research Council on the subject of motion pictures and what the Council may be aiming to do about them. The article graphically relates:

. . . Mrs. Belmont had been standing in the center of the room . . . at times gazing pensively out over the rain spattered reservoir in Central Park. The cream-colored walls, several pots of spring flowers, including a growing sprig of apple blossoms, and a cozy arrangement of many pieces of furniture gave the room a cheerful appearance on even so drab a day.

Huge gilt andirons stood before the fire place, in which logs and kindlings were laid. The mantel was of green and black marble. A mirror, upon which was painted a strange blue-crested tropical bird, dominated one end of the room. Pictures by Millet, Meissonier and V. Capobianchi hung on the walls. A copy of Gertrude Stein's "Four Saints in Three Acts" lay on one table, Walt Whitman's "November Boughs" on another, and on a third was P. de Nolhac's "Francois Boucher," bound in blue embossed Morocco leather. . . .

We are entirely out of sympathy with the idea of having only one book on each table. We are further apprehensive concerning the possible influence of Gertrude Stein—wondering the while what the researchers of the Research Council might think of her effect on the mind of youth.

△ △ △

"SUCCESS"

BIG lank Karl Dane, who marched into fame and filmy fortune in "The Big Parade" to the tune of "you'll never get rich you ——— you're in the army now," stepped off the oblivion end of Hollywood last Saturday night, a penniless, hopeless relict of the silent drama. The microphone did not like his voice. "Success" gave him $1,200 a week and took everything.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

LEAGUE RECOMMENDS

The League of Nations Committee on Child Welfare, at Geneva, Switzerland, last week recommended such motion pictures as animated cartoons, authentic nature material and comedies generally for youngsters. The Committee is working for a treaty providing for customs' duties exemptions on films classified as educational especially for children. . . .

SILENT VS. SOUND

An interesting Kansas City experiment, conducted by W. D. Fulton at the Colonial and Southtown: showing a combination of a current film and a famous silent on one program. Billed as the "world premiere of Silent vs. Sound," public reaction was found favorable. The original organ score accompanied the showing of "Beau Geste," selected as representative of the silent era. . . .

WELLS' STORY

Before the cameras of London Films Productions, at Elstree, England, has gone "The Hundred Years to Come," written expressly for screen adaptation by Herbert George Wells, famed historian. Alexander Korda will produce it for United Artists release. . . .

ASKS FILM BAN

Unique is the development which finds Colonel John A. Cooper, president of the Motion Picture Producers' Association of Canada, at Toronto, asking the government to ban "Damaged Lives," produced in Hollywood under Dr. Gordon Bates of the Canadian Social Hygiene Council, contending such material should not be exhibited as entertainment. . . .

VITAPHONE-ERPI

Vitaphone Corporation has filed, in Wilmington, Del., an amendment to the replication filed recently, claiming its allegations against Erpi are true and can be proved. Filing of the replication returns to chancery court again an action pending for a year and a half, by which Vitaphone claims royalties of $40,000,000. . . .

ARLISS AS RICHELIEU

Continuing his portrayal of notable historical figures, George Arliss will next depict "Richelieu" for 20th Century Pictures. The famed French Cardinal will be delineated when Mr. Arliss returns to Hollywood in the fall. United Artists will release "Richelieu." . . .

ALLIED MEETING

Either in June or July, Allied of New Jersey plans its annual convention, with Asbury Park or Atlantic City to be selected as the location for the two-day session. . . .

KODAK OFFICERS

Officers of Eastman Kodak, elected last week, are: William G. Stuber, board chairman; Frank W. Lovejoy, president; Lewis B. Jones, vice-president; Thomas J. Hargrave, vice-president and secretary; Chas. F. Ames, vice-president and sales counselor; Rudolph Speth, treasurer; J. L. Gorham, Marion B. Folsom, Frank M. Page, assistant treasurers; Adolph Stuber, assistant vice-president. . . .

GUILD TO RKO

From the post of production director of the New York Theatre Guild, Philip Moeller will go, during off summer months, to the RKO Radio Coast studio as a director under a three-year contract. His Theatre Guild affiliation will be continued. Many notable Broadway plays were produced under Mr. Moeller's supervision. . . .

NVA DRIVE STARTS

To Times Square theatre owners and operators of independent circuits in the metropolitan area has gone an appeal to participate in the National Vaudeville Artists drive opening May 4. Drive Chairman L. E. Thompson of RKO this week made his appeal at a luncheon at the Motion Picture Club. . . .

In This Issue

"The Public Be Damned" — by Martin Quigley — Page 9

MPTOA wins producer approval to restrict off-color material as convention closes in Hollywood — Page 13

Decentralization of Code Authority into nine committees to handle enforcement announced — Page 24

Major companies deny Code monopoly; Abram Myers answers their denial — Page 25

Box Office Champions for March — Page 44

FEATURES

Editorial — Page 7
The Camera Reports — Page 33
J. C. Jenkins—His Colyum — Page 67
DeCasseres on Plays — Page 11

DEPARTMENTS

What the Picture Did for Me — Page 49
Showmen's Reviews — Page 35
Managers' Round Table — Page 69
Technological — Page 60
Short Feature News — Page 68
Chicago — Page 68
The Release Chart — Page 77
Box Office Receipts — Page 43
Classified Advertising — Page 82

VIRGINIA CENSORS

Succeeding Richard C. L. Moncure as director of the Virginia state division of motion picture censorship, Edwin S. Reid has been named. It has been decided to rotate the directorship among the three censors, Mr. Moncure, Mr. Reid and Mrs. Elizabeth Churchill Chalkley, who have been reappointed by the state attorney general. So long as sweet charity was the reason, Virginia's blue laws permitted crowds to attend a Sunday "Tugboat Annie" performance in Richmond for the Richmond Tuberculosis Association. . . .

CAMERAMEN MAY MERGE

A possible merger under the banner of the American Society of Cinematographers is the subject of committee discussions between the ASC and Local 659 of the Cameramen's Union in Hollywood. Indications point to the merger becoming effective. . . .

"LEDGER'S" CRITICS

With the suspension of the Philadelphia "Public Ledger" last weekend its drama and film departments moved to the "Evening Ledger." Henry T. Murdock, "Public Ledger" dramatic critic will share the film assignment on the evening edition with Eric M. Knight. . . .

STAFF REDUCED

Educational has dropped six regional sales representatives, named when Fox took over distribution of Educational product. The six: G. C. Blumenthal, San Francisco; Joe Kaliski, Atlanta; Dave Dubin, Chicago; J. J. Scully, Boston; J. A. Bachman, Philadelphia; H. R. Skirboll, Cleveland. . . .

MINES BUREAU FILMS

Called the largest circulation so far in any like period, the United States Bureau of Mines of the Department of Commerce at Washington reports its films shown on 17,683 occasions, during the three months ended March 30, with 1,455,330 attendance. . . .

NEW YORK LICENSE BOOST

An increase in New York City license fees from $150 to $500 annually is provided in a bill introduced by Alderman Baum, Fusionist, which would add $650,000 to local revenue. It is planned to bring theatre fees to the level of "common shows" such as carnivals. . . .

SUPREME A BANKRUPT

Recently adjudged a bankrupt, Supreme Screen Service, New York, has filed schedules in the United States district court showing liabilities of $57,428 and assets of $10,020. Film Service Laboratories is a creditor for $22,000. . . .

"THE PUBLIC BE DAMNED"

By MARTIN QUIGLEY

A VASTLY destructive practice which has long been tolerated is the arrangement under which a great part of all theatre audiences are allowed—or compelled—to see pictures not from the start but from some medium point on to the end and then, after viewing intervening material, are returned to observe the opening scenes.

No one denies that this is not the right way to see pictures. The exhibitor advances the exigencies of theatre operation as the reason for the maintenance of the system. But irrespective of the problem which confronts the theatreman, the system is so thoroughly wrong that every possible effort should be made to find and supply a remedy.

The so-called continuous performance is a heritage of the nascent days of the business. In those days of one and two reel subjects there was no problem. There was little or nothing in the way of continuity to what then passed for stories. Characterization as it is now understood was years away into the future. It made but little difference, as far as enjoyment of the show was concerned, at what point the patron entered. With the coming of the feature length subject and finally with the dawn of talking pictures the old continuous performance arrangement was followed mechanically in virtually all theatres.

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Before the advent of sound, pictures under this arrangement were always hurt in some degree but the evil in its fully destructive character only becomes apparent in the case of the modern talking pictures.

Many of these subjects which appeared to have had the needed elements of popular appeal have gone out to stark and unmitigated failure. Plenty of reasons are, after the fact, advanced to account for these failures, but seldom if ever is it realized that many talking motion pictures must be seen unfolded in accordance with the producer's plan — and not from the middle on to the end and then back to the start — if they are to have any possible chance of rendering public satisfaction. Economic conditions, the type of story, the personalities and many other elements are pointed out as reasons for poor business. But in many cases it is a demonstrable fact that pictures have failed with the public simply because the continuity and story-building, elaborately and studiously provided, together with carefully delineated characterization, are lost upon the public. Consequently subjects which would have been successful had they been seen as the producer intended turn out to be failures.

The modern talking motion picture cannot be so constructed as to permit patrons to drop in at the middle without having great damage done. It is impossible to meet with characters who have been built up during preceding reels and understand them as the writer, director and producer intended. Many stories entered into in the middle are hopeless jumbles. We have never heard of anyone getting real enjoyment out of a novel, however fine, were it picked up, read from the middle to the end and then back to the opening chapters. Yet this is the manner in which millions of patrons regularly see motion pictures.

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Millions of dollars are spent annually in story construction. Stories are written and rewritten, labored over unceasingly so that there will be a definition of character which will enable the audience to understand and live with the personality being depicted. When the effect of this is lost, as it must be when the patron takes his seat after the defining scenes and sequences have passed, it is no wonder indeed that the patron is not impressed.

No person who wished to enjoy a stage play or even learn something of its quality would think of coming in at the middle of the second act. He would realize instinctively that if he is to enjoy the play or know it, it is imperative for him to see the play from the opening scenes. There is no dramatic or literary creation of any kind which is subjected to the enormous disadvantage under which the talking motion picture constantly labors in this respect.

We insist that it is quite pointless to raise the cry of better product when the product we already have is being shown in a manner which reduces so vastly its value. We further point out the absurdity of constantly blaming a lot of extraneous causes as being accountable for failures at the box office when we know that many, if not all, of the subjects in question have not been shown in a manner which gave them a fair chance of rendering satisfaction.

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It is true that certain types of pictures suffer relatively little when not seen from the beginning; there are others which have very little chance of being even intelligible to an audience when seen in this way. An example of this latter type is "Berkeley Square." If one wishes to discover how little chance this subject had of pleasing anyone if not seen from the beginning he might well try the experiment of looking at it from the third or fourth reel to the end and then going back to the opening scenes. If he does this he will then be seeing the picture as millions of the public saw it and he will no longer wonder why part of the public liked it and another part considered it a brainstorm or just a poor picture. This was not a subject of universal appeal but it is distinctly typical in this respect of a large number of subjects which obviously have little or no chance of satisfying the public if not seen in the proper routine.

Among the many inquiries now being conducted with a view to righting the affairs of the industry here is one question of obviously compelling importance about which little or nothing has recently been said.

In Hollywood, where its output is so severely handicapped by the prevailing practice, the existence of the evil is scarcely realized. If it were realized there would be much less wonderment about the failure at the box office of certain types of subjects.

In the whole avalanche of trade-wide discussion of what's wrong with the business and how to make it right, which has descended upon us particularly since the opening of code conferences, we have not seen a single written notice of this question, nor have we heard it mentioned. Apparently it is assumed that the routine does not do violence to pictures—which is manifestly wrong — or else it is assumed that the routine cannot be changed. Or perhaps everyone has forgotten just how pictures are shown to the public.

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The position of the exhibitor is well known, at least the position which he has assumed when, in the past, the question was raised. He has insisted that his attendance would be materially lessened if patrons came to the theatre by appointment rather than approaching at any time that suited their convenience. Also that to advertise the starting hour of the feature, or the principal feature, held down patronage because if the hour did not appear convenient many people would forego coming to the theatre. In addition—and probably the main reason—that the capacity would be overtaxed for the one show starting at the most popular hour, resulting in small attendance at other hours and for the day as a unit less business. A brief summary of these several reasons may be crystallized in the phrase, "The public be damned."

Our examination of the question is not, however, based at this moment on solicitude for the public's welfare. We are considering the industry's welfare and there can be nothing that makes for industry welfare that does not concurrently make for the welfare of the theatre. If the routine now being followed in a vast num-

(Continued on following page)

"THE PUBLIC BE DAMNED"

(Continued from preceding page)

ber of theatres minimizes the entertainment value of a large number of the pictures shown, it is primarily to the best interests of the theatres to see that it is changed. It may very well be a case of fooling the public but at the same time fooling the exhibitor, with very serious consequences to the latter.

Available records indicate an enormous daily total of telephone calls to theatres inquiring the time of starting of the feature picture. Instead of these inquiries being tolerated largely as a necessary evil, they should impress the exhibitor with thundering emphasis that he is failing in his job, that he is putting customers to a lot of effort which works against attendance.

Every merchant should make his goods as readily and as easily available to his customers as possible. Theatre patrons are entitled to be told when the feature starts and should not be left to the task of ferreting out the information. Yet exhibitors generally refuse steadfastly to advertise the starting hour of their features, continuing intent upon maintaining the grind idea which was born with the nickelodeon and should have died with it. As a matter of fact, there is no good reason why all performances in all theatres should not start at stated hours which patrons could learn once and for all time. This could be done through the simple and proper device of adding or dropping short subjects as required by the length of features to make shows of uniform duration.

Finally, the present theatre routine is a thoroughly destructive practice. Many pictures which might otherwise render satisfaction to the public and consequently profit to the industry are made inevitable failures. In this respect the industry is not serving the public's interest or its own.

MOTION PICTURE HERALD *invites the industry to think about this question and—more appropriately—to do something about it.*

Lewin Foresees Filmed Classics

Classics of American and English literature, shown as screen dramas, achieved in a new era of motion picture production, were forecast last week by William Lewin, of Newark, chairman of the committee on photoplay appreciation of the National Council of English Teachers. He addressed a round table discussion held in conjunction with the annual meeting of the Westchester County Teachers Association at White Plains, N. Y.

Mr. Lewin mentioned a list of 28 classics which may be filmed, including "Joan of Arc," "Pride and Prejudice," "What Every Woman Knows," "Vanity Fair," "David Copperfield," "Gulliver's Travels." He declared that pupils and teachers are largely responsible for the new policy of film companies, and urged a federal government subsidy for the production, distribution and perhaps exhibition of educational films to carry the program still further.

"Less than 200 of the more than 100,000 school auditoriums in the nation are equipped with talking picture apparatus," Mr. Lewin said. "If the government supplies a constant flow of educational films, even giving 'talkie' lessons in geography and poetry, every auditorium soon will have the necessary equipment to show them."

Warner Wins "Gold Diggers" Appeal from Majestic Pictures

Warner this week won an appeal decision against Majestic Pictures Corporation and Capitol Film Exchange, Inc., regarding the use of the title "Gold Diggers" in a motion picture. According to the circuit court of appeals decision, no company but Warner can use the title "Gold Diggers," for a motion picture release.

The action was brought by Warner some time ago when Majestic announced the release of a motion picture entitled "Gold Diggers of Paris." Warner has previously issued pictures containing the following variations of the "Gold Diggers" title: "Gold Diggers" (a silent film), "Gold Diggers of Broadway" and "Gold Diggers of 1933." The decision reversed that of the district court. Morris Ebenstein, of Warner's legal department, acted for the plaintiff-appellant.

National Screen Declares Dividend

At a meeting of the board of directors last week National Screen Service Corporation declared a cash dividend of 40 cents per share on the 61,893 shares outstanding, payable May 1 to stockholders of record April 20. The company announcement declares that this payment "is not to be construed as establishing a dividend basis or policy for the future."

Blumenthal Home Burns

Fire destroyed the $300,000 residence of A. C. Blumenthal at Larchmont, N. Y. last week. Mr. Blumenthal was not at home at the time. The cause of the fire was unknown.

Phelps Junior Actors' Head

Lee Phelps has been reelected president of the Junior Screen Actors' Guild at Hollywood without opposition. Tom O'Grady was reelected vice-president and Edwin Baker treasurer.

Four Film Bills In New York Are Killed In Week

Legislative activities in the field during the past week affecting the motion picture industry centered chiefly in Albany, where the New York state legislature, in Assembly committees, killed four film bills, of which three were censorship measures.

Among them was the Breitbard measure, designed as an amendment to the state penal and education laws. It provided for special censorship for pictures planned for showing to children under 16 years and for special licenses for theatres showing such films. A similar bill subsequently introduced by Senator Thomas F. Burchard provided for admission of children under 16 outside of school hours when enabling ordinances have been passed by cities, towns or villages, but with matrons on duty in the theatre. Special annual $5 license fees would be charged these theatres.

The other bills included the two Neustein measures designed to repeal the censorship provisions of the education law and transfer administration of its tax provisions to the state comptroller. These two were considered unconstitutional and were killed in the ways and means committee. The Brownell censorship measure, designed to end censorship and transfer the tax provisions of the state education law to the state tax department was similarly dropped.

In Columbus last week the three per cent sales tax bill was defeated in the House for the third time within a year. Defeat of the measure removes the possibility of an early repeal of the 10 per cent admission tax.

At Dover, Delaware, passage of a bill to create a board of censors and to bar divorced actors and actresses, which has caused considerable comment, was reported to be extremely doubtful despite the fact that it was reported favorably in the House.

The Independent Motion Picture Theatre Owners of Delaware and the Eastern Shore of Maryland, Loew's, Inc., and the Motion Picture Producers and Distributors of America, Inc., will oppose the bill when it comes up for a hearing.

Brandts Add Six Houses

Harry and William Brandt have added six houses to their circuit of 16 in the New York metropolitan area. The acquisitions are the Dewey, Lakeland, Werber and Booth in Brooklyn, and the Times Square and St. Marks in Manhattan.

Fire Razes Kentucky House

The Hippodrome, 2-000-seat de luxe house in Newport, Ky., was completely destroyed by fire last week. The loss, covered by insurance, was estimated at $100,000.

George Armstrong Dead

George Armstrong, at one time manager of National Theatre Supply Company's Cleveland office, died at his home in Deleware, O., last week.

'OUGHT TO TICK-TOCK ON THE SCREEN'

Says DeCasseres of "House of Remsen," Current Offering on Broadway Stage; And "Brain Sweat" He Calls One of the Most Amusing Comedies of the Season

By BENJAMIN DeCASSERES

HOUSE OF REMSEN

The author of this play, which features James Kirkwood, old star of the silents, of course knew that this would be a Hollywood program natural, which, indeed, it is. It is not one of the worst plays of the season and it is certainly far from being the best, but it contains two or three scenes of gripping and tense dramatic values that ought to tick-tock for all they are worth on the screen.

"House of Remsen" contains also, for a picture, great snivel value. It hit the ladies to my left, on the second night, right plop into their handkerchiefs. Kirkwood as a well-to-do business man who finds his wife unfaithful and is told by her dying lover that his male child is illegitimate, only to have the fellow (who didn't die) return in the last act ten years afterward and prove to him that it is the girl who is illegitimate, and not the boy—Kirkwood, in spite of that rasping voice of his, did a convincing and sound bit of work.

The scene in the hospital where Remsen extracts the "confession" from Stokes, the lover (Mrs. Remsen having just died in an automobile accident while riding with Stokes) is one angle that ought to register big on the screen. The other is a smashing scene between the father and the son, who has just been bounced from Harvard for an affair with an under-age girl. Remsen, believing the boy is Stokes', take it out on the unsuspecting kid.

The authors of this play, Nicholas Soussanin, William J. Perlman and Marie Baumer, were not up to the theme. "House of Remsen" is padded like a speech on the tariff and sprawls like an elephant glutted with peanuts. But it contains, with a strong cast, good program picture material.

Picture value 90 *per cent.*

BRAIN SWEAT

This comedy of Negro life down in Mississippi, by John Charles Brownell, with a Negro cast—with the exception of one character—is one of the best, one of the most amusing comedies of the season. It is simple in construction, clean, conveys no "message" and, for picture purposes (and why not?) contains romance, pathos, laughter and suspense from first to last—the suspense of comic situations, not the old creeping-menace suspense.

The story centers around Billy Higgins, who sits in a rocking-chair while his wife and son work for him. For Billy had found a book. Its philosophy is "You is what yo' is!" So Billy is evolving vast schemes in his head by merely "dreamin' 'em," according to the book.

He is razzed and nertzed by his wise-cracking sister-in-law, pitied as a delusion-sick man by his wife, just tolerated by his high-stakes dice-throwing brother-in-law, and hardly understood by his son, who has lost his job fighting "fur his lazy pa." The boy has, incidentally, got a little gal in trouble.

Billy is finally told by his enduring wife, in a rage, to go drown himself. He apparently does so. There are a wake, some fine spirituals, and an empty coffin and his hat (found on the river bank) are buried.

But Billy shows up in a new brown derby, with a watch and chain and a brand-new suit just after the "funeral."

His dreaming comes true. He has outsmarted the local steamship company (that had discharged him) for $10,000, for, says Billy, "I is what I is!" The Big Bad Wolf is the white lawyer of the steamship company.

The dialogue is good, the laughter of the audience was continuous, and after the false psychology of these simple people is deleted, I can see in this a fine new-kind of screen comedy with spirituals. There is a part for Step'n Fetchit as the no-good friend of Billy's that was always hanging around. Here is more of that domestic folk-lore matter for the screen that fits in with the "find America first" slogan of the editor of Motion Picture Herald.

Picture value, 70 *per cent.*

Play Ratings For the Screen

Benjamin DeCasseres, noted essayist and critic, gives the Broadway plays reviewed by him in this issue the following percentages as potential screen material:

"House of Remsen"—90 per cent.
"Brain Sweat"—70 per cent.
"Moor Born"—60 per cent.
"The Mikado"—100 per cent.
"One More Honeymoon"—"40 degrees below zero."

MOOR BORN

The name of this play by Dan Totheroh sounds like a picture title for "Othello," but it is no such thing. It is the story (or *a* story, for a raft of them, I'm told, is on the way) of the three famous Brontë sisters, their drunken, drug-nutty brother and the Rev. Patrick Brontë, the father. Besides which there is the best wind-machine for moor-wailing I have ever heard, and I know what's what in wind-yowling, for I have lived on Riverside Drive in the winter time.

The character of Emily Brontë, the one real genius of this remote, almost incestuous family, is a natural for Hepburn. She will do it sooner or later, and no doubt the show (which will not, I think, be of Totheroh origin) will register as big as "Men and Women."

The Totheroh saga of the authors of "Jane Eyre" and "Wuthering Heights" is dark, gloomy, dull and bloodless in spite of the hard work of Helen Gahagan (Emily), Edith Barrett (Anne), Frances Starr (Charlotte) and the godawful exhibition by Glenn Anders of the continuously pie-eyed and screamingly maudlin "genius," Branwell Brontë, who is, to boot, in love with his sister Emily with more than brotherly affection. This affection is returned by Emily. Branwell dies of original genius' d. t.'s in Emily's arms. Nothing like it since the closing of Jack's Sixth avenue boozerie!

When it reaches the screen it will become a strong seller in the Weeping Willow Belt, which is not far away from Broadway.

Picture value, 60 *per cent.*

THE MIKADO

Mr. Hays is battling, I note, for "higher-toned" pictures. He says the time is now ripe for Shakespeare. Maybe—but he will have to be edited for the screen. "Macbeth" could be made a picture natural. We have seen Hamlet in modern clothes. I have done it in modern dialogue.

Shakespeare aside, what's the matter, Mr. Hays, with the Gilbert and Sullivan operas? The answer is, maybe, Japan wouldn't like "The Mikado" and England wouldn't like "Pinafore." I do not believe it for a moment. "Pinafore" has been played in England thousands of times and Japan doesn't need to buy "The Mikado." There is too much film-censorship by "friendly (!?!) countries." I often wonder who owns the studios.

Well, I saw "The Mikado" again in the revival by S. M. Chartock. It is the forty-seventh time I have seen this perfect opera, and I hold this truth to be self-evident, that anything I can enjoy for forty-seven performances would make a smash picture-hit.

"The Mikado," with a raft of popular and competent singers, will make the shekels bloom in the spring (and the other three seasons) tra-la for some courageous producer.

And what an excuse for a color souse!

Picture value, 100 *per cent.*

ONE MORE HONEYMOON

Some plays (and pictures also) are so incredibly rotten that they fascinate me. There is a psychology of brainlessness, which study has its rewards, like dissecting mentally a house guest (of whom the late Frank Wilstach said, "a house guest is like a dead fish: after three days he begins to stink").

Well, this dead fish is "One More Honeymoon," by Leo F. Reardon. But it began to give off whiffs after the first half hour. The critics, many hardened to the stenches of thirty-six-hour poker games in the back rooms of old booze-joints, began to crawl out into the open. But I stuck. I was amply rewarded by seeing wid me own eyes the the worst play of any season, with no more picture value than what Bugs Baer would call *je ne sais quoi.*

Picture value, 40 *degrees below zero.*

SEPARATION OF HEARST, FOX REELS CONFIRMED

Metrotone to Form Own Staff; Gradual Reduction in Sound Crews by All Companies Is Underway to Cut Overhead

Official confirmation of the separation of Hearst Metrotone News from Fox Movietone was made this week by Edgar B. Hatrick, Hearst representative. The contract between the two companies expires in September, and from that time on the Hearst reel will be produced by its own news gathering organization, with Mike Clofine, editor of the reel during the Fox-Hearst production arrangement, continuing in his present capacity.

Preparation involving the organization of the new Hearst reel, which necessitates the lining up of cameramen throughout the world, will be carried on during the next six months, Mr. Hatrick said. At the same time he indicated no important changes in policy would be made, declaring that sound truck crews would be used and that semi-weekly issues would be released through MGM as at present.

Hearst Metrotone and Fox Movietone newsreels have been produced jointly since the Fox reel started, more than four years ago. In the early days of the arrangement they were controlled by the Fox-Hearst Corporation, in which Hearst is reported to have had a 25 per cent stock interest with an option on an additional 24 per cent. This arrangement was modified more than a year ago, and a new agreement signed when Movietonews Inc., was formed.

Plan Sound Crew Reductions

Concurrent with the official announcement of the Fox-Hearst split came indications from newsreel organizations that gradual reduction of sound truck crews is underway and may result in eventual maintenance of sound crews in New York, Washington, Chicago and Los Angeles only, these constituting the nation's four chief news centers.

The necessity for economies, due to the fact that newsreel rentals have decreased during the past two years to a point where drastic reductions in operating overhead have become imperative, is given as the chief reason for the projected move.

Future news coverage in cities other than the four mentioned may be handled almost entirely by correspondents without sound equipment, and where events requiring sound occur, plans are being discussed for "covering" the events by transporting portable sound apparatus by airplane.

"Associated Press" Rejected Year Ago

About a year ago the newsreel organizations rejected as impractical a proposal to set up an "Associated Press" for newsreel coverage. This central agency would have served all five newsreels, eliminating duplication of coverage on the greatest possible number of happenings and thus contributing appreciably to economies in the overhead of each of the five reels.

With the necessity of economies persisting, if not actually increasing, during the past year, however, the reels were obliged to find other means of lowering overhead. Universal, with its economical system of silent camera coverage and dubbed voice, appears to have pointed the way. During the past year the absence of actual sound in the Universal reel has not hampered its sales and its low cost of production enabled distribution at low rentals.

Cameramen - Correspondents Employed

While Pathe, Paramount, Fox and Hearst Metrotone are not considering complete elimination of sound crews, all have been making some reductions, with a corresponding increase in material from cameramen-correspondents working without sound. Such cameramen, it has been pointed out, can handle their equipment to far greater advantage in certain situations and can achieve camera angles superior to those possible by crews encumbered with sound equipment.

Fred Quimby, MGM short subject sales manager, this week blamed exhibitors for much of the newsreels' difficulties, saying that they have failed to advertise them properly. Newsreel costs are now approximately 400 per cent higher than in the silent days, he said.

Fox Officers And Directors Are Reelected

At the annual meeting of the stockholders of the Fox Film Corporation held Tuesday the following members of the board of directors were re-elected:

Sidney R. Kent, W. C. Michel, John D. Clark, Harley L. Clark, H. Donald Campbell, Richard F. Hoyt, Hon. Daniel O. Hastings, Arthur W. Loasby, Ernest W. Niver, Herman G. Place, Seton Porter and Sydney Towell.

Following the stockholders' meeting the directors re-elected the following officers:

Sidney R. Kent, president; William C. Michel, executive vice president; Winfield Sheehan, vice president in charge of production; Sydney Towell, treasurer; Felix A. Jenkins, secretary; John P. Edmondson and J. H. Lang, assistant secretaries; W. S. Bell and R. B. Simonson, assistant treasurers.

Fassio Is President Of Shamrock Pictures

At a special meeting of the shareholders of Shamrock Pictures Corporation, held last week in New York, B. C. Fassio was elected president. Other officers named are: Walter E. Rodda, vice-president; Paul A. Hartwig, secretary, and Standish T. Cox, treasurer. The company shortly will announce production plans for the new season.

A. T. & T. Sells Half of Holdings In Loew's Stock

The American Telephone and Telegraph Company this week sold one-half of its 260,000-share holdings in Loew's, Inc. The stock had been acquired in December by A. T. & T. in return for its $8,000,000 equity in the defaulted notes of Flm Securities Corporation.

The remaining 130,000 shares of Loew stock held by A. T. & T. are to be disposed of in small blocks on the open market, the corporation's intention being to relinquish entirely its holdings in Loew's. The corporation's officials recently stated that A. T. & T. has no intention of permanently retaining an interest in any film company.

The Loew stock, comprising 660,000 shares all told, had been posted as collateral on Film Securities' notes for $18,000,000, and, with the default of the notes, the stock was sold at auction, bid in by noteholders who turned in their Film Securities notes for it. In addition to the stock received by A. T. & T., Chase National Bank, Dillon, Read & Company, and Hayden, Stone & Company held 260,000 shares together, also acquired as a result of the Film Securities note default. These three financial houses disposed of their holdings some time ago in conformance with national banking laws and a federal court ruling in New York last December which required the banks to release the Loew securities within a reasonable time to avoid infringement of the anti-trust laws.

A block of 140,000 of the Loew shares went to small, scattered accounts.

Zanuck to Visit U. A. Exchanges in Europe

Darryl F. Zanuck, producer for 20th Century Pictures, will leave Hollywood with his family May 7, en route to Europe. He plans visits to United Artists exchanges abroad, and will be gone about two months.

His itinerary includes stops in London, Paris, Rome and Vienna and Cairo and Cape Town, with a view to conferences with foreign managers on next season's product.

Opens Texas Theatre

James King, formerly on the stage for 12 years, has formed a partnership with W. M. Day, Texas oil operator, and has opened a new theatre at Odessa, Texas, planned as the first of a group of west Texas houses.

Non-Theatrical List Ready

The Educational Screen, Chicago, publishers of material relative to visual education, has announced that the tenth edition of "1000 and One Blue Book," an annual compilation of non-theatrical releases and producers, is now available.

British-Gaumont in Chicago

British-Gaumont plans an office in Chicago, supplementing those in New York and Los Angeles. Abe Fisher, in charge of circuit bookings at the New York office, is expected to take charge in Chicago.

MPTOA WINS PRODUCERS' PLEDGE TO RESTRICT "OFF COLOR" MATERIAL

Convention Empowers Officials to Start Machinery to Bar Double Featuring Wherever Possible; Ask Better Product

The Motion Picture Theatre Owners of America left Hollywood and their 14th annual convention insisting, confidentially, that they have finally convinced the production potentates that off-color motion pictures do not pay, and that it would be far better for all if questionable pictorial material and double-meaning dialogue be eliminated hereafter in all product intended for "family night" and Sunday consumption.

Furthermore, a delegation of the most representative of the MPTOA strategists boarded the train homeward with a definite promise from a delegation of the most representative of Hollywood's producers that off-color gags and questionable dialogue, subtle or otherwise, will be number one on the list of production "don'ts," at least insofar as those pictures are concerned which are widely used by theatre owners in the field for the family.

Whispered discussions emanating through the transom of a conference chamber in the Beverley-Wilshire Hotel in Hollywood, where the exhibitor and producer representatives had gathered for a private talk on Monday, indicated that, perhaps for the first time on record, the guardians of the box-office had convinced the celluloid creators that salaciousness not only adds nothing to the gross income as a whole, but actually causes quite some trouble—as attested by the unfriendly sentiment now existing in certain important religious quarters.

Titles which entered into the discussion were: "State Fair," "George White's Scandals," "Wonder Bar" and "Twenty Million Sweethearts."

Typical producer convention comment: "The exhibitors made Hollywood realize there was some one else around."—Jack Warner.

It appears that the keynote of the exhibitors' argument was that the public wants "adult" pictures as well as family-types, but they don't want the two combined in one production.

Double Featuring Criticized

Several hundred exhibitors attended the convention. According to the MPTOA convention arrangers they represented some 4,000 theatres.

The delegates spent the convention mornings telling producers what's wrong with production, and listening to producers telling exhibitors what's wrong with exhibition. There was some discussion about the code and labor and off-color advertising. Afternoons and evenings were devoted to social life, the producers playing host.

Double featuring was given probably the most severe denunciation of any exhibition policy, a heated discussion ending in adoption of a resolution empowering the officials to start the machinery which would end the practice.

The producer-exhibitor conference on Monday is understood to have agreed that doubles must go, but no definite plan was adopted.

The usual resolutions about the usual convention subjects were passed, highlighted by a motion, carried with lusty "ayes," demanding a 15 per cent cancellation clause to replace the present 10 per cent privilege in the code, and this instead of abolishing block booking.

While the moral tone of motion pictures and the screen tastes of the public were probably the two most important subjects discussed by the producers and exhibitors at their private Monday conference—which had been called at the suggestion of Louis B. Mayer, in charge of MGM production—the conferees devoted much of the time to developing the machinery for gathering first-hand information from the public which can be used by the studios to gauge public tastes. They adopted a plan for establishing a direct contact between theatre owners and producers, with exhibitor leaders of the MPTOA compiling an analysis every two or three months, to be sent directly to Hollywood, probably through the Coast offices of the MPPDA.

The conference also discussed the advisability of reducing quantity production in favor of quality, with producers reputedly agreeing that there appears to be no point to "grind" production.

Meeting Prolonged Two Days

Opening at the Ambassador Hotel on Tuesday morning, April 10, the convention was scheduled to adjourn late Thursday, but as a result of the steady round of brilliant studio parties, barbecues, buffets and beer festivals staged for the delegates by the large studios, and lengthy studio inspection tours, the committee in charge was compelled to prolong the business sessions through the week until late Saturday, in order to complete the delivery of scheduled reports and resolutions.

Following the reelection of Ed Kuykendall as president, as announced last week, the exhibitors elected a nationwide executive committee composed of Mr. Kuykendall, Major Leslie Thompson, RKO, representing affiliated theatres, and the following from regional zones: Jules H. Michael, New York; Oscar Lam, Georgia; Jack Miller, Illinois; Sidney Lust, Washington; Charles E. Williams, Nebraska.

The new board of trustees includes: Mr. Kuykendall, Walter Vincent, M. E. Comerford and Charles Picquet, for the independents; E. A. Schiller, Sam Dembow and Leslie Thompson, representing affiliated theatres.

Delegates and Producers at Round-Table

For the first time on record, an executive committee of the MPTOA sat down at a national convention with producers in Hollywood and talked about mutual problems.

Warning that "We came out here to talk sensibly about our problems and to interest producers in listening to what their buyers require," Ed Kuykendall accepted the challenge of Louis B. Mayer, MGM, that exhibitors rotate in committee with studio heads to discuss market needs.

Early on Monday, an exhibitor delegation composed of Mr. Kuykendall, Jack Miller, Fred Wehrenberg, Oscar Lam, Jules Michael, M. A. Lightman, Sidney Lust and Charles E. Williams, met behind closed doors at the Beverly-Wilshire Hotel for the first conference with the producers, who were represented by Mr. Mayer, Irving Thalberg, Eddie Mannix, Winfield Sheehan, Al Kaufman, Samuel Briskin, Fred Beetson and Joseph I. Breen.

On Tuesday, the exhibitors met a delegation representing the Independent Motion Picture Producers' Association, with the same basic ideas of exhibition-production cooperation in mind as those outlined at the meeting with the large producers.

Plan for Direct Contact with Studios Calls for Periodic Forwarding of Analyses of Public Tastes by Exhibitors to Coast

At the independents' conference, held at the Ambassador Hotel, the exhibitors further discussed the subjects which highlighted the Monday meeting with the large producers. Present at the independents' meeting, for the exhibitors were: Ed Kuykendall, M. E. Comerford, M. A. Lightman, Walter Vincent and Charles E. Williams, while independent producers were represented by Trem Carr, head of the IMPPA and vice-president of Monogram; I. E. Chadwick, vice-president of the IMPPA and president of Chadwick Productions, and J. Boyce Smith, vice-president of Inspiration Pictures.

Double featuring was said to have been opposed and it was reported that sentiment was that independents must be encouraged to make better product.

The MPTOA conferees repeated their opinion that independents have a definite place because of the necessity of new and independent ideas in production. The exhibitors again went on record for fewer pictures.

Kuykendall Explains New Move

On behalf of the exhibitors and the large producers, Mr. Kuykendall issued the following joint statement explaining the movement to effect a closer understanding:

"Producers have invited the fullest possible comment and criticism of their product and exhibitors have agreed to supply this. The plan provides for the gathering of information by theatre managers based upon audience reaction to pictures in all parts of the country, analysis of such information and submitting of a summary to producers.

"Considerable discussion dealing with what was termed good taste in production was carried on and the fullest possible cooperation on the part of an all-industry effort to keep the screen free from offenses.

"The menace of double features and other cut-throat methods of theatre operation and their effect on production of high quality pictures also were discussed. It was agreed the general public wants quality rather than quantity in its entertainment and an understanding was reached pledging both theatre owner and producer to discourage, wherever possible, the showing of two feature pictures for one admission."

Dual Bill Warfare Launched

One of the most interesting convention sessions of the week developed on Saturday afternoon, when more than a dozen leading exhibitors spoke for and against double bills. Independent producers and distributors were denounced by some and defended by others.

Previously, at the banquet on Thursday evening, Jack Warner urged the exhibitors to end doubles. Louis B. Mayer had told the convention on Wednesday that double and triple features are "ptomaine poison" on theatre-goers' appetites.

The fight against doubles started Saturday when Jack Miller, of Chicago, blamed the large theatre operators for the spread of the practice through their presentation and vaudeville policies, which, he said, compel subsequent runs to adopt duals to meet the competition.

"Independent producers and distributors have

(*Continued on following page*)

INDEPENDENTS PROTEST MPTOA VOTES

(Continued from preceding page)

never contributed a single thing," he said. He challenged the independents' payroll statistics presented at the code parleys last summer, declaring they do not gross the money they claimed to be spending on production. "Why do we give them any consideration " he asked. "Independent production will put us out of business, if we don't quit duals. Independent producers are parasites and have no right in the industry." He pointed out that when Chicago exhibitors banned double bills, their business increased from seven to 19 per cent.

Later in Mr. Kuykendall interrupted the discussion to point out that the exhibitors did not have an argument with the independents but with their type of pictures, adding that it made no difference who produced the films, providing they were good. "The public has been returning to theatres in the last few months. Are we going to nauseate them with bad pictures?" he asked.

At this point, Mr. Miller admitted that he had made a mistake in attacking the independent producers and distributors. "I have no desire to force them out of business," he said, "but I am definitely opposed to quickies."

"What about the quickies the majors make?" interposed M. A. Lightman, former president of the MPTOA. "We're missing the principal question before us. We should inform producers we don't want 400, 500 or 600 pictures yearly until we get fewer but better pictures."

Mr. Lightman's remarks drew the support of Sidney Lust of Washington, who said: "We should have no desire to kill independents, but we should influence them to make better pictures. Why don't the first runs take the initiative by increasing admissions and by not giving the public too much for its money. That would eliminate the necessity for independent showmen to compete by going dual."

Walter Vincent of New York agreed with Mr. Lust. He said that exhibitors should inform the distributors that they will drop programs with two features if the distributors will not sell to five and 10-cent theatres.

Resolve Against Doubles

Out of the fiery discussion of double bills came a resolution unequivocally protesting against the policy, together with a petition from the delegates to the Code Authority in New York to instruct the local code boards in the field to compile zoning schedules firstly on the basis of admission prices. This, it was said, would check duals on the theory that exhibitors showing duals and charging 20 cents are really charging 10 cents. Ten-cent exhibitors, then, would be placed further down the line.

In New York, the independent distributor members of the Federation of the Motion Picture Industry were angered by the reports from the Coast of the MPTOA's attitude toward double features, and the various remarks about independents. A meeting was held Wednesday when the attacks were discussed and the organization began preparation of an answer.

Sixteen Other Resolutions Carry

On Friday afternoon, the resolutions committee took the floor to publicly record in the form of a set of resolutions the decisions and the attitude of the convention on certain topics.

Block Booking-Cancellations

This resolution opposes any attempts to prohibit by law the practice of block booking, because "theatres cannot afford to pay higher film rentals to compensate for the substantial increase in distribution costs inevitable in small quantity sales, nor should the quality of pictures be cheapened to offset such an increase in distribution costs," and, therefore, as an alternative, the MPTOA favors a reasonable rejection privilege in all contracts and urges that exhibitors be given the right to exclude 15 per cent of the total number of pictures bought in groups of 10 or more, instead of the 10 per cent privilege now contained in the code.

Motion Picture Code

The MPTOA went on record to support the government in its efforts to promulgate the motion picture code, and to cooperate in its functioning so that errors of omission or commission can be remedied by proper review, and by periodic improvement, eliminate the long standing abuses of the industry.

Discriminating Photoplays

A movement was favored in this resolution to cooperate with theatre patrons in facilitating the individual selection of pictures according to the taste and preference of the patron.

Non-Theatricals

The MPTOA petitioned the Code Authority requesting that the present two conflicting non-theatrical code clauses be revised so that unfair non-theatrical competition be specifically eliminated.

"Cut-Throat" Competition

The MPTOA pledges that its affiliated state groups will supplement the code and cooperate in forcing the "chiselers" into line to eliminate unscrupulous "cut-throat" competition, "which is a bane to exhibition."

Radio Audiences

The organization voiced "firm" opposition to the continuance of the practice of large audiences attending broadcasts in theatres or assembly halls, and, further, it requests the Government and the Federal Radio Commission to forbid this practice.

Family-Type Audiences

This resolution demanded all producers give serious consideration to the production of more family-type pictures and to desist from incorporating therein any offensive scenes or dialogue, the lack of family-type pictures and the introduction of obscenities having subjected "the innocent exhibitor to constant criticism and has built up an antagonistic community feeling."

Score Charges

"Score charges are neither reasonable nor necessary," and, too, because certain distributors have definitely ceased attempting to collect these charges, they should be immediately abolished, the convention resolved.

Theatre Fire Insurance Rates

"Resolved, that the MPTOA demands that the Fire Underwriters' Association revamp downward premiums for fire insurance on theatres, and that our present (Mr. Kuykendall) be authorized to take such steps as may be necessary to carry out this purpose and protect the interests of the theatre owners and/or operators."

Salacious Advertising

Because the MPTOA "stands for clean, uniform advertising of photoplay-exhibition," the organization petitioned all exhibitors, for their individual benefit, and the benefit of the industry as a whole, to refrain from any advertising or exploitation salacious in its character or terminology. General hardships of hostile state, municipal or federal legislation "must be the inevitable consequence of a continuation" of the offensive practice of using salacious ads.

Sex-Hygiene Pictures

The MPTOA pledged itself not to exhibit so-called sex-hygiene pictures, and, further, when called upon, to take an aggressive stand in opposition to their production and distribution.

National Vaudeville Artists

The convention commended the efforts, aims and purposes of the NVA, and promised such reasonable aid and assistance as it or its members shall be called upon to contribute, including permission to the NVA to conduct its usual annual collections in member theatres, beginning April 27.

Gangster Films

The MPTOA voted against a continuance of gangster films.

"Star Scandal" Publicity

Press agents were called upon to avoid publicity involving stars in scandal or in hoaxes.

Music Copyright

The MPTOA voted opposition to a bill by Senator Cutting of New Mexico inviting the United States to become a member of the International Copyright Conference at Berne. It was declared on the convention floor by Sidney Lust, exhibitor of Washington, that this federal proposal would extend automatic copyright control to all foreign music reproduced in this country and would give the ASCAP a wedge in increasing the present music seat tax on theatres.

Wehrenberg on Community Affairs

Fred Wehrenberg, Missouri, explained to the MPTOA delegates the nationwide network of reviewing committees of women's clubs, citing the existence of 2,500 motion picture chairmen in the General Federation as one example.

Hays, Giannini Talk at Banquet

A thousand or more exhibitors and their relatives and friends, stars, directors, producers and salesmen attended the annual MPTOA banquet at the Ambassador Hotel on Thursday evening.

Dr. A. H. Giannini, noted motion picture banker, strongly urged the development of a spirit of real cooperation between the exhibitors and the producers. He said that such a spirit is not only good business, it is necessary.

Will Rogers was master of ceremonies, and Will H. Hays was one of the principal speakers, pleading with those who control the box-office of the nation to assume full responsibility for their work "because the motion picture business is one of the greatest industries in the world."

"A single fall from the standard of production, exhibition or distribution, or advertising, may set the echoes rolling from coast to coast," Mr. Hays said.

The Code and Labor Discussed

Some of the early convention addresses, delivered last Tuesday and Wednesday, were reported in last week's issue of Motion Picture Herald.

Later in the week, Mr. W. L. Ainsworth, of the Garrick Theatre, Fond du Lac, Wis., explained "What the Code Means to the Country Town Exhibitor." He said in part:

"We are unionized to death, union scrubwomen, union ushers, union operators, union ticket takers. Everything is union, "even our underwear. . . ."

Following Mr. Ainsworth, Mr. Morgan Walsh, of the Redwood-Midland Theatres, San Francisco, outlined the significance of the code to the socalled "metropolitan" exhibitor.

At this point, Walter Vincent of New York told "What's the Matter with Production from the Point of View of An Exhibitor."

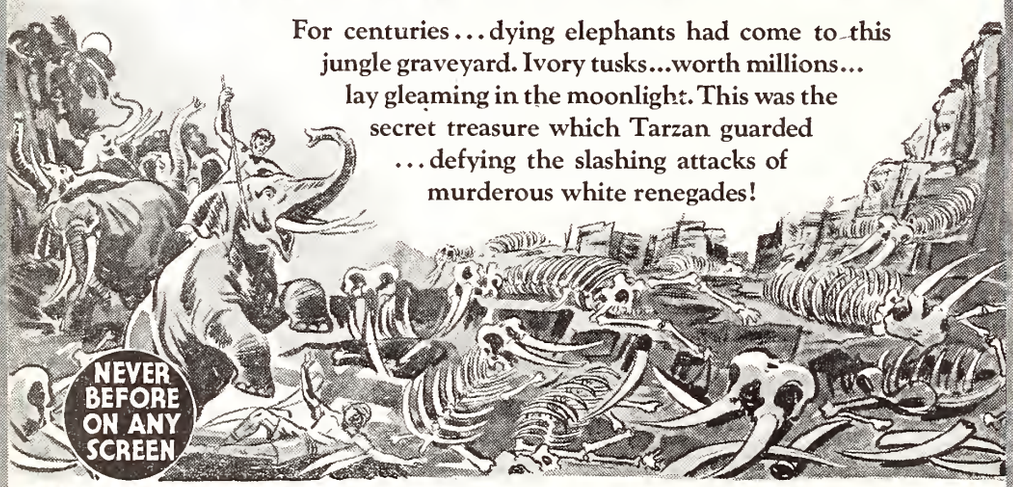
Jack Miller of Chicago urged the delegates to organize "against" labor.

THE MOST EXCITING ADVERTISEMENTS EVER WRITTEN IN THIS INDUSTRY!

READY— SET— GO!

JUNGLE WAR RAGES AS TARZAN HURLS DEFY AT RENEGADE IVORY THIEVES!

For centuries... dying elephants had come to this jungle graveyard. Ivory tusks...worth millions... lay gleaming in the moonlight. This was the secret treasure which Tarzan guarded ...defying the slashing attacks of murderous white renegades!



NEVER BEFORE ON ANY SCREEN

JOHNNY WEISSMULLER

More Thrilling Than Ever in a New and Greater

TARZAN AND HIS MATE

with MAUREEN O'SULLIVAN

NEIL HAMILTON • PAUL CAVANAUGH

A METRO-GOLDWYN-MAYER PICTURE

An amazing new thrill-drama based upon the characters created by Edgar Rice Burroughs. Directed by CEDRIC GIBBONS. Produced by BERNARD H. HYMAN



LEFT FOR DEAD

Shot by renegades and left for dead, Tarzan is nursed back to health by his friends, the apes!

!! SEE !!

SEE...The Lion Tooth Men," strangest of all savages, with fangs like huge jungle monsters!

SEE...Hideously painted cannibal warriors of the "Ju-Ju" country, hungry for human flesh!



THE CALL OF LOVE

White goddess of the Jungle—she traded civilization for the love of Tarzan... her mate.



ATTACKED!

The gleaming teeth of the lioness were close to his throat! Was this to be the end?



TARZAN'S ARMY

At Tarzan's call saber-toothed apes hurl jagged rocks at the invading Safari.

"LION TOOTH MAN" USED FOR HUMAN BAIT!



Helpless, the screaming black shrank from the ravenous jungle monster! Then... from the green wilderness...came the booming battle cry of Tarzan!

JOHNNY WEISSMULLER

The one and only Tarzan, more thrilling than ever in a NEW and GREATER

TARZAN AND HIS MATE

with MAUREEN O'SULLIVAN

NEIL HAMILTON • PAUL CAVANAUGH

Directed by CEDRIC GIBBONS

Produced by BERNARD H. HYMAN

NEVER BEFORE ON ANY SCREEN



NURSED TO HEALTH!

Murderously assaulted by renegade ivory thieves, Tarzan is carried to the tree tops by friendly apes! Herbs and leaves soothe his wounds.

A METRO-GOLDWYN-MAYER PICTURE



HORNED MENACE!

The swift charge of the rhino caught Tarzan unawares. Now only his superhuman fighting instincts could save them from a shocking death!

•

SAFE in the arms of the one man strong enough to face the terrors of the jungle.





!! SEE !!

SEE..."The Lion Tooth Men," strangest of all savages, with fangs like huge jungle monsters!

SEE...The Elephant Burial Ground, a hidden graveyard centuries old, with a secret treasure of millions in ivory!

•

THE MASSACRE!

The fight at the river with "The Lion Tooth Men" ends in a massacre...when the ivory traders set fire to the ammunition dump!

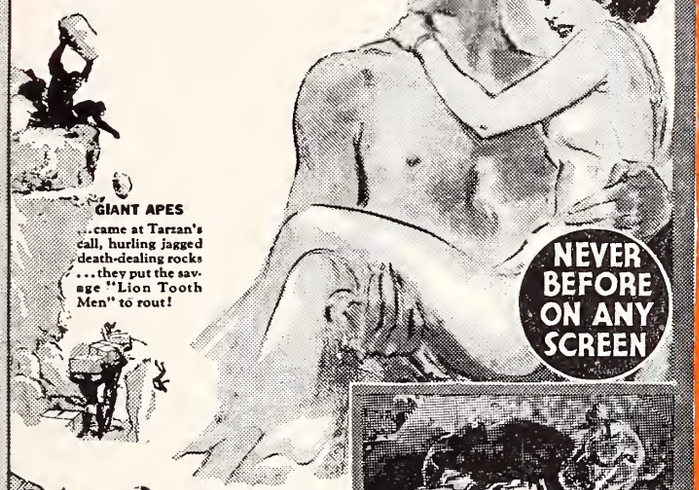
It's Here!

TARZAN AND HIS MATE

"LET ME HAVE YOUR GREAT ARMS TIGHT AROUND ME... YOU ARE MY MATE!"

Tonight...their Paradise would ring with his mating cry!

Tomorrow...he would grapple with jungle death!



GIANT APES ...came at Tarzan's call, hurling jagged death-dealing rocks ...they put the savage "Lion Tooth Men" to rout!

NEVER BEFORE ON ANY SCREEN



FEARLESS! Even the mad rhino holds no terror for Tarzan.

ATTACKED! The gleaming teeth of the lioness were close to his throat! Was this to be the end?

JOHNNY WEISSMULLER

Brawny Adonis in new adventures with

MAUREEN O'SULLIVAN

A Metro-Goldwyn-Mayer - Picture

with NEIL HAMILTON PAUL CAVANAUGH



!! SEE !!

SEE...The "Lion Tooth Men," strangest of all savages, with fangslike huge jungle monsters!

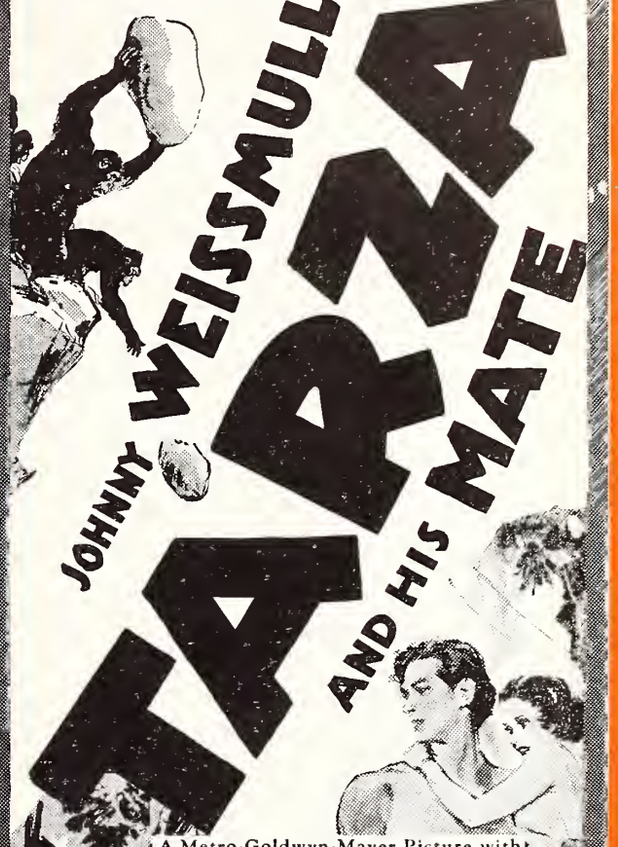
SEE...The Elephant Burial Ground, centuries old, with a secret treasure of millions in ivory.

SEE...Hideously painted cannibal warriors of the "Ju-Ju" country, hungry for human flesh!

DRAMA TO TIE YOUR NERVES INTO KNOTS!

Wild Africa...ransacked for new thrills and strange, startling adventures! Now they zoom to the screen... to awe and amaze you!

JOHNNY WEISSMULLER TARZAN AND HIS MATE



A Metro-Goldwyn-Mayer Picture with

MAUREEN O'SULLIVAN

NEIL HAMILTON • PAUL CAVANAUGH

Based on the characters created by EDGAR RICE BURROUGHS

!! SEE !!

SEE..."The Lion Tooth Men," strangest of all savages, with fangs like huge jungle monsters!

SEE...The Elephant Burial Ground, a hidden graveyard centuries old, with a secret treasure of millions in ivory!

SAFE... in the arms of the one man mighty enough to face the terrors of the jungle.

OUT OF THE SKY! Startling the hunters, a beautiful girl crashes through the trees to be saved from certain death by Tarzan the Mighty



RESCUED BY THE APES! Murderously assaulted by renegade ivory thieves, Tarzan is carried to the tree tops by friendly apes. Herbs and leaves soothe his wounds.

SEE!!

"The Lion Tooth Men," strangest of all savages, with fangs like huge jungle monsters!

The Elephant Burial Ground, a hidden graveyard centuries old, with a secret treasure of millions in ivory!

Hideously painted cannibal warriors of the "Ju-Ju" country, hungry for human flesh!

...A TENT AS BIG AS YELLOWSTONE PARK ...COULDN'T HOUSE THE WONDER-THRILLS OF THIS ROCKETING DRAMA!

THE ONE AND ONLY JOHNNY **WEISSMULLER**

MORE THRILLING THAN EVER IN A NEW AND GREATER

TARZAN AND HIS MATE

with

MAUREEN O'SULLIVAN

NEIL HAMILTON · PAUL CAVANAUGH

METRO-GOLDWYN-MAYER'S *Amazing New Thrill-Drama based on the characters created by* EDGAR RICE BURROUGHS. *Directed by* CEDRIC GIBBONS. *Produced by* BERNARD H. HYMAN.

NEVER BEFORE ON ANY SCREEN



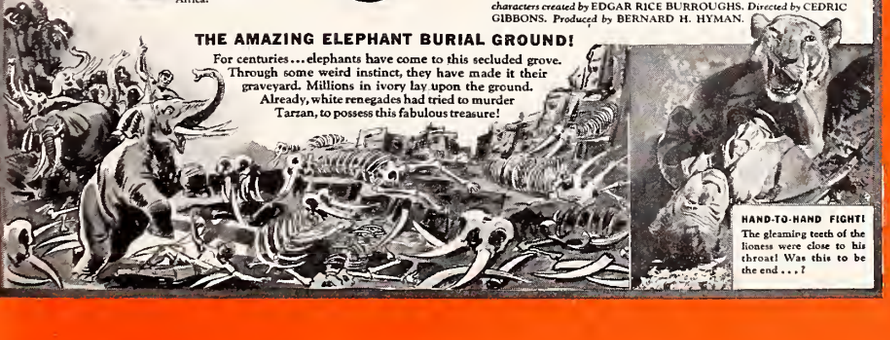
JUNGLE LOVE! While Tarzan's brawny arms held her close...the jungle's furies meant nothing to this White Goddess of wild Africa.

DEATH TO THE BLACK PANTHER

Now...the snarling cat launched itself in vicious attack! Its great claws slashed at its human prey! Gripping his hunting knife Tarzan waited. He, too, could rip and tear.

THE AMAZING ELEPHANT BURIAL GROUND!

For centuries...elephants have come to this secluded grove. Through some weird instinct, they have made it their graveyard. Millions in ivory lay upon the ground. Already, white renegades had tried to murder Tarzan, to possess this fabulous treasure!



HAND-TO-HAND FIGHT! The gleaming teeth of the lioness were close to his throat! Was this to be the end...?

IT'S NEW!

THIS BOOK IS THE BEST-SELLER OF EVERY FILM ROW!

"That Tarzan Safety Club is a pip!"

"I'm going to use the 6-foot Tarzan cut-outs!"

"More tie-ups than I've ever seen - and easy to put over."

"It's practical"

GET THIS GIANT PRESS BOOK TODAY! IT'S GREAT!

"The ads make me want to see it all over again!"

"The circus herald is just what I need."

"I'll put on a campaign like I did with 'Tarzan the Ape Man'!"

"Hooray, for the flash jumbo and window cards!"



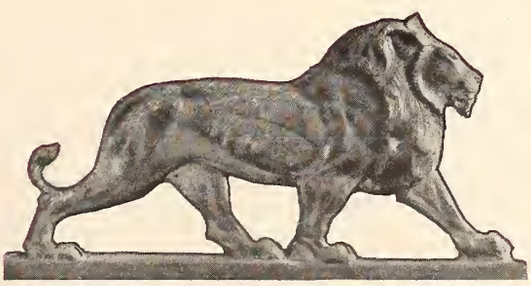
"LEO, YOU'RE A SHOWMAN!"

"IT'S THE BIGGEST SCREEN SHOW ON EARTH!"



—he came!
—they saw!
—he conquered!

Clark Gable is the idol of the fans today! While "MEN IN WHITE" continues to delight packed theatres, along come the first rave notices of the California preview of "MANHATTAN MELODRAMA." Coast Variety says: "Exceptional money promise. Clicking in every department with shrewd showmanship. Powerful exciting drama." Hollywood Reporter says: "Smash success. Hit picture. Combination Gable, Powell, Loy sure-fire. All the elements of a smash hit. Chalk up another for David Selznick and M-G-M."



LEO MARCHES ON!

BLOCK BOOKING MUST GO, DECLARES LOWELL

Tells Boston Unit of Research Council It's Bad Practice; Reverend Short, Mrs. Belmont and Forman Also Speak

William H. Short's Motion Picture Research Council—which aims to improve the moral tone of the motion picture by abolishing blind and block booking—settled in Boston, last Saturday, in line with a plan to expand the movement from its present central headquarters in New York, up and down the Atlantic Seaboard.

At the same time, from Kansas City in the midwest, there was heard the voice of the General Federation of Women's Clubs, warning that that national organization will not relinquish its vigilance in its campaign for better pictures.

Lowell Decries Block Booking

Speaking before the newly organized unit of the Motion Picture Research Council, at Boston's Hotel Somerset, on Saturday, President Emeritus J. Lawrence Lowell of Harvard University declared: "Block booking must go—either the producers must make the change, or they must be forced to do so."

Mr. Lowell engaged in some private warfare against block booking last winter when he and the NRA Administration at Washington locked horns in the public prints because the motion picture code was not made to control the block booking and blind buying system. As a result, Mr. Lowell refused to serve as a Government representative on the Code Authority.

400 Civic Leaders Attend

More than 400 leaders in civic life in Boston and suburbs attended the meeting last Saturday. Many took an active part. Mrs. August Belmont, of New York, president of the Council, likewise declared strongly against block booking, adding: "But if we abolish block booking tomorrow, there is still a problem awaiting us. We must know what we ourselves want before we can guide others."

Others who spoke were: Stephen Cabot, chairman of the New England committee of the Research Council; William H. Short, director of the council; Mrs. James B. Ayer, of Boston, chairman of the committee; Mrs. Bayard Thayer, Mrs. Robert J. Culbert, Mrs. Frank P. Bennett, president of the Massachusetts Federation of Women's Clubs; Mrs. Frederick P. Bagley, Mrs. Barrett Wendell, Dr. Francis Parkman, Mrs. Eva Whiting White, Rev. Louis Gallagher, and Mrs. Edward C. Mason.

Telegrams were received from Mrs. Franklin D. Roosevelt, Mrs. Calvin Coolidge, Mrs. Louis E. Kirstein and others unable to attend, endorsing the movement for improved films.

Henry James Forman declared, "We are helping to shape a race of criminals through motion pictures."

Says Children Don't Forget

He said that children do not forget what they see in the motion pictures; that those children who seldom attend shows remember what they see and those who frequently attend are filled up with the plots of the films, adding that too many films were shown children dealing with sex, love and crime.

He told of one boy who, every Saturday, walked several miles to attend a picture theatre instead of attending one near at hand. "I want to see the shooting and kissing," the boy said when asked the reason, according to Mr. Forman.

"If we do nothing about improving pictures, we are, in effect, fostering them," he declared. "Women can have a powerful influence in changing the order of things for the better."

Demands United Front

Mrs. Belmont deplored the making of heroes and heroines out of persons who belong in the lower depths of life, which she declared are debasing not only to children but to adults as well. "Our first aim should be to prevent the production and distribution of such films," she said.

"We are here in the interest of better movies," she declared. "We want your help. We have met many difficulties and every effort has been frustrated. What we need now is a united front. We must bring together all individuals and groups interested in better movies and work together for the common good. We ask you to work with us to accomplish this aim."

President Lowell told the gathering, that "man seemingly cannot improve himself without making himself worse. We have learned many good things from motion pictures, but there are evil results, too. Children who go to movies retain what they have seen for many months. Movies cannot help but have great effect upon their sentiments. Much of this harmful effect should be stopped.

"Block booking is a bad practice. We asked the NRA to prohibit this as unfair to exhibitors. They refused. But this custom must be changed. It is in your power to exert the necessary pressure."

Dr. Short declared that "Blind buying and block booking are the keystones in the arch which must be remedied," and that "there is no officer or director of the Council who is not against it, as a bad and thoroughly mischievous practice."

"Some pictures shown in the name of entertainment belong in the clinic, the gutter and the jail," Mrs. Belmont added.

In Kansas City, the Better Films Council of the Missouri Federation of Women's Clubs was listening to Mrs. Richard M. McClure, national chairman of the motion picture committee of the General Federation of Women's Clubs, who warned that while the code gives the industry an opportunity for self control, federal regulation will follow if the code fails.

"The code means that the Government has said to the industry: 'You clean yourself up or there will be bona fide federal control,'" she said. "Since the code has been in effect a short time, it is too early to tell what is going to happen, but we, as leaders of the better films movement, must not relinquish our vigilance."

LAUGHTER URGED TO KILL 'SALACIOUS' FILM

Urging the American public to "laugh" salacious motion pictures to death, Mrs. Mildred Lewis Russel, head of the better films committee of the D.A.R., submitted to the annual convention this week at Washington a report severely criticizing the present tendency of producers to turn out "going to have a baby" pictures.

Ill-timed laughter, Mrs. Russel said, will kill a picture more quickly than anything else. Good pictures may be obtained only by a continued drive for their support, she said, adding that education is better than censorship in bringing this about.

PETTIJOHN, FORMAN IN VERBAL CLASH

Charles C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, sparred verbally this week at a New York Town Hall Club luncheon with Henry James Forman, member of the Motion Picture Research Council, whose book, "Our Movie Made Children," has become virtually the guide book of the Council membership.

Mr. Forman, in the course of his speech, declared that the preponderance of sex and crime pictures produced constitute a serious menace to the morals and character of adolescents. Blind and block booking is responsible, he said. Mr. Pettijohn, at the conclusion of Mr. Forman's address, rose and expressed a decided impatience with scientific investigators who placed machines under beds of children and morons to determine reactions. Defending blind and block booking as the only practical method yet devised for the protection of the small exhibitor, Mr. Pettijohn challenged Mr. Forman to "show me a better method. The industry will take it from you and pay you for it." Cooperation of the best elements in the film industry and representative citizens was suggested by Mr. Pettijohn as a solution of the problem.

French Firm Plans Liszt Film

City Films, French producing company at Paris, in collaboration with Hunnia-Filmfabrik of Budapest, plans production of a feature film based on the life of Franz Liszt, famous Hungarian composer, and titled "Fantaisie Hongroise." Eugene de Hubay, director general of the Royal Conservatory of Budapest, eminent musician, is collaborating on the production.

Huffman Upholds Chatkin View Of Local Operation

Manpower is the determining factor in the success of either the circuit type or local operation of theatres, in the opinion of Harry Huffman, president and general manager of General Theatres, Inc., with headquarters in Denver, in commenting on David Chatkin's recent statement in favor of local as opposed to circuit operation.

"Where manpower has been efficient the local situations have been universally more successful," said Mr. Huffman. He pointed out the value of permanency of residence as tending "to build up proper contacts and followings together with an understanding of what a community needs." One major difficulty in circuit operation is that it "suffers from too frequent a change in managers," he said.

A further advantagé of local control he indicated as "economies that may be realized only by local management and concentration on details that affect the pocketbook of the local management. Where manpower is equal," declared Mr. Huffman, "local management is found to be more successful. Otherwise it is a question of what evil may be counterbalanced by what benefit.

"A local operation receives the benefit of circuit buying power and the national pressure to obtain that which is right and equitable in the particular situation. On the other hand national buying frequently does not give the benefits to the local situation and in many cases unjustly burdens one situation to help another point for some reason or other. I know also that frequently the benefits that have been received from national buying have not been sufficient to overcome the home office overhead charges."

Trendle Agrees on Detroit Extension

George W. Trendle, of Detroit, has agreed to an extension of the time in which Paramount-Publix trustees may exercise their option to put into effect an agreement by which Mr. Trendle will operate the eight Paramount theatres in Detroit on a permanent partnership basis.

The proposal of Mr. Trendle was scheduled to have been submitted to Referee Henry K. Davis for approval early this week, but under the extension this action will not take place before July. In the interim, no proposals for operation of the Detroit houses which might be submitted by others than Mr. Trendle will be accepted by the trustees, it is understood.

Mr. Trendle was in Washington early this week after reaching an agreement in New York with the Paramount trustees on extension of the option. He is currently operating the Detroit theatres on a 10-month management contract which expires August 4. The new arrangement would make him a permanent operating partner.

BREEN GIVES VOICE

And MPPDA Coast Office Rejects Ten Pictures Since First of Year, Says New York Times Correspondent

Joe Breen pounded desks as hard as any producer in Hollywood and then Hollywood began to show a decided improvement in reducing the off-color hue of product. With that introduction, a coast correspondent, writing in the Sunday New York *Times*, expanded upon the activities of Joseph I. Breen, assistant to the president of the Motion Picture Producers and Distributors of America, and in charge of the Hollywood office.

"Hollywood is a city of desk-pounders and yellers," the New York *Times* correspondent explained. "A fist hammering a desk, with an accompanying resounding voice hurling colorful invectives, was certain to win over any logical reasoning. The gentlemanly disapproved of a Hays official was outshouted and overruled."

"Voice Heard for Miles"

That was the situation "as was." Then—

"Into this two years ago walked Joseph I. Breen. He was sent to Hollywood for two months to straighten out some details and has remained. He had been a newspaper man. As a Washington correspondent he had been employed by the textile interests to settle some labor disputes. Then the largest coal operators in the country employed him to establish harmony among the miners. After that he went with Mr. Hays. For two years he sat about Hollywood, doing odd jobs, pinch hitting, trouble shooting.

"Mr. Breen knew how Hollywood liked to argue. He adapted his Gaelic voice and temperament to the situation. First he started with stories. That was six months ago. He pounded desks as hard as any producer in town. His voice could be heard, on occasion, for miles, while theirs carried but for blocks.

"The studios were amazed. Could this be a Hays man? He didn't win all of his arguments, but his average was excellent. He had stories discarded or completely changed when he saw they violated censorship laws or good taste. Of course, some got by anyway."

One Held Up of 20 Reviewed

Since the first of the year the MPPDA office on the Coast has flatly rejected ten pictures, but in the past week only one of 20 previewed had to be returned for retakes, evidence, said the correspondent, that the Breen strategy was bearing fruit.

"When his suggestions on stories had been ignored and the pictures were made anyway, he battled anew," the correspondent wrote. He threw out ten features that had been completed. One was even showing in New York, so anxious had been the studios to rush things by him.

"In six cases he forced changes without resorting to any higher authority. In four the studios sought recourse in their own machinery—that of having a jury of three rival producers pass upon the questioned film. That was all right with Mr. Breen. Just so the responsibility didn't rest on him. He knew that it was doubtful that any executive who, next week, might stand before his offending rival with a questioned picture of his own, would vote to abandon an investment of several hundred thousand dollars when he would be subject to a retaliatory verdict.

"Some studios resorted to subterfuges. Incompleted pictures were shown him with innocuous descriptions of the missing scenes given. When the pictures reached New York he found offensive matter had been inserted. He dropped his fight on one picture on which a studio gave him a particularly hard battle, knowing that the censor boards would ruin the film when it reached them. The offending studio has since admitted that, with the cuts made in the East, the picture is unintelligible and probably will not make its negative cost. It was a costly victory and that studio has become one of the most pronounced in its advocacy of clean pictures."

Karl Dane, Once Noted Comic, Dies

Karl Dane, one of the outstanding comedians of the silent era of motion picture, whose most notable role was that of Slim in "The Big Parade," was found dead in a modest apartment in Hollywood late last week.

Lying in the county morgue, the body of the actor was saved next day from a Potter's Field burial when Metro-Goldwyn-Mayer claimed it. Only 47 years old, once famous and commanding a high salary, Dane was penniless at the time of his death. He lapsed into almost complete obscurity when the talking picture swept down upon the motion picture industry. For a time he returned to an earlier craft, as automobile mechanic, and later was the operator of a hamburger stand.

On a table near where the body of the comedian rested, was found a huge scrapbook, open, containing press notices, photographs, contracts, reminiscent of the days when his services were in demand. Born in Copenhagen, Denmark, Dane came to the United States as Rasmus Karl Thekelsen Gottlieb, changing his name when he applied for citizenship.

Among the pictures in which he played were "Baby Mine," "Circus Rookies," "Trail of '98," "Rookies," "China Bound," "The Duke Steps Out," "Voice of the Storm." As the gangling, tobacco-chewing Slim in "The Big Parade," he attained his greatest fame and widest popularity.

EVERY *Woman* WILL WANT



EVERY *Man* TO SEE IT!.

The tender, rapturous, impassioned love... of Richard Aldington's international best-seller... lifted to glorious heights by the brilliant acting of its inspired cast!

ALL MEN ARE ENEMIES

with

HUGH WILLIAMS
HELEN TWELVETREES
MONA BARRIE

HERBERT MUNDIN
UNA O'CONNOR
HALLIWELL HOBBES
HENRY STEPHENSON

Produced by AL ROCKETT

From the novel by RICHARD ALDINGTON

Directed by GEORGE FITZMAURICE

A FOX PICTURE

CODE AUTHORITY DECENTRALIZED; THEATRE ASSESSMENT ALLOCATED

Levies Against Theatres for Code Administration Range from $12 a Year in Towns of 25,000 to $96 for Largest

Decentralization of the motion picture Code Authority from its present main structure into nine committees to handle executive code administration and enforcement came suddenly late Monday, following the completion of virtually all of the important work of industry-wide code organization which has kept the Authority members in weekly session since their appointment several months ago.

Some of the new committee appointees, including Austin Keough, Paramount; Willard McKay, Universal; George Skouras; Willard C. Paterson, Warners, and Charles Moskowitz, Loew's, are not members of the Code Authority, either directly, or indirectly as alternates.

Motion picture theatre owners who have signed the code will receive this week their first bill on the Code Authority's allocation of assessments to theatres for code administration, covering the first six months of 1934. The bills were mailed Tuesday to 7,800 exhibitors, following approval by General Hugh Johnson of the Code Authority's budget for code expenses.

The allocation is based on population of towns, capacities and classifications as to first runs and subsequents, and ranges from $12 a year for theatres in towns of less than 25,000 population, to $96 a year for large first runs in cities of 1,000,000 or more. A tabular analysis appears elsewhere on this page.

Theatres which did not sign the code assent will not receive bills, nor will they be entitled to file a complaint under the code.

Payments are to be sent to the Code Authority headquarters, RKO Building, Radio City, New York. If they are sent to local board secretaries, the secretaries must forward them to the Authority. Payments are to be made by check, postal or express money order.

The nine committees follow:

Code Compliance

S. R. Kent, Fox, chairman; Ed Kuykendall, MPTOA; Nicholas M. Schenck, MGM.

Unfair Competition

Ed Kuykendall, chairman; Charles L. O'Reilly, New York Theatre Owners' Chamber of Commerce; George Skouras, Skouras Theatres.

Legal

Austin Keough, Paramount, chairman; J. Robert Rubin, MGM; Willard McKay, Universal.

Finance

Nathan Yamins, Allied, chairman; S. R. Kent; Harry Warner, Warner Brothers.

Administration of Local Grievance Boards

Robert H. Cochrane, Universal, chairman; Nathan Yamins; Harold Bareford, Warners.

Administration of Local Clearance Boards

George J. Schaefer, Paramount, chairman; Charles L. O'Reilly; M. H. Aylesworth, RKO.

Labor

Charles L. O'Reilly, chairman; Willard C. Patterson, Warners; Leslie E. Thompson, RKO.

Production

W. Ray Johnston, Monogram, production; J. Robert Rubin; Harold Bareford.

Vaudeville

Charles C. Moskowitz, Loew's, chairman; Sam Dembow, Jr., Paramount, and Leslie Thompson.

Secretaries announced during the week, to serve both Local Grievance and Local Clearance boards, included: Mrs. Georgia Moffett, to serve in Cleveland; Ben Koneg, Milwaukee; Mrs. Mabel Dietz, Minneapolis; Rowena Foley, San Francisco; Mrs. Walter Griffith, Charlotte; Minnie Kopple, Charlotte; Grace Cannon, Kansas City; Harry Lander, New Haven; Alice Juergens, Cincinnati; Mrs. Alma Walton, Memphis; Emma Ablanalp, Chicago; Love Harrell, Atlanta; Jane Halloran, Buffalo; Duke Dunbar, Denver; Ruth Doyle, Portland, Ore.

Secretaries will be named Friday for New York, Boston, Philadelphia and Indianapolis. Meanwhile, the Code Authority indorsed Emaline Fineberg as secretary to succeed Robert Klingensmith in Pittsburgh.

O. A. Lee resigned as a member of the Minneapolis Clearance Board, and Ben Kalmenson quit his Grievance post at Pittsburgh.

Harry Salter of Trenton and Raymond Rau, treasurer of the Integrity Trust Co., Philadelphia, were appointed by Division Administrator Rosenblatt to serve as the NRA's impartial members on the Philadelphia Local Grievance and Local Clearance boards, respectively.

John C. Flinn, Code Authority secretary, sent word last week to branch managers of all distribution companies officially notifying them of the Authority's decision to make the 10 per cent cancellation clause applicable to pictures released after the effective date of the code, December 7, but which pictures were contracted for prior to that time.

Hollywood was understood to have received a request from the NRA that each studio make every effort to stagger production over a 52-week period, so as to maintain a level of production by avoiding shutdowns, which usually take place at this time. NRA officials denied it.

The Studio Labor Committee, headed by Pat Casey and Ed Smith, finally started functioning this week, and immediately will hear complaints of extras and others.

Meanwhile, S. R. Kent, Code Authority member, arrived on the Coast for production conferences with the Fox studio heads, and, at the same time he will investigate studio labor.

The Code Authority in New York and Division Administrator Rosenblatt announced over the weekend the following committee of 10 to act as the Hollywood Agency Committee, regulating relations between agencies and producers, studios and talent:

Representing the producers and studios: Trem Carr, Emanuel Cohen, Jack Warner, B. B. Kahane and Winfield Sheehan.

Representing actors: Adolphe Menjou, with Berton Churchill as alternate.

Writers: Wells Root, Ernest Pascal, alternate.

Directors: Frank Lloyd, William K. Howard, alternate.

Agents: George Frank, with M. C. Levee, alternate.

Technicians: J. Nickolaus, Max Parker, alternate.

Employers who have not yet received forms for official copies of labor provisions of the motion picture code for posting in their establishments, as commanded by the NRA, will have until May 15 to apply for the posters.

Local No. 118 of the new Theatre and Amusement Employees' Union, representing theatre ushers, janitors and cleaners in the East, filed a petition with Division Administrator Rosenblatt requesting the reopening of the film code to afford unskilled theatre labor an opportunity to obtain higher wage scales. Division Administrator Rosenblatt denied the request Wednesday.

The Code Authority indicated that the 79th theatre labor dispute had been settled in Philadelphia.

The Code Authority was awaiting the approval of General Hugh Johnson, NRA Administrator to the motion picture code budget and the plan for assessments and collections. A new Presidential order was signed Saturday night investing General Johnson with complete and final authority in the matter of code budgets and assessments.

CODE ASSESSMENT ALLOCATION FOR THEATRES

Population	*Theatre Class and Number*		*Amount Per Year*	*Annual Total For Class*
0 — 25,000	Theatres with seating capacity under 500 ..... basic rate	2,387	$12.00	$28,644
	Theatres with seating capacity over 500 ..... basic rate	1,794	18.00	32,292
25,000 — 100,000	1st run	676	24.00	16,224
	Subsequent run	448	18.00	8,064
100,000 — 300,000	1st run	266	36.00	9,576
	Subsequent run	553	24.00	13,272
300,000 — 500,000	1st run	74	42.00	3,108
	Subsequent run	283	30.00	8,490
500,000 — 700,000	1st run	75	48.00	3,600
	Subsequent run	153	36.00	5,508
700,000 — 1,000,000	1st run	88	72.00	6,336
	Subsequent run	134	42.00	5,628
1,000,000 — plus	1st run	120	96.00	11,520
	2nd run	178	48.00	8,544
	Subsequent run	571	36.00	20,556
				$181,362

COMPANIES DENY CODE MONOPLY; MYERS REPLIES TO THEIR DENIAL

Producers and Distributors Say They Made 'Great Sacrifices' After 'Months of Harrowing Negotiations' on Code

The large producer-distributors and the independent Allied interests this week played another no-decision football game with the motion picture code, on the NRA grounds in Washington, Clarence Darrow refereeing.

The independents had had an inning several days ago when they appeared as plaintiffs against the code before Mr. Darrow's National Recovery Review Board, established by the Administration to hear the "little man" of industry. Various charges went into Mr. Darrow's record, all reported in detail in the two previous issues of Motion Picture Herald.

There followed, last weekend, an answer from the large companies to the independents' charges, together with a challenge of credibility of some of the independent witnesses. The distributors categorically denied that the code is designed to promote or permit monopoly or monopolistic practices, or to eliminate or oppress small enterprises.

Then, on Monday, Mr. Abram F. Myers, on behalf of Allied, filed with Mr. Darrow's Board numerous counter charges to the distributors' charges. And there the matter rested, temporarily. Mr. Myers' remarks, in part, appear in an adjoining column.

Eight Companies Answer Independents

Explaining that it was not the intent to offer "a defense of any member of the motion picture Code Authority, or of the code itself," the distributors confined their brief to an analysis of the code and to the testimony presented to Mr. Darrow's Board by the socalled "little men." The brief was signed by Fox Film Corporation, Metro-Goldwyn-Mayer, Paramount, Radio-Keith-Orpheum, United Artists, Universal and Warners. Columbia's signature was not affixed.

"The large producers and distributors, after many months of harrowing negotiations, were persuaded to make great sacrifices of the rights which they previously possessed," it was explained by the distributors.

"If the fair trade practice provisions were entirely eliminated from the code, the affiliated distributors and producers would be reinvested with many rights they voluntarily surrendered and would be the sole beneficiaries of such action."

Say Code Favors Independents

Analysis of the code, it was declared, disclosed that 89.5 per cent of the clauses other than the general provisions were designed to benefit the independent exhibitors, distributors and producers, while 99.9 per cent gave the independent interests rights and privileges they never had had before, and only 4 per cent of the provisions accrued to the benefit of the large distributors and 2.2 per cent were beneficial to the large exhibitors.

Even this mathematical picture," the Board was told, "does not reveal the full protection which the code affords to the independents. If the importance and the quality of the provisions were weighed, the balance in favor of the independent operator would be even more striking. A careful examination of every section of the code leads to the irrefutable conclusion that the motion picture code, both in the number and substance of its provisions, overwhelmingly concerns itself with and solves the small operator's problems."

Outlining the proposed set-up of local boards under the code, the producers declared that complainants had anticipated their grievances, the personnel of the various boards having been carefully considered in order to assure adequate representation to all groups.

The fact that 7,737 theatres have assented to the code and hundreds more have signified their acceptance by asking for benefits thereunder, demonstrates, it was said, that there is nothing like the universal dissatisfaction with the agreement intimated by witnesses at the hearings. Neither Abram F. Myers, of Allied, nor Harry Brandt, of New York, spoke for any substantial number of theatres and both have been repudiated by the majority of independents, the distributors asserted.

In contrast with the "impregnable" situation of the independents, the producers pointed to the losses of the affiliated houses, asserting that while the number of independents has increased 5.5 per cent there has been a reduction of 16 per cent among the affiliates, and that "this Review Board can either come to the conclusion that the complaining witnesses thrive on oppression or that their unsworn recitals were not truthful."

Cite Producers' Competition

Most of the independents appearing before the Review Board in opposition to the code, it was pointed out, have been consistent participators on the activities aimed at the large companies in Congress and in the courts, their unceasing complaint at Congressional hearings being "the death knell" of the independents had been sounded and that the producers had conspired to "annihilate" them.

The competition among the producers, the brief continued, is well evidenced by the fact that the production of features totals 500 a year while the average exhibitor can use possibly 150 to 250.

Less than one-half of one per cent of the independents' testimony before the Board referred to any sections of the code and of the 270 sections of the agreement only eight had been directly criticized, it was said. Most of the references to the code were incorrect and the testimony, it was charged, varied from "misrepresentation" to "skilful evasion," according to the distributors.

Demonstrating the alleged sidestepping of the complainants, the distributors' brief cited the charge that the Grievance Boards were vested with the power to order boycotts, explanning that this power is restricted solely to

(Continued on page 28, column 3)

REVIEW BOARD TO REPORT SATURDAY

The NRA review board's report to the President, to be submitted on Saturday, will exhaustively discuss specific changes recommended for the motion picture code and how they may be accomplished.

Companies' Challenge of Witnesses Before Darrow's "Little Man" Review Board Is Typical," Declares Allied Counsel

The challenge by large distributors of credibility of independents who had appeared as witnesses before Clarence Darrow's National Recovery Review Board for the socalled "little man" of industry, was explained by Allied States as being "typical of the performances of these interests," which, "having declined to appear before the Board and submit to examination, file a brief at the last moment calculated to gain delay and to prejudice independent interests."

Allied, through Abram F. Myers, general counsel, on Monday sent Mr. Darrow an answer to the brief which had been submitted on Saturday by the large distributors.

Distributors' Statements "Brazen"

Stating at the outset that the distributors' brief "was prepared by the attorney for the Hays Association, which is the trade association of the 'Big Eight,' and reflects the attitude and policy of the majority of the Code Authority," Allied's counter statement received by Mr. Darrow calls some of the distributors' remarks "brazen," and, in this connection, declares:

"First, the statement that 99.9% of the code provisions favor the independents: This percentage was claimed to be 89 per cent in the brief filed by the Code Authority with the NRA in reply to criticisms made against the code at the recent public hearings conducted by General Johnson. The statement is ridiculous on its face. It resolves in favor of the exhibitors every provision that they themselves have protested, and which the producers were so eager to write into the code.

"It is a favorable argument of the Hays group to say that their opponents 'do not represent anybody.' Further light could be gained by an investigation of the membership and financing of the ostensible exhibitor organizations that have appeared to support the code. Finally, the board should make an analysis of the figures submitted by the producers in their brief.

Attacks Theatre Totals

"They claim that there are now 13,571 independent theatres as against 1,954 affiliated houses. In this computation it is obvious that the producers have put in the independent ranks the many circuits which are under socalled independent management but are operated in partnership with one or more of the producers. In an effort to prove that certain exhibitor leaders, more especially the undersigned (Myers), have been 'repudiated,' it is contended that 7,737 theatres have assented to the code. Admittedly all the affiliated theatres have; therefore, less than half of the independents have subscribed.

"At no time did the undersigned (Myers) or Allied oppose the signing of assents. There was, therefore, not 'repudiation' by the 7,737 theatres claimed to have signed the code. In view of this, the remarkable fact is that less than half of the 15,525 theatres claimed in said brief (or distributors) to be open have signed the agreement

"No attack was made by the undersigned (Myers) on Deputy Administrator Rosenblatt

(Continued on page 28, column 1)

WE'RE NOT





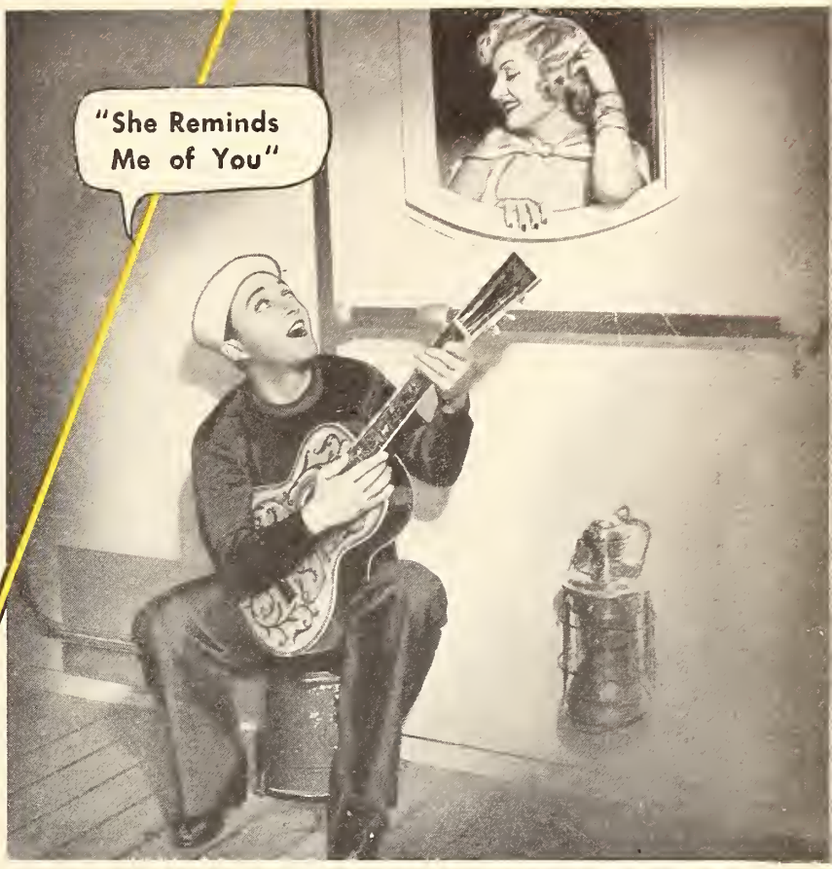




if it's a PARAMOUNT PICTURE

DRESSING"







with

Bing Crosby

and

CAROLE LOMBARD
GEORGE BURNS
and GRACIE ALLEN
ETHEL MERMAN
and LEON ERROL

Directed by Norman Taurog

Paramount Pictures

it's the best show in town!

ANOTHER ROUND IN 'LITTLE MAN' TILT

Expected Abuse, Declares Myers

(Continued from page 25, column 3)

beyond testifying to facts occurring during the code negotiations, which facts can not be denied.

"Allied does accept full responsibility for all arguments and predictions based on the domination which the 'Big Eight' has been given over the independents on the Code Authority and Regional Boards. New evidence of the determination of the 'Big Eight' to use this control to serve their own ends has come to light. Within the past two weeks the producers have forced the selection of Film Board of Trade secretaries as secretaries of the newly-created Grievance and Clearance Boards. The following is quoted from the *Motion Picture Daily* for April 3, 1934:

> "'The fixing of a 20-cent minimum admission, either by contract provision or other means, was held by sales executives queried yesterday to have been given legal authorization by the ruling handed down Saturday by Judge John Knox in U. S. District Court here which upheld price fixing under the NRA code for the cleaning and dyeing industry.
>
> "'It is pointed out that provisions for establishing minimum admissions are present in the film code by virtue of their inclusion in the standard license agreement. Several distribution companies are now discussing plans for a 20-cent minimum admission clause in new season contracts as disclosed yesterday in *Motion Picture Daily*. The plans are regarded as having been given considerable impetus by the Federal court decision. Fixing of the 20-cent minimum, it is expected, may be defended by increased production and operating costs under the code.'

"From the outline of the producers' brief contained in the *Motion Picture Daily* for April 14, I note that it is contended that the boycott provision of the Grievance Boards, attacked by the independents, 'is restricted entirely to the lottery clause.' If that is an accurate statement of what is in the brief, then the brief is nothing short of mendacious. It is completely refuted by a bare reading of the Part 3 above-mentioned. In particular, it applies to any exhibitor not observing the minimum admission prices prescribed by the producers. That it is intended to be used to enforce such prices, and give the producers complete control of every admission paid by every man, woman and child is attested by the foregoing quotation from the *Motion Picture Daily*.

"Expects Abusive Statements"

"Experience has taught the undersigned to expect abusive statements when arguments fail the spokesmen for the 'Big Eight'; hence it was not surprising to find in the summary of the brief that it 'included an accusation that Abram F. Myers constantly employed obstructive tactics.' If by this it is meant that I have unremittingly opposed the efforts of the producers to further monopolize the motion picture industry through the NRA and otherwise, they are correct. However, the accusation is intended to have quite a different meaning, and that is both unfair and inaccurate. The undersigned and Allied States Association have spent much time and money in an effort to work out a fair and constructive program. The obstruction has been in the producer ranks. Twice Allied reached agreements with representatives of the producers on certain trade practices only to have the program junked by the producers themselves. Allied will submit a fair program to any impartial tribunal at any time, but would expect the producers to ignore such tribunal just as they have flaunted this Board."

The statement was signed by Abram F. Myers.

Four At Meeting Oppose Censorship

Of five speakers at a symposium on the topic, "How Far Should the Stage and Screen Be Censored," at the National Republican Club in New York last week, only one favored any form of censorship, and that one urged a modified censorship.

Opposed to restriction were Will Irwin, author; Blanche Yurka and Selena Royle, actresses; Nellie Revell, writer, and Mrs. William Dick Sporborg, chairman of the East Coast preview motion picture committee. The proponent of censorship was Colonel Ralph Isham, author, who declared it is a vain hope for one to think there is absolute freedom and stressed the fact that without a form of censorship for stage and screen, advantage would be taken by those who exploit only for profit.

On the other side Mr. Irwin pointed out that in these days the world needs free speech as never before, "and all censorship becomes eventually a brake on free speech." Miss Yurka declared she did not believe in censorship as a general principle, "as I feel that expression in any art should be free." She expressed the belief that in the long run patrons would not go to plays that violate good taste and are offensive.

Mascot Announces Five Titles; Sherman Appointed

Titles have been set for five of the 10 feature films and two specials scheduled by Mascot Pictures for early release, as a result of conferences between Nat Levine, president of Mascot, and exchange heads. The five are "Crimson Dawn," "Waterfront Lady," "Behind the News," "Headquarters" and "The Marines Have Landed." Four serials will be released also.

Al Sherman, motion picture critic of the *Morning Telegraph*, New York paper, has been appointed publicity and advertising director and eastern story editor for Mascot. He will continue to contribute to the *Telegraph* film section.

Sheehan to Europe in July

Winfield Sheehan, production chief of Fox, plans a vacation in Europe during July and August, from which he will return in time to begin work on "One More Spring," planned as one of the company's specials for the new season. He will study the foreign situation while abroad.

Most Testimony Called Irrelevant

(Continued from page 25, column 2)

the lottery clause of the code and does not apply to any other section, while the charge that the code "semi-legalizes" the power to specify play dates failed to disclose that this provision had been inserted at the request of the exhibitors.

"The overwhelming portion of the testimony is irrelevant to the hearing," the producers said, and "the scrambled and inaccurate references to a few sections" of the code will not enable the Board to determine whether it will promote or permit monopoly.

A "fair, exhaustive and scientific" inquiry to determine whether there are any provisions in the code which will be oppressive to any interest was asked by the producers.

Analysis of the complexion and activities of the Code Authority was prefaced by condemnation by the distributors of the "scandalous attacks upon the integrity" of the members and of Division Administrator Sol A. Rosenblatt, and the assertion that the President made certain that the code would be administered fairly, impartially and justly.

Point to Financial Investment

The makeup of the Authority, it was contended, was justified by the financial investment of the various groups and claims of favoritism in the distribution of positions can be supported only by "mathematical trickery."

A review of the code in the light of the testimony of Russell Hardy, special assistant to the Attorney General, it was declared, shows that "in almost every instance" the agreement provides an effective remedy for the practices complained of by the Department of Justice.

Because of his leadership in the fight against the code, Mr. Myers was singled out by the producers for the brunt of their attack, it being charged that he has constantly employed "obstructive" tactics and that "the baseless accusations" submitted to the Review Board are "consistent with the prior history of Allied and its leader."

A considerable portion of the distributors' brief was devoted to consideration of the question of block booking. Taking up the charges against this method of selling, the producers denied that it leads to discrimination in selling, preempts the exhibition time of theatres or forces exhibitors to take bad pictures in order to get good ones.

Defend Block Booking

Block booking, the companies declared, is an established custom of long standing and the fact that it "is and always has been a universal custom" leads to the presumption that it is a fair method of doing business. Attempts to institute other methods have been tried from time to time, but have failed because of the resistance of exhibitors, high operating expenses and complaints from exhibitors that the competition to obtain films ran prices up.

The producers made passing mention of the continuous use by complainants of disparaging terms such as the "Big Eight" as an effort to create a prejudicial atmosphere and declared that the fact that only a very small number of exhibitors were comprised in the dissenting group, out of a total of 15,525 theatres, 13,571 of which are independent, in itself repudiated the claim that the code is unfair.

Referee Approves $18,266 Fees Of Paramount Counsel

Bankruptcy Referee Henry K. Davis approved the petition of Root, Clark, Buckner & Ballantine, counsel for the Paramount-Publix trustees, for $18,266 for expenses and disbursements from April 19, 1933, to April 5, 1934, at a creditors' meeting in New York this week.

Publix Enterprises' creditors did not oppose the petition of Irving Trust Co., as trustee in bankruptcy for Publix Enterprises, for partial allowances of $110,000 for the services of itself and counsel during the 15 months' bankrupt administration of the Paramount theatre subsidiary at a hearing before Referee Davis Tuesday. Referee Davis took the petition under advisement.

Objections to a claim for $113,000 filed against Paramount-Publix by Vincent Lawrence, a writer, for alleged breach of contract, were made late last week by attorneys for the Paramount trustees. A hearing before Mr. Davis was set for April 20. Mr. Lawrence, at present engaged on writing assignments for Paramount Productions, contended that his contract contained an option for a one-year renewal at $1,750 weekly salary. The contract was voided by the Paramount trustees on May 31, 1933, and Mr. Lawrence's claim seeks to collect $1,750 per week from that date to September, 1934, the period including that covered by the option.

Ten claims against Paramount-Publix, all involving amounts of less than $2,000 each, were settled last week, and in United States district court, New York, decision was reserved on a $1,000,000 claim for alleged damages, which had been disallowed by Referee Davis. The petition was made by the Strand Amusement Corporation, Portland, Me., which alleged damages had resulted from an anti-trust law violation by Paramount. Judge Bondy reserved decision on Paramount's motion to expunge the claim, contending that no judgment against Paramount had ever been obtained by Strand Amusement.

Warner Gets Delay on Building

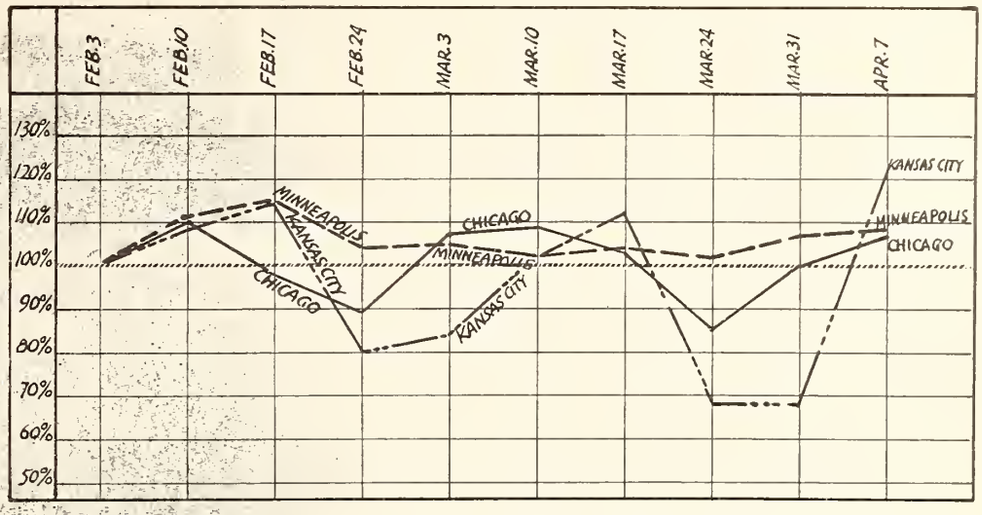
Warner has obtained a five-year extension of its lease obligation to build a $5,000,000 theatre and office building on the site of the Strand theatre on Broadway, New York. The new extension, which follows previous postponements, is to January 1, 1943.

Theatre Owner a Mayor

E. W. Ward, owner of the Silco, at Silver City, N. M., has been elected mayor. Another local chief executive in the same area is Everett Cole, owner of the Rialto at Alamosa, where he has been mayor for several years.

Richard H. Glenn Dead

Richard H. Glenn, pioneer exhibitor, died in Seattle last week at the age of 58. He opened the first theatre at Issaquah, Wash., 24 years ago, and organized a small circuit in the northwest.



The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the business done in each of three Mid-western key cities during the ten weeks period from February 3, 1934, to April 7, 1934. In each city the receipts in that city for the first week of the period are taken as 100 per cent.

TRUE SOUND THEATRE IS B. S. MOSS' AIM

Plans Filed for First of Pioneer Exhibitor's New Circuit Applying Acoustic Science and Improved Lamps, Screen, Booths

Building upon a "recognition of the many signs of business upturn" and with the definite objective of constructing true sound theatre rather than a converted silent theatre, B. S. Moss is beginning work at once on the first unit of a circuit of theatres to be artistically and acoustically a home for the new motion picture.

Plans filed by Eugene DeRosa, architect, call for an investment of $500,000 for the first theatre, at 207th Street and Broadway, New York. Sites in the metropolitan area have been assembled for other structures.

B. S. Moss, pioneer in motion picture exhibition, who returns to the field with his new project, said this week that he plans to supply the same artistic and scientific developments to presentation of sound films as compared with the converted silent theatre that his early Washington Heights house provided for the silent picture contrasted with the old remade store show.

Increased appreciation and improved patronage, through the same artistic progress in projection of voice and music that has been achieved in radio by modern acoustic science applied to the art of broadcasting, is the aim of Mr. Moss.

"When a factory becomes obsolete, it must be scrapped and the way cleared for modern equipment," said Mr. Moss. "The same thing is true of an instrument of art. Talking pictures can not be artistically presented in theatres whose hard walls, balconies, protruding ornamenation, hard floors and seats combine to toss about distracting discord of sound repercussion to harass audiences seeking relaxation and entertainment.

"Sound with pictures must have its own theatre. This must be completely soundproofed and constructed in accordance with fundamental principles of modern acoustical science. The acoustician has blazed a trail far in advance of present-day exhibition of talking pictures. The sound theatre art which these new theatres will embody will catch up with acoustical science. They will definitely mark the passing of the old shooting gallery type of picture house with four bare walls and a bird's nest projection booth. These will no longer serve a public whose taste is whetted by real art in sound projection.

"Improved lamps and improvements in screen and projection booths followed improved lighting and photography in the producers' studios. The screen now gives us a clear, artistic picture, but the theatres in which the accompanying voices and music are heard give us discord and distortion. To remedy this is more difficult than remedying the old defects in projection of silent pictures. Old theatres must be entirely reconstructed or new ones built.

"The theatre we intend to build will be neither too wide nor too long. It will be of the intimate type, seating about 1,500. It will give spectator and listener all the advantages of the small legitimate theatre, regardless of where his seat is situated. The volume and quality of sound, as in a broadcasting studio, will always be under control of an expert at a sound board, who hears just what the audience hears.

"The interior will be in the form of a bell, cut in half, and placed on the cut edges. The ceiling will be low and the seats arranged as an open-fan. Carpeted throughout, with seats fully upholstered, with walls, ceilings and floors sound-dampened with newly patented materials, and with doors, windows and skylights completely sound-proofed, there will be no distraction whatever from either interior repercussion or from outside noises leaking in."


GREAT ROMANCE RIDES THE WORLD AGAIN.....with love in th
IRENE DUNNE
RICHARD DIX
in
STING


rms of danger
Recklessly daring . . madly loving . . the stars of immortal "Cimarron" unite in another glorious romance born from E. W. Hornung's vivid tales of a swashbuckling outlaw on earth's far frontier.
with
MARY BOLAND
CONWAY TEARLE . . ANDY DEVINE
HENRY STEPHENSON . . UNA O'CONNOR
RKO RADIO PICTURE
DIRECTED BY WILLIAM A. WELLMAN
A MERIAN C. COOPER PRESENTATION
PANDRO S. BERMAN, Executive Producer

AMPA Set for Its Annual Dinner

On Saturday evening, at the Hotel Astor in New York, one thousand eastern motion picture executives, distributors and exhibitors will attend the annual "Naked Truth Dinner" of the AMPA association of advertisers, publicists and trade journalists, the proceeds going to film relief in New York.

General Foods enhanced the treasury by $3,000 this week when it paid that amount for the rights to broadcast the festivities to Admiral Byrd at the South Pole.

Installation of the new officers, William R. Ferguson being the president-elect, will take place after the dinner, at which John C. Flinn will preside.

Tables had been reserved up to press time by the Du Pont interests, Erpi, Louis Phillips, Consolidated Film Industries, A. J. Powers, William Pizor, Quigley Publications, Leo Pillot, Leo Klenabow, Joe Burnatt, Jack Trop, Associated Publications, John Flinn, George Atwell, Roy Norr, Randforce Circuit, Bernard Waldman, Phil Hodes, Film Board of Trade, Film Daily, Vincent Trotta, William German, Irving Goodfield, William Ferguson, Monogram Pictures, Dave Loew, Jack Bowen, Charles Zenker, Bert Adler, Ed Edelson, Al Lichtman, Variety, Paul Benjamin.

Other table reservations included those of Bert Perkins, Lou Goldberg, Henry Randall, Harry Brandt, Ed Mullen, United Artists, RKO, Gar O'Neill, Jack Bellman, E. S. Gaylor, Joe Lee, Morris Epstein, J. Vergesslich, Robert Fannon, Eddie Schnitzer, Bob Wolff, Andre Du Brie, Raven Screen, Billboard, Seagram and Sons, National Screen, H. S. Bottomley, Herman Robbins, Joseph Zimanch. In addition, some 700 individual reservations had been filed.

Allied Deal for Product Off Pending Board Action

Allied States will probably not consummate a deal with Max Weisfeldt for the production of a series of features to be sponsored by Allied, and to be released through independent exchanges. Sidney Samuelson, Allied president, said this week he now has under advisement six similar deals, indicating that the arrangements with Mr. Weisfeldt had been called off.

A series of 12 features are proposed, with Allied guaranteeing playing time. Definite decision will not be reached until May, when the regional executives of Allied are scheduled to meet in Chicago. They may hold a preliminary meeting in New York next week.

Siegel Leaves Warner

Arthur Siegel, who has been booking all Warner Newark theatres, has resigned to devote his time exclusively to operation of the Ramsey, at Ramsey, N. J. Mr. Siegel is a stepson of Albert L. Warner.

Iowa Allied Moves Office

Headquarters of the Allied Theatre Owners of Iowa and Nebraska have been established at the Hotel Fort Des Moines, Des Moines, with Lester F. Martin of Nevada, executive secretary, in charge.

Carl Laemmle in New York For Annual Universal Meet

Arriving in New York on Monday from Universal City, Carl Laemmle, president, accompanied by Jack Ross and Joe Weil, prepared to discuss with home office executives plans for the annual Universal sales convention, to be held June 5-7. Mr. Laemmle also came east to preside at the annual corporate meeting of Universal, scheduled for Thursday, at which two new directors will be elected by the stockholders.

Mr. Laemmle will depart for California in a few days, but will return in June for the sales conference, leaving for Europe later that month.

Eight Feminine Film Executives To Talk on Radio

A series of eight broadcasts, beginning on Wednesday of this week, and continuing on successive Wednesdays over Station WEAF for eight weeks, will bring to public attention eight women who are executives in the motion picture industry. In each broadcast a feminine executive will speak on a chosen topic.

The first was Helen Hughes, personnel officer of Universal, whose subject was "The Right Person for the Right Job." The subsequent broadcasts, with dates, names and subjects, follow:

April 25, Julia Kelly, secretary to Will H. Hays, president of the Motion Picture Producers and Distributors of America, on "How Movie Titles Originate." May 2, Mollie Grill, publicity department, Fox, on "Breaking Into Headlines." May 9, Tessie Michaels, publicity department, United Artists, on "When Stars Come to New York." May 17, Gwen Heller, Warner style scout, on "Hollywood Becomes Style Conscious." May 24, Sarah Lyons, Paramount distribution department, on "How Motion Picture Prints Get to the Theatres." May 31, Lillian Messenger, in charge of screen tests for RKO Distributing Corporation, on "Scouting for Screen Prospects." June 7, Florence Browning, assistant to the vice-president of MGM, on "Where Motion Picture Stories Come From.

Chicago Warner Club Party

The Chicago Warner Club has planned its first annual dinner-dance, to be held at the Medinah Michigan Club on Friday of this week. With a membership of 450, over a thousand are expected to attend.

Buffalo Moving Day

Various removals of offices in the Buffalo Film Exchange Building at 505 Pearl street, find First Division, RKO Radio, Hollywood Pictures, and the clearance and grievance boards of the Code located there.

Film League Ball Next Week

The Film and Photo League will hold its first annual film and costume ball April 27 at Webster Hall. Stage and screen stars will attend.

"Glacier Priest" Plans Alaska Film

The possibilities of an Alaskan adventure feature to be filmed in the most remote parts of the uninhabited Aleutian Islands have caused Father Bernard Hubbard, the "Glacier Priest," to enlarge the party that will attack the volcanic wastes this year.

Beverly Jones, formerly with the short subject production units of Pathe and Fox, has been signed as director of the projected picture, and Nick Cavaliere, ace photographer of Frank Buck's "Bring 'em Back Alive" and "Wild Cargo" expeditions, will accompany the party.

The Hubbard expedition of seven members will leave Seattle for its base camp at False Pass in the Aleutian Islands on May 10 and will remain in Alaska for five months.

This year an attempt will be made by Father Hubbard to penetrate hitherto unexplored areas of the Aleutian chain, and to corner the famous Kodiak bear, said to be the largest and most vicious member of the bear family in the world. The party will also attempt a descent into some new volcanic cones. Included in the plans is a flight by Father Hubbard over the famous "Valley of 10,000 Smokes" for the purpose of obtaining pictures and further geological data of this volcanic area.

Communication with the outside world will be maintained by the use of a short wave radio set. Members of this year's party include Father Hubbard, Mr. Jones and Mr. Cavaliere and members of Father Hubbard's former exploring parties, the Chisholm brothers, Ed Levin, Santa Clara university football stars; George Peterson, native Alaskan hunter, and several dogs.

Showmen's Closes for Runs Of Feature, "Beyond Bengal"

Showmen's Pictures, Inc., has closed with the Shubert Booking Offices for the showing of Harry Schenck's "Beyond Bengal," for the Hartman theatre, Columbus, Ohio; Shubert theatre, Cincinnati, and Ohio theatre, Cleveland, for indefinite runs. Other deals with the Shubert office are being closed for the New York premiere May 14, and 10 other key cities.

Howard Hummell, sales manager, leaves for Chicago in May to arrange for indefinite runs there, returning for the preview of the film on board the "Queen of Bermuda" of the Furness Bermuda Line on April 23, which will be broadcast.

Fox Shifts Personnel

J. E. Scott has been promoted from the post of salesman in the Fox St. Louis branch to the managership of the company's Omaha office, succeeding Tom Burke, resigned. Harry J. Bailey, Montreal manager, has been moved to the Toronto exchange as manager, and Edward English has been named to a similar post in Quebec.

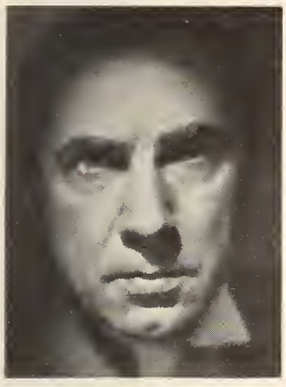
25 Years in Same Location

W. F. Smith, owner of the Colonial theatre, Clarion, Iowa, is currently celebrating his 25th anniversary in the same location, which is held to be something of a record. Allied States has sent a letter of congratulation through Lester F. Martin, secretary-treasurer.

THE CAMERA REPORTS



MPTOA DINES OUT. Delegates and guests of the MPTOA convention in Hollywood as they were entertained at Movietone City by executives of the Fox studio, in one of several visits en bloc to production plants arranged during the well attended meeting, which was to have endured three or four days, but lasted out the week, with discussion of the code and plain cussin' of pictures getting the spot.



SHOCKING. (Left) Bela Lugosi, whom Universal has added to the cast of "The Black Cat" with Boris Karloff, to make it more shivery.



FEATURED. (Above) Edna Best, one of the newer Warner players, who is featured opposite William Powell in "The Key."



SIGNED. (Right) Philip Moeller, noted director of Theatre Guild productions, who has signed a three-year contract with RKO Radio.



FAMILY AFFAIR. (Left) Mrs. Cantor and the five daughters bidding Eddie farewell in New York as the United Artists star left for Hollywood to begin his next Goldwyn musical, "The Treasure Hunt."

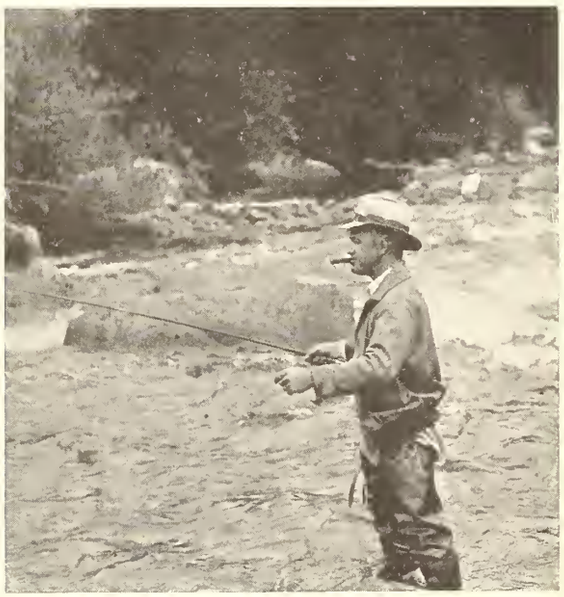


SEA GARDEN. (Right) Not of flowers, but of animals, as demonstrated in Educational's "Born to Die."



ENTERTAIN CLUB. (Left) Members of the Warner home office organization who appeared in the first of a series of theatricals. Shown are:
Sam Hertz, Ruth Horne, Max Fried, Bill Toles, Grace Walsh, Al Trojack, Marie Carroll, Hy Blaustein, Arthur Leonard, Herbert Pornhagen, Tess Ginsberg, Ruth Goldberg, Steve Lower, Sol Reiner, Rudy Hagen, Etty Phillips, Ted Hammer.





ON THE "SET." (Right) Howard Hawks, the director; Carole Lombard, feminine lead; and John Barrymore, the star of "20th Century," Columbia's adaptation of play.

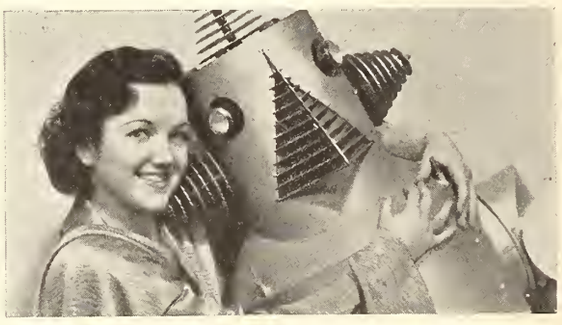
OFFICIAL NOW. Our formal acknowledgment of opening of trout season of 1934, showing on Colorado's Frying Pan River, Mr. H. E. Jameson, district manager for Fox Midwest Theatres, Wichita, in Kansas, state of sunflowers.





SHOWMEN'S PARTY. As Hoot Gibson and June Gale were entertained in Altoona, Pa., during their personal appearance tour. Besides them are shown C. R. Underhill, Jr., of RCA Victor; Paul O. Klingler, Lewiston; Wallace Nordby, Indiana, Pa.

OFF TO THE ORIENT. Continuing their tour of the Old World, H. M. Warner, president, and Sam Morris, vice president, of Warner Brothers; J. Hazen, also of the Warner interests; Mrs. Sam Sax and Mr. Sax, production chief of Vitaphone, embark at Naples for Alexandria, Egypt.



ROBOT ROMANCE. Perhaps a glimpse of 1989 as Lois January, one of Universal's newer personalities, gets a bit out-of-season with one of the cast of "The Vanishing Shadow."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

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Garbled and misleading quotations from these reviews aimed at conveying to the reader that this publication has made an evaluation of product other than that conveyed by the complete review is forbidden.

The Motion Picture Herald's reviews are written exclusively for the information of showmen concerned with the merchandising of the pictures.

20th Century

(Columbia)

Comedy

Comedy that runs all the way from the old Keystone cop variety to ridiculous satire, with a heretofore unrevealed John Barrymore and Carole Lombard presented, is the essence of this picture. Yet it's as smart as it is ludicrous. Laughter that brings tears teems in dialogue, situation and action.

Fundamentally, it's a ridiculous burlesque of stage people; a hare-brained egotistic producer, an explosive temperamental star and the satellites surrounding them. And an outstanding feature is the fact that the picture is entirely clean. There isn't a single questionable line of dialogue or bit of action. Thus it's an entire family show, one for the mellowed adults, modern sophisticates and the youngest youngsters.

Cold type hardly can mirror the hilarity of the show's theme and the vivid farcical characterizations of the people who interpret it; nor can it adequately reflect the slapstick treatment that moves the work along like greased lightning. Barrymore is a composite of every genius producer and all their idiosyncrasies that ever lived. He rants and raves and waves. While making Carole Lombard a great star, he drives press agent Karns and right hand man Connolly mad and audiences into gales of glee. The girl, acquiring all her mentor's madness, quits, moves to Hollywood, and becomes even more famous, while hard times, ill-luck and whatnot wet-blanket every Barrymore production effort.

All the foolishness that precedes is just an appetizer for what is to follow as the menage moves aboard the 20th Century Limited and Barrymore learns that his errant star is aboard. To rehabiliate his fading fortunes he must get that star's name on a contract. They toss in a harmless nut, a couple of long whiskered chaps and the whole crowd put on a demonstration of acting ability that's difficult to describe. Barrymore gets Miss Lombard's signature, but not before every fun making trick is dragged out of the bag.

The showmanship of this show is simple. It's all-laugh comedy. Just devote every effort to getting as many people in to see the first performance as possible, to get word-of-mouth-advertising. With a campaigning based on the "we dare you to look at this picture and not laugh" basis, get over the idea that this picture is from the company that made "Lady For A Day" and "It Happened One Night."—McCarthy, Hollywood.

Produced and distributed by Columbia. Story and Screen play, Charles MacArthur and Ben Hecht. Director, Howard Hawks. Assistant director, C. C. Coleman. Cameraman, Joseph August. Sound engineer, Edward Bernds. Film editor, Gene Havlick. Running time, 84 minutes when seen on Coast. Release date to be announced.

CAST

Oscar Jaffe	John Barrymore
Lily Garland	Carole Lombard
Webb	Walter Connolly
O'Malley	Roscoe Karns
Jacobs	Charles Levison
Clark	Etienne Girardot
Sadie	Dale Fuller
George Smith	Ralph Forbes
Lockwood	Clifford Thompson
Conductor	James P. Burtis
Schultz	Gi-Gi Parrish
McGonigle	Edgar Kennedy
Sheriff	Ed Gargan
Porter	Snowflake
First Beard	Herman Bing
Second Beard	Lee Kohlmar
Flannigan	Pat Flaherty

Firebrand

(United Artists - 20th Century)

Comedy-Romance

This is a costumed comedy romance. Timed to the 16th century, located in Florence, Italy, the picture is reminiscent of that type of novels popular a generation ago and recommended to amorously inclined ladies for light hammock reading during the lazy vacation day afternoons. Modern dialogue and action, however, impart a zippy zest that brings the story up to date with an exciting 1934 atmosphere. Though long in running time, it moves swiftly for the most part. Fine acting, in which Frank Morgan is outstanding, supplemented by generally brisk and pointed dialogue and intriguing situations, create and maintain expectant interest. Lavish settings and costumes, made more potent by exceptionally clever photography, endow the production with unusual color. While vivid and motivated by intimate love interest, in which husband and wife strive to outdo each other in smart philandering, the picture is not too broadly sexy. As interpretative comedy narrating technique tends to accentuate farce, the excitement is there. It is essentially adult entertainment.

The plot is simple. Allesandro and his Duchess are a pair of refined philanderers; not too promiscuous, however. Cellini, on the other hand, is the era's greatest heart-throb. While making a set of solid gold banquet plate for the regal Duke, that worthy is attracted to Cellini's girl friend, alibi-ed as a model, Angela. Simultaneously, as the Duke endeavors to pull a fast one on the Duchess, she becomes interested in the famed Cellini. From then on it's a matter of each one keeping out of the other's way, with lots of fun, quite a bit of excitement, plenty of thrill. Eventually all are on the spot, but after all it's roman—Florence and moral codes are not so strict. As Cellini tries to protect the Duchess, keep Angela for himself and at the same time give the Duke a break, he lands in the torture chamber. Ottaviano, a sort of grand vizier, has designs on the Duke's job for himself, and when he threatens to make it embarrassing for all concerned, Cellini switches the poisoned wine, shams an agonizing death that brings the Duchess to his side and throws Angela into the Duke's arms. But Ottaviano gets the villain's just deserts and the Duchess is content to let her willy-nilly Duke have Angela as long as she can keep Collini.

There is much amusing entertainment in "The Firebrand." On the strength of title and cast names alone, it possesses many unusual interest creating qualities. But the primary consideration in any selling campaign is that the comedy values be stressed to the limit. In this a satirical atmosphere should not be adapted unless it can be done smartly. Rather hint at a laugh surprise, with an exotic thrill for the ladies and lure the men by suggestions that the modern Lotharios still can learn much of the art of snappy love making from the 16th century cavaliers.—McCarthy, Hollywood.

United Artists release produced by 20th Century. Director, Gregory La Cava; Associate producers, William Goetz, Raymond Griffith; Screen play, Bess Meredyth; from the play by Edwin Justus Mayer; photographed by Charles Rosher; Film editor, Barbara McLean; Art direction, Richard Day; Musical score by Alfred Newman; Costumes designed by Gwen Wakeling; Assistant director, Fred Fox; Ballet master, Adolph Bolm. Running time, 85 minutes as reviewed on Coast. Release date to be announced.

CAST

Duchess of Florence	Constance Bennett
Benvenuto Cellini	Fredric March
Allesandro, Duke of Florence	Frank Morgan
Angela	Fay Wray
Ascanio	Vince Barnett
Beatrice	Jessie Ralph
Ottaviano	Louis Calhern
Polverino	Jay Eaton
Emissary	Paul Harvey
Captain of Guards	John Rutherford

Sing and Like It

(RKO Radio)

Comedy

A combination of show production, pseudo-gangsterism which is amusing rather than menacingly serious, and a completely dominating note of comedy offer the exhibitor, in this picture, something of the laugh-getting type for almost any sort of patronage. Zasu Pitts is the focal point of the selling, and as the theatrically ambitious soprano in the company theatrical, whose off-tone squeal melts the heart of a big-shot gangster, should open the way for selling of the laughs in which the picture abounds.

The "Sing and Like It" title may be tied in with the title of the original story from which the film was adapted, "So You Won't Sing, Eh?" by Aben Kandel, the play on that line developing from amplification of the idea that when singers refuse to play opposite Miss Pitts as the lead in a new musical show, the gangster chief of the soft heart puts the pressure on and they sing—or else.

With Miss Pitts are Nat Pendleton as the gangster, Ned Sparks as his chief assistant and translator, Pert Kelton as Pendleton's snappy and vengeful mistress, and Edward Everett Horton as the important producer who is bludgeoned into taking Miss Pitts for the lead through the "persuasion" of Pendleton and his men.

Pendleton and his gang decide to go in for safe-cracking on the side, and aim at a safe located in a building in which is being rehearsed the performance of home talent of the company for which Miss Pitts works. Pendleton, after the safe job, hears Miss Pitts singing and is moved to pouring tears when she sings her "mother" song. Immediately he takes steps to do something for her in the interest

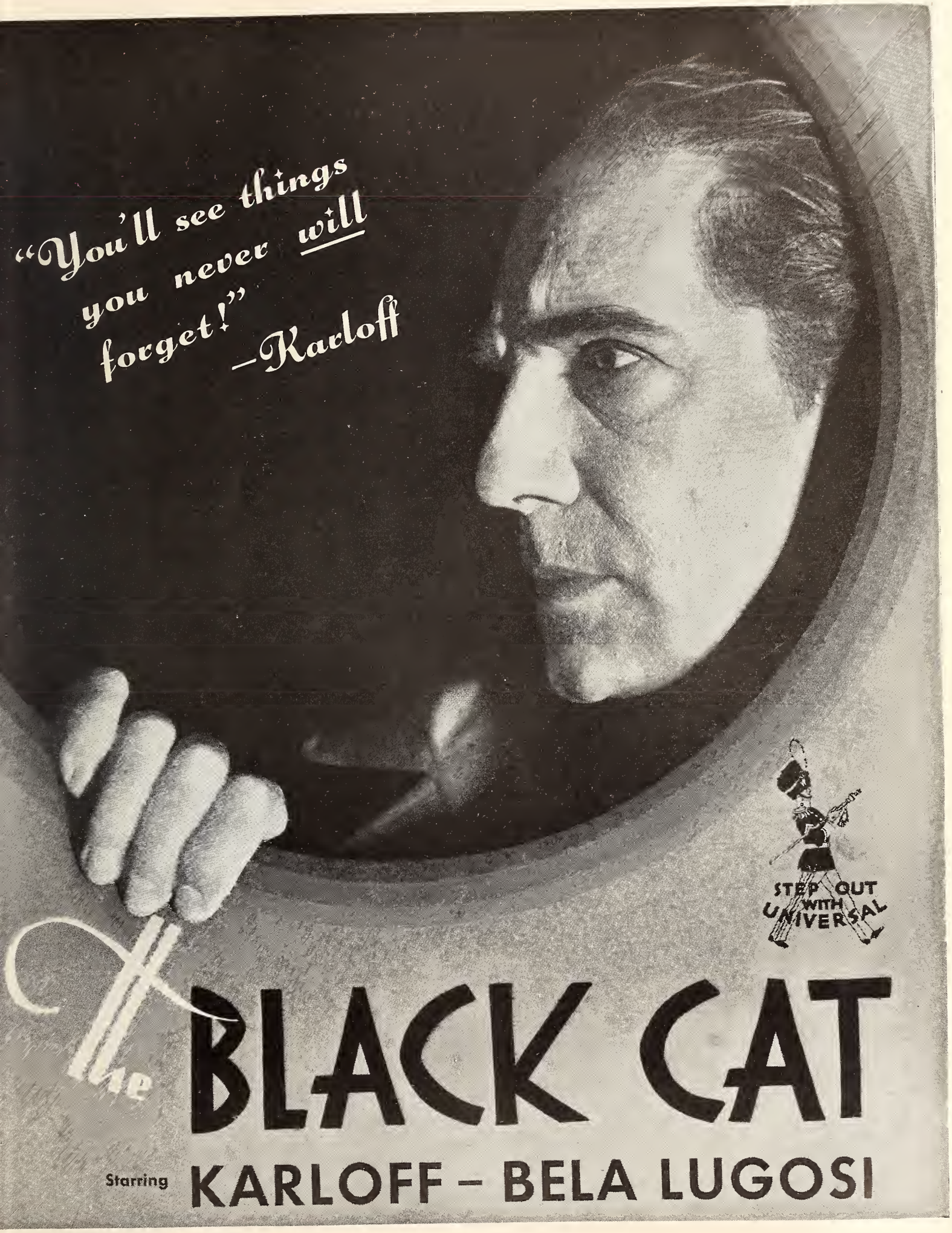


THE DADDY OF EM' ALL!

The monster of "Frankenstein," plus the monster of "Dracula," plus the "monsterousness" of EDGAR ALLAN POE—all combined by the master makers of screen mysteries to give you the absolute apex in supershivery! . . . There are no two ways about it—IT'S TREMONSTROUS!

•

With David Manners, Jacqueline Wells, Andy Devine, Lucille Lund, Henry Armetta. Produced by Carl Laemmle, Jr. Directed by Edgar G. Ulmer. Presented by Carl Laemmle.


"You'll see things you never will forget!"
—Karloff
STEP OUT WITH UNIVERSAL
The BLACK CAT
Starring KARLOFF – BELA LUGOSI

of art, and she, for her part, is ready to "give her all" for that art.

Pendleton goes to work. He attacks Horton first, after learning he is the greatest show producer in New York, and gives him the choice of taking Miss Pitts as the new leading lady of the big show that is practically finished, or ——. He takes Miss Pitts to his sumptuous apartment, and puts her under the care of Miss Pelton, who plans dire things, since she sees the off-key soprano usurping her place with Pendleton. Horton, on the verge of hysterics, tries to rehearse Miss Pitts in the leading part, which affords opportunity for considerable amusement in dialogue and situation. A kidnaping is arranged for publicity.

In order to get her rival out of the way, Miss Kelton arranges to have her actually kidnaped on the eve of the big opening, planning to keep her hidden until curtain time, so that she may understudy the "star." Miss Pitts' timid lover, played by John Qualen, is frantic when the double-cross is revealed, as is Pendleton. Qualen works the triple-cross, again kidnaps Miss Pitts, and gets $15,000 ransom from Pendleton. She plays her lead and the gang forces the leading critic of the city to applaud at the opening by tickling his ribs with revolvers. Ready to give her all for her art, Miss Pitts is laughed at by Pendleton, and goes to meet Qualen, who has the $15,000 and his sweetheart.

The triple kidnaping stunt should be salable, with the concentration on Zasu Pitts and comedy.—AARONSON, New York.

Produced and distributed by RKO Radio. Associate producer, Howard J. Green. Directed by William A. Seiter. Art directors. Van Nest Polglase and Al Herman. Sound recorder, John L. Cass. Film editor, George Crone. Musical director, Max Steiner. Music by Dave Dreyer. Lyrics by Roy Turk. Photographed by Nick Musuraca. Screen play by Laird Doyle and Marion Dix, from the story "So You Won't Sing, Eh?" by Aben Kandel. Release date, April 20, 1934. Running time, 72 minutes.

CAST

Annie Snodgrass ..... Zasu Pitts
Ruby ..... Pert Kelton
Adam Frink ..... Edward Everett Horton
Fenny ..... Nat Pendleton
Toots ..... Ned Sparks
Oswald ..... John M. Qualen
Abercombie ..... Richard Carle
Butch ..... Stanley Fields

Whirlpool

(Columbia)

Dramatic Romance

Premised on an appealing theme, "Whirlpool" follows the current Hollywood trend and places more than usual importance on story value. Essentially dramatic, that quality is one of significant human interest, and contrasting romance and interluding situation comedy accentuate that asset to create understanding of a story that is both sharply realistic and colored by theatrical license. Thus as an atmosphere of tragedy is continually evident, the show evades being grim. Dialogue and action are equal in motivating the film. While the story covers a period of more than a generation, the two phases are so bound together so that the second is logically dependent upon the first.

For general purposes, "Whirlpool" is adult entertainment. The idea is a little too heavy for juvenile comprehension. Sell it to the grown-ups as a well put together story, convincingly presented and portrayed, and on the premise that it is a sincere effort to make serious material entertaining.

Buck and Mac are carnival grifters. Buck, married to Helen, small town girl, sees his dreams of happiness vanish as he accidentally kills a man in a brawl. Jailed for 20 years, he thinks only how his rashness has ruined Helen's life, and despite her anticipation of a child's company to ease the misery of waiting years, Buck fakes a letter to her that he has been killed in an attempted escape.

Helen remarries and Sandy grows up to become a newspaper reporter. Buck, out of jail, is met by the ever waiting Mac and together they embark upon a night-club-gambling career that carries them to affluence. Gang rivalry creates a big news story situation. Helen, assigned to get the inside, notes the resemblance between the gambler Buck and her supposedly dead husband. Establishing his identity, a situation is created for Buck which, if it became known, would bring further tragedy to Helen. There's only one way out—kill Gaige, the menacing lawyer, destroy the connecting evidence and in turn destroy himself.

As is evident this is a story of a man's love twice bitterly sacrificed for the happiness of his wife and child. It contains several fine dramatic scenes of the character that ordinarily get under people's skins. This is particularly true of the father and daughter sequences in the latter part of the picture.

The picture should be sold as serious emotion stirring entertainment, figuring that the tragic climax is the logical ending.—MCCARTHY, Hollywood.

Produced and distributed by Columbia. Story by Howard Emmett Rogers. Screen play, Dorothy Howell and Ethel Hill. Director, Roy William Neill. Assistant director, Wilbur McGaugh. Cameraman, Joe August, Benjamin Kline. Sound engineer, Glenn Rominger. Film editor, Richard Cahoon.

CAST

Buck Rankin ..... Jack Holt
Helen ..... Lila Lee
Mac ..... Allen Jenkins
Bob ..... Donald Cook
Sandy ..... Jean Arthur
Thelma ..... Rita LaRoy
Morrison ..... Willard Robertson
Barney Gaige ..... John Milian
Farley ..... Ward Bond

Love Birds

(Universal)

Comedy

There are laughs and considerable entertainment of a homely sort in this Zasu Pitts-Slim Summerville comedy effort, which is the latest of the group featuring this team. The fact that it is another of that series will suggest immediately to the individual exhibitor what he may expect and what will be the most acceptable manner of selling. His past experience with the pair will give him more than a little indication of his patrons' reaction to the combination, and upon that he should base his selling. Where the pair have proved themselves laugh-provokers and popular, this will stand up well.

Besides Miss Pitts and Summerville there is only young Mickey Rooney for name value, the rest of the supporting cast being quite unknown. With the Pitts-Summerville combination, however, this should prove no selling obstacle. The title, if treated in a "gag" fashion, should be a source of patron attraction, the idea of Miss Pitts and Summerville as a cooing pair of birds of love presenting an amusing picture.

With Miss Pitts an old maid type of school marm who sees no good in men, and Summerville a chicken owner whose ambition is to possess a fine chicken farm, and who is a woman hater with a deep distrust of feminine wiles, the exhibitor should easily develop a selling campaign to strike popular fancy, always concentrating on the laugh angle of the picture.

The timorous Miss Pitts and her saintly little nephew, Rooney are terrorized by her pupils at school, and completely demoralized when one of Summerville's prize chickens flies through the window, Summerville flying after it in pursuit. The uproar results in Miss Pitts' requested resignation as a teacher of the young, and she seeks peace and quiet for herself and the youngster. With her savings she is taken into camp by a real estate crook who sells her a piece of land and a dilapidated shack somewhere on the desert. Summerville, determined to strike out for himself and his beloved chickens, is sold the same property by the same realty fakir. Miss Pitts and Rooney go fearfully to bed, when Summerville and a truckload of chickens arrive.

Next morning the battle rages as to who owns which, with no one the winner. A prospector appears, fights with Summerville, and finds Summerville's gold crown. He starts for town with his "nugget" and the gold rush starts. The realtor arrives on the scene and buys back, at a handsome increase, the property he twice had sold. Suddenly Summerville discovers his gold crown, the angry mob finds the owner of the property, with disastrous results for that owner, and Miss Pitts and Summerville decide that, after all, chickens, whether wearing skirts or feathers, are perhaps not so bad as they had imagined.

Straight comedy is the tack to take in selling, with Miss Pitts and Summerville the biggest assets.—AARONSON, New York.

Produced and distributed by Universal. Directed by William Seiter. Story by Clarence Marks and Dale Van Every. Screen play by Doris Anderson. Photographed by Norbert Brodine. Release date, March 12, 1934. Running time, 62 minutes.

CAST

Henry Whipple ..... Slim Summerville
Araminta Tootie ..... Zasu Pitts
Gladwyn Tootle ..... Mickey Rooney
Barbwire ..... Frederick Burton
Forbes ..... Emmet Vogan
Kitten ..... Dorothy Christy
Madam Berna ..... Maude Eburne
Bus Driver ..... Hugh Enfield
Janitor ..... Arthur Stone
Teacher ..... Ethel Mandell
Burlesque Girl ..... Gertrude Short
Blewitt ..... Clarence H. Wilson
Dentist ..... John T. Murray

Doomed To Die

(Universal)

Western

Action-crammed with high theatrically colored entertainment of exciting westerns, "Doomed to Die" is almost a throwback to the silent day screen formula. As a commercial programmer, its entertainment showmanship is that of daring heroics, flamboyant action, wild adventure and contrasting drama, romance and comedy. It has the quality to set the youngsters to cheering the hero and hissing the villains and by the same token catch the fancy of some of the adult men folk.

The story has Ken Masters, accused of murder, returning to the scene of the crime disguised as a sheriff who has been charged with arresting him. As the hero rapidly gets on the trail of the real killer, excitement grows and the theme is given a human interest twist as he finds his long lost mentally ill father, during which incident the seeds of romance are sown between him and Alice Adams. More theatrics move the yarn along until Bob recovers his faculties, which, following a hectic battle against many odds, enables Ken to prove his innocence and of course win the girl.

Considering the competition this picture must meet, there is little reason for any other forms of exploitation other than newspaper, marquee and lobby announcements. Any extra effort should be directed towards the youngsters on the strength of the Ken Maynard pull with them. In any case, the star rather than title or story content should be the peg on which appeal for patron support is hung.—MCCARTHY, HOLLYWOOD.

Universal release. Ken Maynard Production. Original story by Maynard. Screen play and dialogue by Nate Gatzert. Photographed by Ted McCord. Directed by Alan James. Running time, 65 minutes. Release date, June 11, 1934.

CAST

Ken Masters ..... Ken Maynard
Alice Adams ..... Gloria Shea
Dick Evans ..... Walter Miller
Hank Stone ..... Harold Goodwin
Silas Stone ..... William Gould
Biff ..... Bob Kortman
Captain Adams ..... Jack Rockwell
Bob Masters ..... Ed Coxen
Slim ..... Slim Whitaker
Cinders ..... Martin Turner
Clementine ..... Etta McDaniels

This Man Is Mine

(RKO Radio)

Drama

Once again, in a drama built around the marital complication, Irene Dunne is the misunderstood, mentally browbeaten wife of the temporarily philandering husband, whose past returns to cause him to wander from the path of matrimonial rectitude and make Miss Dunne the brave victim of circumstances, who strives mightily to retain her self respect and finally



A debonair, dash-about-town novelist ... who wrote about love to nine million women ... but learned a lot more when he faced a charge of MURDER!

WARNER BAXTER

starring in

SUCH WOMEN ARE *Dangerous*

with

ROSEMARY AMES
ROCHELLE HUDSON
MONA BARRIE
HERBERT MUNDIN
HENRIETTA CROSMAN

Produced by Al Rockett

From the story "Odd Thursday" by Vera Caspary

Directed by James Flood

A FOX PICTURE

wins back the erring husband and preserves the sanctity of her home.

The picture, actually, is of that type which is a direct outgrowth of the talking pictures, a stage play transferred to the screen, but hardly translated into the terms of the screen, where a certain amount of action and rapidity of movement is apparently necessary to assure a film being classified as entertainment by the screen's audience, taken as a whole. The picture is one rather better suited to the sophisticated type of patron. The picture, by its very nature, is "wordy," relying upon dialogue for its effects.

The fact remains that the dialogue is brimful of smartness. It is clever, sharp and often definitely amusing, but it is apt to be lost on many of the larger body of the motion picture audience. The picture is an adaptation of a stage play, "Love Flies in the Window," by Anne Morrison Chapin, which origin would hardly be of sales importance.

In addition to Miss Dunne, who unquestionably has a popular following among patrons, there are the good selling names of Constance Cummings, in a sirenesque role as the feminine menace; Ralph Bellamy as the careless husband, and Sidney Blackmer as the man about town who unconsciously assists in the restoration of the Dunne family happiness.

It is without question basically a woman's picture, and the showman should make every effort to bring the women into the theatre, relying upon them to bring the men along.

Miss Dunne and Bellamy, married, portray the acme of happy contentment at home until the arrival of Miss Cummings, sister-in-law of Miss Dunne's best friend, and a former flame of Bellamy who left him at the altar, it is understood. She puts in her appearance following a divorce, with Blackmer, to whom she has attached herself, and "goes to work" on Bellamy without loss of time. He falls, hard, and Miss Dunne is faced with the loss of husband and self-respect. Bellamy asks a divorce, and she refuses, planning to go on as they are, in the hope he will come to his senses, and understand Miss Cummings is only playing him for the sake of re-achieving an old conquest.

Miss Dunne alternately breathes defiance of convention, gossip, scandal, and bewails her fate. The philandering Bellamy is in something of a daze, torn between the injury he is doing his wife, and his fascination for the old love. Eventually when both Miss Dunne and Bellamy come upon Miss Cummings in the arms of Blackmer, Bellamy comes to a realization of exactly the sort of chump he has been, and after a bit of sparring, husband and wife are reconciled.

Marital drama of the more sophisticated type, it is adult material.—AARONSON, New York.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by John Cromwell. Screen play by Jane Murfin. From the play "Love Flies in the Window," by Anne Morrison Chapin. Photographed by David Abel. Art directors, Van Nest Polglase and Carroll Clark. Edited by William Morgan. Recorded by Clem Portman. Musical director, Max Steiner. Release date, April 13, 1934. Running time, 76 minutes.

CAST

"Tony" Dunlap ..... Irene Dunne
Fran Harper ..... Constance Cummings
Jim Dunlap ..... Ralph Bellamy
Bee McCrae ..... Kay Johnson
Jud McCrae ..... Charles Starrett
Mort Holmes ..... Sidney Blackmer
Rita ..... Vivian Tobin
Slim ..... Louis Mason

The Fighting Ranger
(Columbia)
Western

Buck Jones, whose perennial popularity as a western star has been demonstrated often enough, appears again in a hard-riding, fast-shooting picture of the wild and woolly West. There's action all the way, and a bare fist fight between Jones and a bad man, both stripped to the waist, with no holds barred and no punches pulled.

If it's action they want, the exhibitor may assure the western fans that Mr. Jones of the Texas Rangers gives it to them in this picture. Romance is there, of course, and a measure of comedy, supplied by Ward Bond in the role of Jones' constant companion and chief assistant. Dorothy Revier, as a Mexican senorita, is the heroine and Bradley Page the bad hombre.

There is in this instance little opportunity for other than more or less conventional selling along the lines found most valuable by the individual exhibitor with western material. Jones and action and the Texas Ranger theme are the selling angles, with the youngsters the chief objective of the sales attack, and the best playing position is the week-end spot.

Jones comes riding into the Ranger camp with Bond and his brother, and a local bad man they have effectually pursued. The three are assigned to bring in the Cougar, a bad bandit from Mexico, and go after him and his gang. En route, Jones runs across Miss Revier, an accented Mexican girl, who fascinates him and slaps his face. Jones and Bond leaves Jones' brother in the town while they convoy a stage as far as the border. The Cougar comes in when they go out and in the ensuing melee and running gun fight the Cougar kills Jones' brother. Back at the Ranger headquarters, Jones asks, and gets, a leave of absence to go after the Cougar and his gang across the border into Mexico. Bond, of course, goes with him.

In the cafe south of the Rio Grande, which is the Cougar's headquarters, Jones and Bond, unknown, meet the Cougar, his gang, and Miss Revier, whose father owns the cafe. Jones frames a deal with the Cougar to lure him and the gang back to American soil where the Rangers can get into action. It works, but the romantic angle provides a rough-and-tumble battle between Jones and one of the gang who is in love with Miss Revier. The scheme works, Bond rides in to warn the Rangers, and the Cougar and his gang ride straight into the ambush prepared. The Cougar himself gets away and Jones goes after him, Bond hot on his trail. Back in the cafe, Jones successfully shoots it out with Page, avenging his brother's death.

It's fast western action material, with the weekend the best playing position.—AARONSON, New York.

Produced and distributed by Columbia. Directed by George B. Seitz. Story by Warren Battle, Screen play by Harry O. Hoyt. Assistant director, Eddie Bernoudy. Photographed by Sid Wagner. Sound engineer, George Cooper. Film editor, Leon Barsha. Release date, March 17, 1934. Running time, 62 minutes.

CAST

Jim ..... Buck Jones
Tonita ..... Dorothy Revier
Thunder ..... Frank Rice
Cougar ..... Bradley Page
Dave ..... Ward Bond
Rose ..... Mozelle Brittone
Bob ..... Paddy O'Flynn
Kelso ..... Art Mix
Pegleg Barnes ..... Frank LaRue
Capt. Wilkes ..... John Wallace

Jail Birds of Paradise
(MGM)
Entertaining

Nonsensical but entertaining by reason of color, girls and elaborate sets, this MGM musical comedy subject pictures a prison as it has been transformed by the warden's daughter during her father's absence. She has named it Paradise Prison, and the inmates fear only that they will be discharged. Good behavior brings the reward of an additional ten-year stretch. Waited on like kings, dressed in striped evening clothes, the prisoners are regaled with song and dance, most of it tuneful and entertaining. An entertaining subject in color.—Running time, 20 minutes.

The Grasshopper and the Ant
(United Artists)
Excellent

The childhood fable with a moral, that of the happy-go-lucky grasshopper, who plays and sings all summer, ridicules the ants who store up food for the winter, and who finally has to beg for aid from the objects of his merriment when the earth is covered with snow, is here told by Walt Disney, in another of the Silly Symphonies. It is of unusual quality, the color excellent, the execution clever. The subject's theme song, "The World Owes Me a Living," the work of Leigh Harline, Disney musical director, bids fair to be hummed, sung and whistled for many a day. The subject is worth extra attention.—Running time, 8 minutes.

Madeira
(Radio)
Travelogue

There is general interest in this subject, a Vagabond Adventure-Van Beuren travel number in which the camera brings to the audience the Island of Madeira. Native life, industry and the geography of the island are pictured in interesting fashion. High spots of sight-seeing value are shown in detail. The accompanying explanatory dialogue is well handled.—Running time, 9 minutes.

The Big Meow
(Educational)
Fair Comedy

Tom Howard, of the angular figure and twanging speech, pairs with George Shelton as a team of private investigators, set by a judge to trail the girl of the gangster who has threatened his life. They mistake the judge's wife for the girl, and trail her into hysterics, finally following her to her home. A police raid is staged to end the subject in one grand melee, with the judge hiding under a sofa. It has a few amusing moments but in general Howard has been more entertaining.—Running time, 19 minutes.

Everybody Likes Music
(Radio)
Comedy

A musical comedy yarn in which the story is much less important than the fact that Donald Novis, the radio tenor, renders a popular number in his usually highly effective fashion. Irene Taylor, at a party for the president of Bullvania, attempts to wangle a ministerial appointment for her husband out of the president. He becomes frantic when he finds valuable papers have disappeared, and declares war when he is insulted by the detectives on the case. The papers are found, the war is called off, then the president learns he has been deposed.—Running time, 20 minutes.

The Old Maid's Mistake
(Radio)
Comedy

This has its moments, of entertainment and amusement, as Walter Catlett, manager of a down-and-out vaudeville and film house, learns that three clubwomen, Dot Farley, Emma Ray and Katherine Ward, are to view his show, to see if it is sufficiently good for the club's patronage. He puts on the performance with several well known performers. Asking how many he is to expect when the club attends, he is told the three women are the complete club membership.—Running time, 20 minutes.

Busy Bodies
(MGM)
Good Comedy

Laurel and Hardy, in another of their escapades, in which, as usual, the rotund Oliver Hardy takes most of the bumps, casually and "accidentally" administered by the dead-panned Stan Laurel, of the standing hair and precarious derby. In this instance they are carpenters working in a lumber mill, the subject being devoted to the manner in which Hardy is tossed about from one end of the mill to the other, finally going through a long chute and landing in the yard. There are amusing moments of the slapstick variety, and it should be found entertaining by the Laurel-Hardy fans.—Running time, 20 minutes.


A Column of
GOOD NEWS
FROM
Film DAILY
A WOW
FAST COMEDY
BEAUTIFUL
CLASSY COMIC
UNUSUAL
Put 'em
All Together
and They Spell
Educational
Pictures
Educational Pictures
"THE SPICE OF THE PROGRAM"
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INCREASE OF COLOR TO MARK 1934–35 SHORTS

FitzPatrick, Disney, Celebrity Definitely Decide on Color; RKO Convention June 18-20; No United Artists Session

With definite indications from short subject producers that their 1934-35 schedules would call for an appreciable increase in the number of shorts to be done in color, independent distributors and large companies this week continued to announce additional plans for the new season.

The demand for color in shorts next season is expected to be unusually heavy and while several producers currently are utilizing color as an adjunct to regular short production few have yet considered it as an integral part of this field.

Among producers definitely set on color for 1934-35 are James A. FitzPatrick, who will use Technicolor; Walt Disney, employing the same process, who will make all of his 39 subjects in color, including the Mickey Mouses; Celebrity with its Comi-Color cartoons, and several others. Hal Roach is reported to be seriously considering color for his 1934-35 program, while RKO Radio will make a decision on color in short subject production for 1934-35 at its convention in Chicago, tentatively set for June 18-20.

Others Announce Plans

Further production plans for the new season, as they developed during the week, follow.

I. E. Chadwick has contracted with state rights exchanges to distribute five pictures to be produced by him. The first of these will be the Nina Wilcox Putnam story, "Her Excellency, the Governor."

Columbia Pictures will complete its current short subject schedule of 60 from Hollywood and will increase the number to 100 for 1934-35. Columbia is planning two sales sessions late in May, one in Los Angeles and the other in Atlantic City.

DuWorld's first of the Jackie Coogan series of featurettes has been completed and is now ready for release.

After several weeks of inactivity, Educational's Hollywood studio swung into action this week by placing the latest Andy Clyde comedy in work. The title is "Hello Prosperity." Educational has taken up its option on the Ritz Brothers, stage headliners, for six more comedies.

Majestic Signs Darmour

Foy Productions, Ltd., has added three exchanges to its list of 18. They are Salt Lake City, in charge of Allen Gorrell; Des Moines, in charge of Ralph Vranton, and Atlanta, headed by L. Merritt.

Herman B. Freedman has contracted for the distribution of 13 "Newslaughs" and "Shadowlaughs" for state rights exchanges throughout the United States, Boston excepted.

Larry Darmour has been signed by Majestic Pictures as executive producer and Harold Hopper has joined the company as studio manager. Having agreed to complete the balance of this season's program, Mr. Darmour, now in Hollywood, starts work on "Diary of a Bad Woman" within the next week. This will be followed by "Wild Geese." Twelve feature dramas, each with an average negative cost of $100,000, will be produced in 1934-35, titles to be announced later.

Completing the last of his series of eight for the 1933-34 MGM short subject program, produced by Hal Roach, Charley Chase has been retained by the producer for a new series.

Paramount has changed the date of its district managers' meeting at the Edgewater Beach Hotel, Chicago, from April 21-22 to April 28-29. The annual sales convention will be held at the Ambassador Hotel, Los Angeles, June 18-20. Phil Ryan has completed his producing contract with Paramount for 12 two-reel comedies. He plans to make a series of features and currently is in New York negotiating for major releasing arrangements.

RKO Convention June 18-20

Chicago will be the scene of the RKO Radio sales convention, June 18-20. Next season's schedule will call for 50 features and 100 shorts in addition to 104 issues of Pathe newsreel. The shorts will be divided into 52 two-reelers and 52 singles. Meetings are in progress at the RKO home office in New York with division heads on summer operating policies and budget.

World distribution rights to Harry Schenck's "Beyond Bengal," jungle film, have been acquired by Showmen's Pictures.

No general sales convention or regional meetings of the United Artists sales force will be held to discuss new product. The company plans to go into the new selling season on the same policy maintained for the current year. Indications at the present time are that Samuel Goldwyn will have three pictures shooting at one time within the next two months. The three are "Resurrection" with Fredric March and Anna Sten, slated for May 15; the new Eddie Cantor picture, which goes into work between May 15 and June 1, and "Barbary Coast," starring Gary Cooper and Gloria Swanson, to start about June 1.

Two Academy Council Groups Study Phases of Production

More than 1,000 studio cameramen, sound engineers and technicians have received a comprehensive camera questionnaire drawn up by the silent camera subcommittee of the Research Council of the Academy of Motion Picture Arts and Sciences on the Coast. Its purpose is a correlation of the ideas of studio technicians working on production. Virgil Miller is chairman of the subcommittee.

The Research Council's subcommittee on economies in sound recording, of which E. H. Hansen is chairman, has begun an industry survey of present studio sound department practice in slating and cueing scenes on the set, and the methods of marking sound film for subsequent sound recording and laboratory developing and printing processes.

SIGNED . . .

Chesterfield

Sally Blane engaged for leading role in "City Park," Richard Thorpe directing . . . .

Columbia

S. K. Lauren assigned to write original story for Carole Lombard. . . . Harvey Gates signed to collaborate with Herbert Asbury on screen play for "I'll Fix It," original by Leonard Spiegelgass. . . . Dorothy Burgess cast in "Black Moon." . . . Ethel Hill added to "Blind Date." . . . Jed Kiley to do screen play for "Terminal Within." . .

▽

Fox

Janet Gaynor, Will Rogers and Warner Baxter to star in "One More Spring." . . . Betty Bryson wins role in "Grand Canary." . . . Ned Sparks given part in "Marie Galante" with Spencer Tracy and Ketti Gallian . . . Stepin Fetchit's contract renewed. . . . Claire Trevor and James Dunn to co-star in "Always Honest." . . . John Ford will direct "Judge Priest." . . . Reginald Mason and Susan Fleming go into "Call It Luck."

▽

MGM

Nigel Bruce (from Fox) in "Treasure Island." . . . New contract to Betty Furness. . . . Robert Z. Leonard will direct "The Green Hat." . . Charles Laughton, Katherine Alexander and Una O'Connor join "The Barretts of Wimpole Street." . . . Arthur Jarrett added to "The Merry Widow," Bela Loblov to handle musical details. . . . Franchot Tone and Lewis Stone assigned to "One Hundred Per Cent Pure." . . .

▽

Paramount

Adolphe Menjou and Elissa Landi sign for "I Love An Actress" (Rogers). . . . Henry Hathaway will direct Jack Oakie and William Frawley in "Is Zat So." . . . Hale Hamilton engaged for "Private Scandal" (Rogers). . . . Lynn Starling, Julien Josephonson and Chandler Sprague added to writing staff. . . . Judith Allen succeeds Gertrude Michael and Vince Barnett is added to "She Loves Me Not." . . .

▽

RKO Radio

Frederick Hollander given contract to write, direct and compose songs for short subjects. . . . Marian Nixon signed for "Arabella." . . . Jack Norton, Noah Beery and "Snub" Pollard join "Cockeyed Cavaliers," starring Wheeler and Woolsey. . . . Bruce Cabot, Regis Toomey, Jackie Searle and Tully Marshall cast in "Murder On the Blackboard." . . . Shirley Gray spotted in "Family Man." . . .

▽

United Artists

Vicki Baum to write vehicle for Anna Sten. . . .

▽

Universal

Russ Columbo to star in "Tonight's the Night." . . . Andy Devine replaces Slim Summerville and Anderson Lawler is added to "Loves of a Sailor." . . . Monroe Owsley and G. P. Huntley, Jr. cast in "Little Man, What Now?" . . .

▽

Warner-First National

Ann Dvorak, Bette Davis and George Brent cast for "Housewife." . . . Nils Welsh and Gloria Stuart added to "Hey, Sailor." . . . Lyle Talbot's option renewed. . . . Ethel Rita Leopold in "Madame Du Barry." . . . Phillip Regan and Burton Churchill cast in "Dames." . . .

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 14, 1934, from 108 houses in 19 major cities of the country, reached $1,188,161, a decrease of $177,034 from the total for the previous calendar week, ended April 7, when 111 theatres in 19 cities reported an aggregate gross of $1,365,195.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"The Ninth Guest" (Col.)	19,000	"I Like It That Way" (U.)	19,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"You're Telling Me" (Para.) and "Heat Lightning" (W. B.)	10,000	"Gambling Lady" (W. B.) and "Come On, Marines" (Para.)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Spitfire" (Radio) (2nd week)	21,000	"Spitfire" (Radio) (1st week)	22,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Riptide" (MGM) (2nd week)	20,500	"Riptide" (MGM) (1st week)	22,000	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Wonder Bar" (F. N.)	34,000	"Melody in Spring" (Para.)	35,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Paramount	1,800	30c-50c	"You're Telling Me" (Para.) and "Heat Lightning" (W. B.)	10,500	"Gambling Lady" (W. B.) and "Come On, Marines" (Para.)	10,500	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Spitfire" (Radio)	19,200	"Riptide" (MGM)	18,000	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Massacre" (F. N.) and "Lone Cowboy" (Para.)	6,300	"Jimmy the Gent" (W. B.) and "Lone Cowboy" (Para.)	6,400	High 8-12 "Forgotten Men" and "Easy Millions"	8,000
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"House on 56th Street" (W. B.) (25c-50c)	11,800	"Looking for Trouble" (U.A.) and "Hi, Nellie!" (W. B.)	7,000	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"Wonder Bar" (F. N.) (2nd week)	8,600	"Wonder Bar" (F. N.) (1st week)	9,200	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"The Road to Ruin" (First Div.)	1,900	.....	.....	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Once to Every Woman" (Col.) and "Rainbow Over Broadway" (Chesterfield)	7,100	"Love Birds" (U.) and "Madame Spy" (U.)	6,000	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Journal of a Crime" (F. N.)	34,000	"Gambling Lady" (W. B.)	33,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Wonder Bar" (F. N.)	23,000	"George White's Scandals" (Fox) (2nd week)	10,000	High 4-14-34 "Wonder Bar"	23,000
Oriental	3,940	25c-40c	"She Made Her Bed" (Para.)	17,000	"Dark Hazard" (F. N.)	19,000	Low 7-1 "The Woman I Stole"	5,000
							High 10-14 "I'm No Angel"	50,000
Palace	2,509	35c-75c	"Wild Cargo" (Radio)	23,000	"This Man Is Mine" (Radio)	18,500	Low 12-16 "A Man's Castle"	10,000
							High 9-9 "Morning Glory"	37,000
Roosevelt	1,591	25c-50c	"It Happened One Night" (3rd week)	7,000	"It Happened One Night" (Col.) (2nd week)	15,000	Low 5-27 "Below the Sea"	14,000
							High 10-14 "Penthouse"	16,000
State-Lake	2,776	20c-35c	"Love Birds" (U.)	14,000	"Cross Country Cruise" (U.)	14,000	Low 3-4 "Luxury Liner"	6,200
							High 1-13-34 "Goodbye Love"	18,000
United Artists	1,700	30c-60c	"Riptide" (MGM) (2nd week)	16,500	"Riptide" (MGM) (1st week)	25,000	Low 2-18 "Lucky Devils"	4,500
							High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Wine, Women and Song" (Chadwick)	5,100	"Love Birds" (U.)	5,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Wonder Bar" (F. N.) (2nd week)	9,000	"Wonder Bar" (F. N.) (1st week)	20,000	High 10-21 "East of Fifth Avenue"	30,000
Ohio	1,500	50c-$1.50	"The House of Rothschild" (U.A.) (2nd week)	3,000	"The House of Rothschild" (U.A.) (1st week)	6,100	Low 6-10 "Circus Queen Murder"	2,900
							.....	.....
RKO Palace	3,100	30c-75c	"The Crime Doctor" (Radio)	22,000	"This Man Is Mine" (Radio)	18,000	High 3-3-34 "It Happened One Night"	28,000
State	3,400	30c-44c	"Death Takes a Holiday" (Para.)	8,900	"Riptide" (MGM)	15,000	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	25c-35c	"Wharf Angel" (Para.) and "Beggars in Ermine" (Monogram)	4,200	"Come On, Marines" (Para.) and "The Last Roundup" (Para.)	4,300	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"Ever Since Eve" (Fox) and "House of Mystery" (Monogram)	2,100	"I've Got Your Number" (W.B.) and "Cougar" (Master Art)	1,800	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"Palooka" (U. A.)	3,000	"Wonder Bar" (F. N.) (25c-50c)	4,900	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"Melody in Spring" (Para.)	6,000	"She Made Her Bed" (Para.) (3 days)	800	High 10-28 "I'm No Angel"	16,000
					"Eight Girls in a Boat" (Para.) (2 days)	900	Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
					"Melody in Spring" (Para.) (2 days)	1,800		
Denver	2,500	25c-50c	"Riptide" (MGM)	10,000	"Wonder Bar" (F. N.)	9,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Spitfire" (Radio)	9,500	"Mystery of Mr. X" (MGM)	11,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"The Lost Patrol" (Radio)	2,500	"Ever Since Eve" (Fox) (3 days)	500	High 4-1 "The Kid From Spain"	7,000
					"Son of Kong" (Radio) (4 days)	1,000	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Downtown	2,750	15c-40c	"Coming Out Party" (Fox)	7,700	"George White's Scandals" (Fox)	11,200	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Jimmy the Gent" (W. B.)	6,500	"Search for Beauty" (Para.) (15c-50c)	7,400	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Bottoms Up" (Fox)	25,300	"This Man Is Mine" (Radio)	23,600	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Wonder Bar" (W. B.)	23,200	"Mystery of Mr. X" (MGM)	31,400	High 4-7-34 "Mystery of Mr. X"	31,400
United Artists	2,000	25c-50c	"Riptide" (MGM) (2nd week)	12,100	"Riptide" (MGM) (1st week)	10,600	Low 7-1 "College Humor"	7,300
							High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

(*Continued on page 46*)

BOX OFFICE CHAMPIONS: March



IT HAPPENED ONE NIGHT — Columbia

(1) Directed by Frank Capra. From the Cosmopolitan Magazine story by Samuel Hopkins Adams. Screen play by Robert Riskin. Assistant director, C. C. Coleman. Photographed by Joseph Walker. Sound engineer, E. L. Bernds. Film editor, Gene Havlick. Cast: Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karns, Jameson Thomas, Alan Hale, Ward Bond, Eddie Chandler, Wallis Clark, Harry Bradley, Charlie Brown, Harry Holman, Maidel Turner, Arthur Hoyt, Blanche Friderici, Irving Bacon, Charles C. Wilson, Harry Todd. Released Febuary 23, 1934.



DEATH TAKES A HOLIDAY — Paramount

(2) Directed by Mitchel Leisen. From the stage play "Death Takes a Holiday," by Alberto Casella. Screen play by Maxwell Anderson and Gladys Lehman. English adaptation by Walter Ferris. Technical effects by Gordon Jennings. Sound, Harold Lewis. Phtographed by Charles Lang. Art directors, Hans Dreier and Ernst Fegte. Cast: Fredric March, Evelyn Venable, Sir Guy Standing, Katherine Alexander, Gail Patrick, Helen Westley, Kathleen Howard, Kent Taylor, Henry Travers, G. P. Huntley, Jr., Otto Hoffmann, Edward Van Sloan, Hector Sarno, Frank Yaconelli. Released March 30, 1934.



SPITFIRE — RKO Radio

(2) Executive producer, Merian C. Cooper. Associate producer, Pandro S. Berman. Directed by John Cromwell. From the stage play by Lulu Vollmer. Screen play by Jane Murfin and Lulu Vollmer. Photographed by Edward Cronjager. Art directors, Van Nest Polglase and Carroll Clark. Musical director, Max Steiner. Sound recorder, Clem Portman. Film editor, William M. Morgan. Cast: Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Louis Mason, Sara Haden, Virginia Howell, Sidney Toler, High Ghere, John Beck, Therese Wittler. Released March 30, 1934.

¶ The Champions for March represent a close race at the nation's key theatre box offices. Two are tied for second place, and three for third position. Only the leader is alone in its ranking and it was "held over" from the roster of February Champions, as was "Queen Christina."



(3) Directed by James Cruze. From the story by Edward Noyes Westcott. Screen play by Walter Woods. Musical director, Louis DeFrancesco. Photographed by Hal Mohr. Cast: Will Rogers, Louise Dresser, Evelyn Venable, Kent Taylor, Stepin Fetchit, Noah Beery, Roger Imhof, Frank Melton, Charles Middleton, Sarah Padden, Lillian Stewart. Released, March 2, 1934.

DAVID HARUM — Fox



(3) Directed by Rouben Mamoulian. Produced by Walter Wanger. Story by Salka Viertel and Margaret P. Levino. Screen play by H. M. Harwood. Dialogue by S. N. Behrman. Musical score by Herbert Stothart. Art director, Alexander Toluboff. Photographed by William Daniels. Film editor, Blanche Sewell. Cast: Greta Garbo, John Gilbert, Ian Keith, Lewis Stone, Elizabeth Young, C. Aubrey Smith, Reginald Owen, Georges Renevent, David Torrence, Gustav Von Seyffertitz, Ferdinand Munier. Released February 9, 1934.

QUEEN CHRISTINA — M G M



(3) Directed by Benjamin Stoloff. Screen play by Jack Jevne, Gertrude Purcell and Arthur Kober. Additional dialogue by Ben Ryan and Murray Roth. Art director, Albert D'Agostino. Assistant director, Joe Cooke. Photographed by Arthur Edeson. Sound, Karl Zint. Film editor, Grant Whytock. Cast: Jimmy Durante, Lupe Velez, Stuart Erwin, Marjorie Rambeau, Robert Armstrong, Mary Carlisle, William Cagney, Thelma Todd, Franklin Ardell, Tom Dugan, Guinn Williams, Stanley Fields. Released February 16, 1934.

PALOOKA — United Artists

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.)	25,171	"The House of Rothschild" (U.A.) (2 days)	8,500	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W. B. Hollywood	3,000	25c-55c	"Jimmy the Gent" (W. B.)	11,000	"Wonder Bar" (F. N.) (3rd week)	8,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"David Harum" (Fox) (return engagement)	2,000	"George White's Scandals" (Fox)	3,500	High 2-18 "State Fair"	7,000
							Low 1-20-34 "Frontier Marshal"	2,000
Circle	2,800	20c-40c	"Spitfire" (Radio)	4,500	"Wonder Bar" (F. N.) (9 days)	6,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"The Lost Patrol" (Radio) and "Sing and Like It" (Radio)	3,500	"Man of Two Worlds" (Radio) and "This Man Is Mine" (Radio)	3,500	High 3-25 "Parachute Jumper"	15,000
							Low 4-14-34 "The Lost Patrol" and "Sing and Like It"	3,500
Lyric	2,000	20c-40c	"Countess of Monte Cristo" (U.)	6,000	"Dark Hazard" (F. N.)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Men in White" (MGM)	4,500	"Riptide" (MGM)	5,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Wonder Bar" (F. N.)	11,000	"Spitfire" (Radio) (7 days and Sat. late show)	7,500	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Men in White" (MGM) (7 days and Sat. midnight show)	12,500	"Riptide" (MGM) (7 days and Sat. midnite show)	21,400	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Gambling Lady" (W. B.) and "Sons of the Desert" (MGM) (7 days and Sat. late show)	6,000	"Death Takes a Holiday" (Para.) and "Hold That Girl" (Fox) (7 days and Sat. late show)	7,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"The Road to Ruin" (First Div.)	2,200	"She Done Him Wrong" (Para.) (4 days)	1,800	High 3-17-34 "Elysia, Valley of the Nude"	6,500
					"Charming Deceiver" (Majestic) (3 days)	700	Low 3-3-34 "The Ghoul"	2,000
Uptown	2,000	25c-40c	"George White's Scandals" (Fox) (2nd week)	3,200	"George White's Scandals" (Fox) (1st week)	6,000	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Moon Over Morocco" (French)	7,600	"The Ghost Train" (Gaumont-British)	2,100	High 4-14-34 "Moon Over Morocco"	7,600
							Low 3-24-34 "Dawn"	1,800
Loew's State	2,416	30c-55c	"Riptide" (MGM) (2nd week)	18,700	"Riptide" (MGM) (1st week)	28,500	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"You're Telling Me" (Para.)	21,075	"Melody in Spring" (Para.)	22,115	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Little Women" (Radio) (3rd week)	4,700	"Little Women" (Radio) (2nd week)	6,100	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"Looking for Trouble" (U. A.)	7,500	"Catherine the Great" (U. A.) (2nd week)	7,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W.B. Downtown	3,400	25c-55c	"Jimmy the Gent" (W. B.)	10,000	"Wonder Bar" (F. N.) (3rd week)	8,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"No More Women" (Para.)	1,500	"Frontier Marshal" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Riptide" (MGM)	8,000	"Melody in Spring" (Para.)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Spitfire" (Radio)	6,000	"Meanest Gal in Town" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Coming Out Party" (Fox)	6,000	"George White's Scandals" (Fox)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Private Life of Henry VIII" (U. A.) (2nd week)	4,000	"Private Life of Henry VIII" (U. A.) (1st week)	3,500	High 4-7-34 "Private Life of Henry VIII" (2nd week)	4,000
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"George White's Scandals" (Fox) and "Coming Out Party" (Fox) (25c-65c)	11,500	"Spitfire" (Radio) and "Right to Romance" (Radio) (25c-60c)	11,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows" and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"The Show-Off" (MGM)	11,000	"Good Dame" (Para.)	13,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Melody in Spring" (Para.) and "Wharf Angel" (Para.)	8,500	"David Harum" (Fox) and "Devil Tiger" (Fox) (25c-65c)	10,500	High 2-18 "The Sign of the Cross"	15,500
							Low 4-14-34 "Melody in Spring" and "Wharf Angel"	8,500
Princess	2,272	25c-65c	"Moulin Rouge" (U. A.) and "Fury of the Jungle" (Col.) (2nd week)	5,000	"Moulin Rouge" (U. A.) and "Fury of the Jungle" (Col.) (1st week)	8,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild (U. A.) (4th week)	23,730	"The House of Rothschild" (U.A.) (3rd week)	23,500	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Riptide" (MGM) (2nd week)	50,000	"Riptide" (MGM) (1st week)	63,373	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"I Believed in You" (Fox)	8,000	"Lazy River" (MGM)	8,500	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Good Dame" (Para.)	10,341	"Bottoms Up" (Fox)	12,834	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"You're Telling Me" (Para.)	30,000	"Melody in Spring" (Para.)	42,500	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"The Lost Patrol" (Radio) (2nd week)	20,000	"The Lost Patrol" (Radio) (1st week)	32,800	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Catherine the Great" (U.A.) (3rd week)	16,000	"Catherine the Great" (U. A.) (2nd week)	25,600	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Spitfire" (Radio)	8,440	"It Happened One Night" (Col.)	12,761	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let's Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Wild Cargo" (Radio) (2nd week)	58,142	"Wild Cargo" (Radio) (1st week)	79,506	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"The Constant Nymph" (Fox)	22,000	"Countess of Monte Cristo" (U.)	21,600	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Gambling Lady" (W. B.)	15,312	"Jimmy the Gent" (W. B.) (2nd week-5 days)	15,556	High 10-14 "Footlight Parade"	55,190
					"Gambling Lady" (W. B.) (2 days)		Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Hi, Nellie! (W. B.)	2,450	"Journal of a Crime" (F. N.)	1,650	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Spitfire" (Radio)	4,500	"Riptide" (MGM)	7,350	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"I Like It That Way" (U.) (4 days)	900	"Jimmy the Gent" (W. B.) (4 days)	2,500	High 9-2 "Gold Diggers of 1933"	3,900
			"Harold Teen" (W. B.) (3 days)	1,200	"Coming Out Party" (Fox) (3 days)	700	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"As the Earth Turns" (W. B.)	3,000	"Wonder Bar" (F. N.)	5,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Wonder Bar" (F. N.)	6,000	"Spitfire" (Radio)	5,000	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-35c	"Let's Be Ritzy" (U.) and "I Like It That Way" (U.) (25c-40c)	5,250	"Jimmy the Gent" (W. B.) (25c-50c)	7,250	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"George White's Scandals" (Fox) and "Lazy River" (MGM)	7,500	"Riptide" (MGM) and "Three on a Honeymoon" (Fox)	7,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Mystery of Mr. X" (MGM) and "Countess of Monte Cristo" (U.)	5,000	"Palooka" (U. A.) and "Orient Express" (Fox)	4,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 3-31-34 "In the Money" and "Sin of Nora Moran"	3,750
Philadelphia								
Aldine	1,200	40c-65c	"Looking for Trouble" (U.A.) (6 days)	5,000	"Palooka" (U. A.) (2nd week-6 days)	4,000	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Good Dame" (Para.) (6 days)	2,000	"This Side of Heaven" (MGM) (5 days)	1,600	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Riptide" (MGM) (2nd week-6 days)	11,500	"Riptide" (MGM) (1st week-6 days)	22,600	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"The Show-Off" (MGM) (6 days)	14,000	"Harold Teen" (W. B.) (6 days)	40,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Murder in Trinidad" (Fox) (5 days)	11,000	"Bottoms Up" (Fox) (6 days)	18,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"She Made Her Bed" (Para.) (6 days)	2,900	"Man of Two Worlds" (Radio) (6 days)	2,900	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Stanley	3,700	40c-65c	"Men in White" (MGM) (8 days)	15,000	"Gambling Lady" (W. B.) (6 days)	10,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"The Crime Doctor" (Radio) (6 days)	6,700	"Come On, Marines" (Para.) (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Wonder Bar" (F. N.) (2nd week-9 days)	7,000	"Wonder Bar" (F. N.) (1st week)	13,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Spitfire" (Radio)	6,000	"Harold Teen" (W. B.)	3,200	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Pantages	1,700	15c-25c	"Sensation Hunters" (Monogram)	1,600	"World Gone Mad" (Majestic)	2,500	High 11-4 "Lady for a Day"	10,200
							Low 4-14-34 "Sensation Hunters"	1,600
Paramount	3,008	25c-40c	"You're Telling Me" (Para.) and "Murder in Trinidad" (Fox)	5,800	"George White's Scandels" (Fox) and "I Believed in You" (Fox)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Riptide" (MGM) (2nd week)	7,000	"Riptide" (MGM) (1st week)	9,000	High 4-7-34 "Riptide"	9,000
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Manhattan Love Song" (Monogram) and "Mystery Liner" (Monogram)	9,000	"Social Register" (Col.) and "Wine, Women and Song" (Chadwick)	13,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Wild Cargo" (Radio) (2nd week)	9,500	"Wild Cargo" (Radio) (1st week)	16,700	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"The Ninth Guest" (Col.)	12,000	"Countess of Monte Cristo" (U.)	13,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"You're Telling Me" (Para.) and "The Show-Off" (MGM)	10,500	"Jimmy the Gent" (W. B.) and "Lazy River" (MGM)	10,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Registered Nurse" (F. N.) and "Murder in Trinidad" (Fox)	3,500	"Wharf Angel" (Para.) and "Hold That Girl" (Fox)	4,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"Nana" (U. A.) (2nd week)	5,000	"Nana" (U. A.) (1st week)	11,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Riptide" (MGM)	22,000	"George White's Scandals" (Fox)	19,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Harold Teen" (W. B.)	3,250	"Palooka" (U. A.) (9 days)	4,000	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Riptide" (MGM) (9 days)	12,750	"George White's Scandals" (Fox)	6,000	High 8-5 "Tugboat Annie"	19,250
							Low 3-31-34 "Bolero"	5,000
Liberty	2,000	10c-35c	"It Happened One Night" (Col.) (7th week) (15c-50c)	4,250	"It Happened One Night" (Col.) (6th week)	4,000	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Spitfire" (Radio)	6,500	"Gambling Lady" (W. B.)	3,750	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Registered Nurse" (F. N.) and "Three on a Honeymoon" (Fox)	4,500	"Journal of a Crime" (F. N.) and "Blood Money" (U. A.)	5,000	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 4-14-34 "Registered Nurse" and "Three on a Honeymoon"	4,500
Paramount	3,050	25c-35c	"Come On, Marines" (Para.)	5,000	"The Cat and the Fiddle" (MGM)	6,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

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Columbia

ABOVE THE CLOUDS: Robert Armstrong, Richard Cromwell—A very good action newsreel story that pleased our family trade 100 per cent. They like that boy Cromwell and Armstrong even in this cocky role. Running time, 71 minutes. Played Mar. 27.—A. J. Simmons, Plaza Theatre, Lamor, Mo. General patronage.

BEFORE MIDNIGHT: June Collyer, Ralph Bellamy—Excellent mystery program picture, gave good satisfaction; also drew good business on Wednesday and Thursday.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

BELOW THE SEA: Ralph Bellamy, Fay Wray—Here is a picture that is slightly different from the average picture. It is a drama with romance and undersea action with wonderful scenic effects. The fight with the giant octopus seemed to attract more attention than other parts of the show. We were late playing tbis one but ran it on bargain day and played to almost capacity business. Very good entertainment. Running time, 79 minutes. Played Apr. 6.—J. J. Medford. Orpheum Theatre, Oxford. N. C. General patronage.

FIGHTING CODE, THE: Buck Jones—A regular Buck Jones entertainment and it was good, as all of this star's pictures are. Great for Saturday.—Bert Silver. Silver Family Tbeatre, Greenville. Mich. General patronage.

FIGHTING RANGER, THE: Buck Jones—A very good western with plenty of comedy and action. The kids will go for this one in a big way. Running time, 60 minutes. Played Mar 30-31.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

FOG: Mary Brian, Donald Cook—Not so hot. Too much dark photography and uncalled for noise. Figured one in ten people satisfied.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LADY FOR A DAY: Warren William, Guy Kibbee, Mav Robson—A dandy picture, well produced and acted. Direction perfect and supporting cast good. Why don't the producers make more pictures of this calibre. Business good. Running time, 102 minutes. Played Mar. 19-20-21.—Beatty and Johnston, Crescent Theatre, Red Deer Alberta, Canada. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—No good for small towns, lacks entertainment and that's what the people want.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

ONCE TO EVERY WOMAN: Fay Wray, Walter Connolly—Very slow action picture with a hospital locale. People don't go strong for this type. No comments, no walkouts. Running time, seven reels. Played Mar. 6-7.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

SHADOWS OF SING SING: Bruce Cabot, Mary Brian—When you can't get a good western this one will do for Saturday night. A programmer. No kicks, no comment.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SHADOWS OF SING SING: Bruce Cabot, Mary Brian—Was agreeably surprised with this. A nice little picture for your bargain nite. Running time seven reels. Played Mar. 27-28.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

SOCIAL REGISTER: Colleen Moore, Alexander Kirkland—What a pity Columbia released this one. They have had a nice line of small town pictures, too. Too much drunkenness in this one. The scene where the heroine, Colleen Moore, becomes intoxicated and dances, is positively disgusting, as well as her every expression being repulsive. Acting is very weak and unconvincing all the way through. Audience reaction terrible on this one. Played Apr. 7-8.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

SPEED WINGS: Tim McCoy—Some parts appear as though made up of newsreel shots and from other pictures of that type. However, it is a good picture. Running time, 62 minutes. Played Apr. 6-7.—Mrs. N. Monte Gill. Strand Theatre, Montpelier, Vt. General patronage.

SPEED WINGS: Tim McCoy—Just plenty good action picture. Pleased the Saturday night fans like nobody's business. Tim usually pleases.—Ned Pedigo, Deluxe Theatre, Garber, Okla. General patronage.

THRILL HUNTER, THE: Buck Jones—Played on double bill and made good. Buck never made any poor pictures. They are all entertaining.—Bert Silver. Silver Family Theatre, Greenville, Mich. General patronage.

First National

BIG SHAKEDOWN, THE: Bette Davis, Charles Farrell—A dandy little picture that's different, an expose of the fake drug racket. Ricardo Cortez as a big shot racketeer is excellent. Davis and Farrell also good. Running time, 60 minutes. Played Mar. 31.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

BIG SHAKEDOWN, THE: Bette Davis, Charles Farrell—A good action picture. Will get by as a programmer. So many of this type of entertainment made nowadays, it is hard to say what one is good or bad. None of this kind draws expenses for us. The few we got were satisfied.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

DARK HAZARD: Edward G. Robinson—Slow and draggy picture of dog racing and just to keep it Hollywood style, this Tobin gal has to crack "I'm going to have a baby!" Why, oh why, do they have to say it even in a dog picture. Running time, 74 minutes. Played Mar. 30.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

JOURNAL OF A CRIME: Ruth Chatterton—If your patrons go for drama, this is a good one with a brand new twist which everyone will enjoy. Running time, 67 minutes. Played Mar. 25-26-27.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

SON OF A SAILOR: Joe E. Brown—Splendid. Great entertainment and clean, and that means a lot. Running time, 74 minutes. Played Apr. 1-2-3.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Fox

CAROLINA: Janet Gaynor, Lionel Barrymore—This combination of talent will do business in the majority of places we believe. Barrymore stole the show. Good for any day and will satisfy all classes. Running time, nine reels. Played Mar. 10-11.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—A honey from any angle. Proof that clean pictures please, satisfy and build the show business. What a relief after the everlasting moronic gangster pictures, beloved of Hollywood. If we had normal human beings making our pictures, we couldn't hold the immense audiences we would play to.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—Just fair. No comments.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—Very unusual picture with many good closeups of animals in mortal combat. If it's the "out of the ordinary" you like, here it is! Running time, six reels. Played Mar 13-14.—C. V. Hunerberg Princess Theatre, Parkersburg, Iowa. General patronage.

FRONTIER MARSHAL: George O'Brien—As good a picture as any one could ask for. All of Fox's George O'Brien pictures are good. Played this one on family night and am sure that it pleased one hundred per cent. The sound was the best. If we could get more pictures like this one, prosperity might return in the small community. Played Mar. 28.—Marion F. Bodwell. Paramount Theatre, Wyoming, Ill. Small town patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—A snappy entertainment, typical of this pair. The fan dance in this is good. Our people liked it and said so. Running time, eight reels. Played Apr. 3-4.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa General patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—James Dunn did his best to wisecrack through a weak story assisted by Claire Trevor in a very capable manner. It is a shame that Fox does not give Dunn and Trevor decent stories. They are an excellent team and could be built up to box office attractions. Running time, 65 minutes. Played Mar. 29-30.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

HOOPLA: Clara Bow—Perished on the eve of Lent. Personally, I no longer care for pictures glorifying tough mugs, male or female. The whole outfit gives me a pain in the sun parlor.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

HOOPLA: Clara Bow, Preston Foster—Personally I thought this the bunk, but when a picture like this one will draw them in to very good business, why, who in hell can tell what they want? Not a Sunday school picture, although I played it on a Sunday, Monday and Tuesday and I know hootch dancers. It will make the old men young and the young men weep.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

HOOPLA: Clara Bow, Preston Foster—Drew good attendance, much better than average. Not quite as good as "Call Her Savage," but a picture that has strong drawing power. Good enough for any theatre. Played Mar. 17.—George Lodge, Green Lantern, Claymont, Del. Small town patronage.

HOOPLA: Clara Bow, Preston Foster—Not as hot as we feared it would be. No kicks from the blue noses.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

HOOPLA: Clara Bow—Business a little above average but not near as much as expected considering an Easter Sunday showing. Clara Bow is not near the draw that she used to be in the days gone by. This picture isn't apt to increase her drawing power either. Sound very good. Print only in fair condition. Played Mar. 31, Apr. 1.—Marion F. Donvell, Paramount Theatre, Wyoming, Ill. Small town patronage.

I AM SUZANNE!: A good novelty musical. Nothing sexy or said about going to have a baby, thanks to somebody for that.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond—Very acceptable entertainment. Puppet show was good, and Miss Harvey good as usual. Played Mar. 18-19—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—A good program picture of the kidnaping racket.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Some reports say Rogers is slipping but he has not started to slip for us yet. A fine family picture to good business. Running time, 69 minutes. Played Mar. 8-9-10.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

MR. SKITCH: Will Rogers—What a pleasure to show a picture like "Mr. Skitch." Pleased here better than "State Fair" or "Dr. Bull." Play it any day to anybody—Played Mar. 14-15.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—This is the next best thing to the best show of the season. An excellent story, with comedy and drama, smiles and tears, and a cast that should rate this an all-star picture. Received a lot of compliments and no complaints on this one. Step on the advertising, as you cannot advertise this one too much. It is clean, but holds the interest to the last reel. Scenery good, recording good. Running time, 76 minutes. Played Mar. 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—I consider this a splendid picture but it did not draw any business. Tracy did splendid acting. Did not do the business it deserved. Running time, 76 minutes. Played Mar. 26-27-28.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Johnny Mack Brown—Step out on this one, boys. It's a honey. Fox comes through with plenty of comedy

and action. It should fill any date. Running time, 68 minutes. Played Mar. 28-29.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

MGM

BOMBSHELL: Jean Harlow, Lee Tracy—I woudln't rate this three stars. Too noisy. Shy on story. It will get by. Played Feb. 23.—F. E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

DANCING LADY: Joan Crawford, Clark Gable—Saved this one for Easter, drew rainy weather. A dandy show and will do added business if weather is not against you. It has plenty of good dancing, comedy and a story and just what it takes to make a good show. Running time, 90 minutes. Played Mar. 31-Apr. 1.—W T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

DANCING LADY: Joan Crawford, Clark Gable—Crawford can dance and has a good voice for recording, but that is all I can say for her. Gable did fair. Pleased all who saw it but not a big picture, as Metro would lead you to think. Running time, 90 minutes. Played Mar. 4-5-6.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

DINNER AT EIGHT: All Star—Just fair for a small town. Too much picture. Take Marie Dressler out of it and you would'nt have a picture. In the end, it all winds up into just a lot of nonsense. I lost money on the picture. My advice to a small town is leave it in the can Running time, 113 minutes. Played Mar. 22-23-24.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

ESKIMO: Native Cast—Two reels of sportslants would have covered the high points of the picture. Where Mala is handcuffed and cuts his hand off to get away is sickening, and many feet of this scene should have been omitted. Running time, 116 minutes. Played Apr. 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—The best picture of Marion Davies since "Marianna." Good supporting cast, and the picture really is a honey with plenty of story. Outstanding are the "Radio Rogues," with their imitations of the different radio stars Kate Smith, etc. Little Patsy Kelly, with her small part, stands out, with Stuart Erwin, as usual, the under dog, but plenty good in his part. Good music and dance sequences with Bing doing his stuff satisfactorily. A good picture in every way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HELL BELOW: Robert Montgomery, Walter Huston—A wonderful picture. A little old but worth running. Running time, 10 reels. Played Apr. 6-7.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, John Barrymore—A typical Dressler picture that pleased for me. Had heard it was not so good, but I thought it a good picture and I know my patrons liked it. Running time, 85 minutes. Played Mar. 22-23.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhodo patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler Lionel Barrymore—They don't make any better entertainment than this one. Story great and acting wonderful. Gave great satisfaction to all we got. Played Mar. 25-26.—Bert Silver, Silver, Family Theatre, Greenville, Mich. General patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler—Marie's best. Pleased all who saw it but those were few. Marie doesn't mean a thing on the front of a show here. I let MGM kid me into thinking this one was another big picture. Just a program picture. Running time, 90 minutes. Played Mar. 29-30-31.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante—They came out to see the Baron and stayed to enjoy the fun. It's a fairly good picture. Played Mar. 3.—F. E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

NIGHT FLIGHT: All Star—Just fair. A lot of stars and nothing for them to do. Good for one night. MGM sure flopped on this one by trying to make a big picture out of it. Running time, 80 minutes. Mar. 8-9-10—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—Very good small town picture. Will stand up three days. Play it. The prizefight is worth the price of the film. Running time, 105 minutes. Played Mar. 18-19-20.—C. W. Shattuck Pastime Theatre, Protection, Kan. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—The best show I have had for some time. More comments on how good it was than I have heard for a long time. It would make a dandy Saturday show as it has action, comedy, music and everything. Running time, 100 minutes. Played Mar. 3-4.—W. T. Biggs, Adair Theatre, Adair, Iowa. Neighborhood patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—Where Garbo is liked, this will be good for your best days. Played Mar. 25-26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore—A mighty good entertainment. Interesting story and a great bunch of actors. Lots of comedy. Pleased them all. Played Mar. 23.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SONS OF THE DESERT: Laurel and Hardy—Here is a fast moving comedy full of laughs and will please all classes. Their best feature picture to date. However this is really two-reel material stretched to the breaking point. As usual, they always overdo their part. Charley Chase and Mae Busch add considerably to the entertainment of the picture. Played one day to poor business due to bad weather conditions. Running time, 68 minutes. Played Apr. 4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—Very nice entertainment. Good cast and picture liked. Running time, 78 minutes. Played Apr. 4-5.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—Fair program picture. Lionel came through with the usual good performance. Bainter is much better as a co-star to Lionel than Alice Brady. Running time, 80 minutes. Played Mar. 15-16-17.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—Excellent acting and entertainment. I consider it good for your best days. Played Apr. 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—This is just another boost for a splendid picture. It's a natural. Played Apr. 6.—F. E. Sabin Majestic Theatre, Eureka, Mont. Small town patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker, Lewis Stone—A good picture that did not do any business, whether it was the title or what, I don't know. The picture is an interesting story of a woman money-mad and the alienation of her son. It has been done once before as it is plain to see that it was Hetty Green that was in the minds of the producers, and we ran a picture similar to it a long time ago. Jean Parker is a lovely little actress, though she did not have much of a part, Robson dominating the picture all the way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

BATTLING BUCKAROO: Lane Chandler—This is the only picture I have ever seen where nothing absolutely ever happens throughout the picture. It ruined my Saturday business, and I don't care for any more Chandlers. Running time, 45 minutes. Played Mar. 31.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

BLACK BEAUTY: Alexander Kirkland—Well liked by all my folks. Business satisfactory Nice story. Played Mar. 9.—F. E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

BROKEN DREAMS: Randolph Scott, Martha Sleeper—Good program picture. Running time, 71 minutes. Played Mar. 5-6-7.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

SIXTEEN FATHOMS DEEP: Sally O'Neil, Creighton Chaney—Rather rough but well liked by our Friday and Saturday patronage. Westerns preferred. Played Mar. 30-31.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Paramount

ALL OF ME: Fredric March, Miriam Hopkins—Average business because of March. Splendidly directed picture. It has no moral except for intelligent people, and they are too few to consider. The adv. mats refer to Park Avenue, as is customary among those who write on press books. They are totally unable to visualize the audience that sees pictures, for instance, in Melbourne, Australia—in Clee Elum, Washington—in the Peace River country of Canada. Too bad we haven't yet evolved producers for the screen. It is an unexplored art and a neglected audience.—Herman S. Brown, Majestic Theatre, Nampa Idaho. General patronage.

BOLERO: George Raft, Carole Lombard, Sally Rand—Very good of its kind and Lombard is fine in this picture, but Raft is not a draw with us and for that reason the picture did not do normal business. It may be that they can build him up into a star that will draw but it will not be as the great lover. He might go over in a he-man role, as he has a virile appearance, and I think that Paramount thinks that he may be another Valentino, but that I doubt.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CRADLE SONG: Dorothea Wieck—This is a very beautiful, heart-touching drama and should be enjoyed by both religious and non-religious. If you can possibly show this in advance to your neighborhood Catholic priest, I have no doubt but that he would highly endorse this, but you can also go after your regular patronage. I used the line, the story of a nun who adopted a daughter. In reality the convent adopts the girl, but Dorothy Wieck is given personal charge of the girl. There is a very pretty romance when years later the girl falls in love. Considering the weather and the Lenten season the drawing power was satisfactory.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—A different type show. The younger people seemed to like it. It is a shame that more pictures cannot have motherhood stories. We could all add more seats to our theatres in a few years if they were true, as the population would be greater. I hope the epidemic is over in pictures. Running time, 80 minutes. Played Mar. 10-11.—W. T. Biggs, Adair Theatre, Adair, Iowa.

GOOD DAME: Fredric March, Sylvia Sidney—It's pictures like this that drive the children and clean-minded adults away from the theatres. A story of crooked carnival gamblers and cooch dancers. If your people like March they will be disappointed in this one. When is Will Hays going to start house cleaning? Running time, 70 minutes. Played Apr. 6.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

HIS DOUBLE LIFE: Lillian Gish, Roland Young—Had it booked for two days. Pulled it the second day. Nothing objectionable, but nothing to it. Cannot see why they brought Miss Gish over from Europe to make it unless they wanted to kill her, which they did. Played Mar. 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—I would say the star in this was Alice Brady. She certainly made and stole the picture. And, sisters and brothers this is one of the best so far of the Paramount group.—Ned Pedigo, Deluxe Theatre, Garber, Okla. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Alice Brady—This is a great picture, timely and very impressive. It is a drama, a story of kidnaping. If you want good acting, here it is. We did a good business on "Cradle Song," but for some reason they did not come out to see this one. However, if you can get your patrons in the theatre, you can be sure you will please them all. Played one day to very poor business. Running time, 68 minutes. Played Apr. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PICK UP: George Raft, Sylvia Sidney—Very good. Attendance good. Show it. Played Mar. 30.—F. E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SHE DONE HIM WRONG: Mae West, Cary Grant—Mae proved a swell tonic to the older folks and the box office. Very entertaining. I'm for Mae. Played Mar. 16.—F. E Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Fair. Running time, 78 minutes. Played Apr. 4.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SITTING PRETTY: Jack Haley, Jack Oakie—Too long, too draggy, not up to Paramount's standard for this class of production. But it is not a bad picture. No comments.—Ned Pedigo, Deluxe Theatre, Garber, Okla. General patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, Burns and Allen, W. C. Fields, Alison Skipworth—Excellent entertainment. Good for best days in small town. Played Mar. 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez — A very good picture to rotten business. No drawing power for us. Running time, 78 minutes. Played Mar. 15-16-17.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allan—A very good picture of its kind. A bit too bloodthirsty, perhaps. Entertaining and convincing. Good business first night but did not draw second. Merry Land opened again with this picture. Here's hoping. Running time, eight reels. Played Apr. 7-8.—Estes and Estes, Merry Land Theatre, Brooklyn, Mich. Small town patronage.

CHANCE OF HEAVEN: Joel McCrea, Ginger Rogers—Nothing but praise on this one, so everybody happy. Played Mar. 19-20.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

DELUGE, THE: Peggy Shannon, Lois Wilson—A novelty picture and good entertainment, as it is different. A good cast. Different than the rest. Will give satisfaction as a program picture if they don't expect too much. Played on double bill by us.—Bert Silver, Silver Family Theatre, Greenville Mich. General patronage.

FLYING DEVILS: Arline Judge, Ralph Bellamy—Played on a double bill and gave satisfaction as a flying picture. As good as any of them.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

GOODBYE LOVE: Charles Ruggles—A very good program picture. Lots of good comedy and funny

story. Gave satisfaction but poor business. (Most of them do).—Bert Silver. Silver Family Theatre, Greenville, Mich. General patronage.

GOODBYE LOVE: Charles Ruggles—Had many comments on this remarkable comedy drama. Ruggles, in my estimation, did himself proud in this one. With a few more stars as clever as Charlie Ruggles we poor old picture showmen would not have to take to the tall timber so often showing poor pictures. They like this fellow and show it.—Ned Pedigo, Deluxe Theatre, Garber, Okla. General patronage

KEEP 'EM ROLLING: Walter Huston, Frances Dee—Poor. Story very slow and illogical. Pleased about 10 per cent. Should not have been filmed. Running time, 69 minutes. Played Mar. 30-31.—M. W. Mattecheck, Lark Theatre, McMinnville Ore. Local patronage.

LITTLE WOMEN: Katharine Hepburn—A natural box office picture that pleased the patrons and pleased the management at the box office. More power to RKO and I hope they make the sequel. Running time, 115 minutes. Played Apr. 2-3-4.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Snowstorm the night we played this picture, yet we had the best crowd for weeks. Fine production, but just a little bit too long. Good old fashioned kind of a show but drew the crowd. Running time, 107 minutes. Played Mar. 24.—George Lodge, Green Lantern, Claymont, Del. Small town patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel—Got by here on Saturday night and Sunday. Nothing big. Better not risk it on Sunday or Family Night.—G. Carey, Strand Theatre Paris, Ark. Family patronage.

MORNING GLORY: Katharine Hepburn—We perhaps are a crazy bunch, but this picture failed to get to first base. No one seemed to know what it was about and didn't seem to care. Several left very sore before first show was over, but maybe we are ignorant.—Ned Pedigo, Deluxe Theatre, Garber, Okla. General patronage.

NO MARRIAGE TIES: Richard Dix—A splendid program picture. Story good and cast fine. Satisfaction? Yes.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Fine picture. Fair business. Many good comments. Running time, 72 minutes. Played Feb. 22-23-24.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Very good picture if your patrons enjoy hearing them tell about going to have babies. It managed to crowd out low record. Too bad the directors couldn't have a baby; maybe they would stop making such stuff. Here's a picture that could be handled with all of its story without once saying "She's going to have a baby," if the director had any feeling for the sense of refinement of many young couples who favor us with their money. I refuse to play such pictures when I know it, but so many of them slip in, and how unwelcome they are. They are keeping plenty of patrons out of our houses. Played Mar. 12-13.—G. Carey. Strand Theatre Paris, Ark. Family patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—Many favorable comments on this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—While nothing like "King Kong" for tense excitement, many people liked it better, and Baby Kong is certainly amusing. Running time, 70 minutes. Played Feb. 26-27.—Mrs. N. Monte Gill, Strand Theatre. Montpelier, Vt. General patronage.

SON OF KONG: Robert Armstrong, Helen Mack—A god thriller for Friday and Saturday at bargain prices—A. G. Miller, Lyric Theatre, Atkinson. Neb. General patronage.

SON OF KONG: Robert Armstrong, Helen Mack—RKO's offering for the follow-up of their last success, "King Kong." It is as that one was, a synthetic studio picture. The fact that the public knew just what they were going to see again, militated against it at the box-office. The only pictures that I know that can repeat in similarity are the westerns and that is all. Universal made the same mistake after "Frankenstein" in a number of horror pictures until the public was fed up with them, and it is my judgment that it is an error to try to repeat, although I booked it and thought that it would do business but it did not. Robert Armstrong, as usual, gave a top-notch performance. There is too much known about trick photography for a picture like this to go over.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOMORROW AT SEVEN: Chester Morris, Vivvienne Osborne—A very clever picture. Thrills and gobs of comedy. Makes a dandy show. We term it an audience picture.—Ned Pedigo, Le Luxe Theatre, Garber, Okla. General patronage.

United Artists

BLOOD MONEY: George Bancroft—A splendid entertaining picture. Star and cast fine, but no business. The crook pictures are out for drawing any business in this burg.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper—They are not particularly interested in the Bowery out here and they heartily dislike New York and everything New York stands for, but this one showed a little profit and they liked it.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper, Fay Wray—Personally I liked this picture, but my patrons did not. Comments bad; they said it was too raw and vulgar. Running time, 92 minutes. Played March 22-23-24.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

EMPEROR JONES: Paul Robeson—A very strong picture. Wonderful acting by the star. Story interesting. Satisfied all we got to see it, but did not draw film rental. No fault of the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

KID FROM SPAIN, THE: Eddie Cantor, Lyda Roberti—Here's a grand show, 100 per cent entertainment. Good box office. Pick it up and step on it. Played Feb. 16.—F. E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton—An outstanding production with hardly a flaw. With Laughton winning such honors for his acting, this ought to go over. We did a good average on this. As costume pictures do not go over very well here, I was rather surprised that it went over as well as it did. More pictures like this and American producers will have real competition.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SAMARANG: Native Cast—Fairly entertaining South Sea stuff. Poor drawing power. Pleased about 50 per cent. Played March 2.—F. E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

Universal

BE MINE TONIGHT: Jan Kiepura—A good picture that did not draw film rental. Sound not good. Running time, 87 minutes. Played March 29-30-31.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—Comedy-drama. Not much to recommend. Not a Saturday or your best day picture. Nothing offensive. Played April 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore—A great picture. Story big and acting perfect. One hundred per cent satisfaction to the smallest gross we ever got on a special. They don't want good pictures in these small towns. Hokum and lots of it is what they want. Played April 1-2.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

COUNSELLOR-AT-LAW: John Barrymore, Bebe Daniels—Very well produced and acted, but not a small town picture, as this type does not mean anything to the rural trade. However, it's good entertainment. Running time, eight reels. Played March 31-April 1.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

CROSBY CASE, THE: Wynne Gibson, Onslow Stevens—This one does all right. This picture is 63 minutes long, not the 78 that Universal announced. That threw my whole show out of joint.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White—Action taking place on an overland bus. It's plenty good. Dialogue is snappy with plenty of action through the entire feature holding close attention. Play it any time and they will like it. Running time, eight reels.—C. V. Hunerberg, Prncess Theatre, Parkersburg, Iowa. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White, June Knight—Mighty good program for Saturday or Pal Nights. Played March 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FIDDLIN' BUCKAROO: Ken Maynard, Gloria Shea—This is what I call a real western. Every one pleased. Running time, seven reels. Played March 30-31.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—Very good, but not a musical as Universal advertises. This one has a good story to it and enough singing to make it good. My patrons have sure fallen for this boy, Roger Pryor. His name means more here than a lot of the old-timers. Pleased all. Running time, 70 minutes. Played March 25-26-27.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—Not the musical we thought we would get. Not a successor to "Moonlight and Pretzels" by any means. Just a program picture.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—The best picture of its type that Universal has yet produced. I did not advertise the horror angle and I believe it helped at the box-office. People do not care to see a horror picture any more. Musicals and musical comedies seem to be the best bet. Running time, 70 minutes. March 2-3.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart, William Harrigan—Good. Very different from the average run of pictures. I built this one up strong with shorts, but it did not box-office. Running time, 75 minutes. Played March 11-12-13.—C. W. Shattuck, Pastime Theatre, Protection, Kan. General patronage.

KING FOR A NIGHT: Chester Morris—A good program picture. Morris does a nice job. Pleased the few people who came out to see it, but none of them cared for the sad ending. Running time, 79 minutes. Played April 6-7.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

LOVE, HONOR AND OH, BABY! Summerville-Pitts—Universal again spoils these stars by putting them in a story that is a flop. The people who saw it seemed to get a few laughs out of it, but why can't they make a picture of this type cleaner? Some scenes were positively bad. Every Summerville-Pitts picture is grossing lower each time they are played. If their stories are not improved nobody will come. Running time, 64 minutes. Played March 23-24.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—Rainstorm all day and evening. Very few turned out, but it was excellent comedy and pleased the few that attended the show. Played March 31.—George Lodge, Green Lantern, Claymont, Del. Small town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—One of the best pictures of this or any year. You can please your customers with this one and they will tell you so. Running time, 10 reels. Played March 3-4.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—Another high class picture that was a flop at the box office. Do not consider it a small town picture. Too much talk and not enough action. Running time, 77 minutes. Played April 5-6-7.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—This picture drew a fair sized crowd, on one of the worst nights of the year, heavy snow, cold and stormy night. It has almost everything to appeal to the patrons of motion pictures. A fine production for any theatre, anywhere. Played March 10.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

POOR RICH, THE: Edna May Oliver—Quite a clever picture, well directed and acted. Could have been trimmed a little closer to advantage. Many laughs, many pleased customers. Thanks, Universal. —Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

STRAWBERRY ROAN: Ken Maynard—A little old, but picked this due to reports on same, and it was a knockout western. Pleased 100 per cent. Running time, seven reels. Played March 20-21.—C. V. Hunerberg, Princess Theatre, Parkersburg, Iowa. General patronage.

Warner

GAMBLING LADY: Barbara Stanwyck—A very different and much better picture than the title infers. It's about gambling, but it is one of the best pictures from anybody this year. Played March 31.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

HEAT LIGHTNING: Aline MacMahon, Preston Foster—A great actress whose talents were wasted on this cheap story. Why don't they spend some money for writers and make a great picture with this woman. Running time, 73 minutes. Played March 28. —A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

HI, NELLIE! Paul Muni—This is one of the best newspaper stories I have ever seen. It is a mystery romance with plenty of action, comedy, mystery and romance. One of the best pictures for Muni. The excellent supporting cast adds considerably to the entertainment value of the show. The Warner trailer sold the show for us and had them talking a week in advance of playdate. Played one day to good business. Running time, 75 minutes. Played April 5. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JIMMY, THE GENT: James Cagney, Bette Davis—Boy, is this a fast one! Never a dull moment. Another ace comedy drama from the Warner Brothers, who really know what it takes to make the public laugh. Don't fail to play it. Running time, 67 minutes. Played April 1-2-3.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

MIND READER: Warren William, Constance Cummings—I was rather afraid of this, but it proved better than I had expected. After seeing this your women patrons will lose faith in fortune tellers, which is a good thing. But this also has definite entertainment values. You can go after this; the picture will back you up. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

(Continued on following page)

Short Features

Columbia

HICCUPS CHAMP: Krazy Kat Kartoons—A good cartoon. Running time, one reel.—Sammie Jackson. Jackson Theatre, Flomaton, Ala. Small town patronage.

RADIO-DOUGH: Sidney and Murray—These two fellows certainly suit our Saturday night people. We need more of this type and less musicals. Running time, two reels.—Mrs. N. Monte Gill, Strand Theatre. Montpelier, Vt. General patronage.

TEN BABY FINGERS: Sidney and Murray—Silly but it brought much laughter, and that is what you want. Played Friday and Saturday. Running time, two reels.—Mrs. N. Monte Gill, Strand Theatre, Montpeliar, Vermont. General patronage.

Educational

GOOD BAD MAN, THE: Coronet Comedies—Nothing to recommend in this one. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MILLION DOLLAR MELODY: Musical Comedies—Just a lot of junk. A waste of time to make and exhibit. Many more of these and I go back to cartoons for life. Running time, 18 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

TRAV'LLING THE ROAD: Alexander Gray—Song Hit Story. Good on any night. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

FORGOTTEN BABIES: Our Gang—Here is a very good "Our Gang" comedy and the best one lately. Many of our patrons do not understand the kids talking and they naturally do not like them. Personally I like them, but admit is rather hard to understand their talking. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JAIL BIRDS OF PARADISE: Musical Comedies—Good any time, anywhere. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAIDS A LA MODE: Pitts and Todd—Just another 18-minute view of Todd's lingerie and Pitts' trying her best to be funny. Not much to it. I don't blame Zasu for quitting after these kind of comedies she had to make. Running time, 18 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

LUNCHEON AT TWELVE: Charley Chase—A very good comedy. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Paramount

HOLLYWOOD ON PARADE (No. 6): Best one we have had. Takes you to different homes. Quite interesting. Had several compliments on it, which is unusual on a short. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LITTLE BROADCAST, THE: Headliners—This is a very good musical featuring the Mills Brothers, Arthur Tracy, Donald Novis and Vincent Lopez and his orchestra. The announcer, Roy Atwell, spoils the entire show with his foolish announcing. Paramount should have left him out. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OLD BUGLER, THE: Chic Sale—Will get by. Clean. Mildly entertaining. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARADE OF THE WOODEN SOLDIERS: Betty Boop Cartoons—Good cartoon. Fit in on any program. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SAILORS, BEWARE: Eugene Pallette, Walter Catlett—Very good.—J. J. Hoffman, Plainview Theatre. Plainview, Neb. General patronage.

STOOPNOCRACY: Screen Songs—This one is another good issue of the Screen song series, with the popular comedy team of the radio, Stoopnagle and Budd. The music is very good and the cartoon in connection with the short is very amusing for both young and old. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEN YUBA PLAYS THE RUMBA ON THE TUBA: Screen Songs, Mills Brothers—Here is a wonderful issue of the Screen Songs, featuring the world famous Mills Brothers, doing their singing and playing. Just the type of entertainment the public want and how they go out for it. Paramount, give us more like this one. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

HEY NANNY, NANNY: Clark and McCullough—For the love of Pete, give these two boys a suitable story or take them off. This is no comedy. It's a tragedy. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HIZZONER: Bert Lahr—They call this a musical, they forgot the music. Too bad they didn't forget it all.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

KNEE DEEP IN MUSIC: Ruth Etting—Just like about sixty per cent of the comedies, no good.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

NUT FACTORY: Cubby the Bear Cartoons—Average cartoon, not good, not bad. Running time, one reel.—A. B. Jefferis, New Piedmont, Piedmont, Mo. Rural and small town patronage.

RASSLIN' MATCH, THE: Amos 'N' Andy Cartoons—Voices good but the animation terrible. Drew a little extra business. Running time, 11 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

RASSLIN' MATCH, THE: Amos 'N' Andy Cartoons—Give your patrons a treat and run this cartoon.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SNUG IN A JUG: Clark and McCullough—Just too bad, and how.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

SUITS TO NUTS: Gribbon-Kennedy Comedies—Good semi-slapstick comedy. The writer does not care for comedy, so is a rather poor judge of this part of the program. Running time, two reels.—Estes and Estes, Merry Land Theatre, Brooklyn, Mich. Small town patronage.

United Artists

PLAYFUL PLUTO: Mickey Mouse—Good. The best Mickey Mouse released by United Artists to date. Many good laughs and comical situations.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Universal

CANDY HOUSE, THE: Oswald Cartoons—This cartoon has a beautiful musical score. Had a number remain to see it on second show. Oswald cartoons are usually very good. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

CANDY HOUSE, THE: Oswald the Rabbit—We do not hesitate to say that this is the best cartoon we have played to date. It appealed to adults as well as the children, no doubt because Hansel and Gretel brought back memories to the grownups of their old fairytale days. You will not be sorry that you played this one. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

CHICKEN REEL: Oswald Cartoon—An excellent cartoon. Oswalds have all been good lately. My patronage looks forward to them and ask when we will have another. Running time, eight minutes.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

CONFIDENCE: Oswald Cartoons—Fair. Not a poor cartoon, but all the other Oswalds we have played so far this season were better. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

GOOFYTONE NEWS (No. 1): Some like them, some do not. I do not know yet if it is 50-50 or not, but about that. I like them myself, but I can't book what I like. Some tell me they are too silly, but I was of the impression that they were supposed to be silly. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

GOOFYTONE NEWS (No. 2): The poorest series of Universal short subjects, in my estimation. Not many laughs and some of the scenes are dragged out entirely too long. Running time, 10 minutes.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

GOOFYTONE NEWS (No. 3): Fair. Gets by as one of the shorts. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

HAM AND EGGS: Oswald Cartoons—Here is a star that is getting better and better, especially the newer stuff. We are looking forward to "Toy Shoppe," "Gingerbread Boy" and other new ones "Candy House," which we just recently played, was the best cartoon we have ever had in our house.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

IN THE ZOO: Oswald Cartoons—Very good. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

MEETING MAIZIE: Sterling Halloway—This Halloway is a good comedian. Different, of course, but that's maybe the reason they like him. Ever since we saw him as Joe Brown's brother in "Elmer the Great" we have liked him. Hope somebody does not get the idea to star in a feature and kill him. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

MOUNTAIN MUSIC: Louise Fazenda—About like the rest of the Fazenda comedies. A lot of running around. The audience seems to like it. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

STRANGE AS IT SEEMS (No. 33): Will help any program—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

Warner Vitaphone

BUDDY, THE GOB: Looney Tunes—Another good cartoon comedy of the new series. Buddy is almost as good as Bosko and here's wishing him success. Plenty of laughs and will please both young and old. Come on, Vitagraph, give us some more like these. We want good shorts and you make them. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUSINESS IS A PLEASURE: Broadway Brevities—Another good colored musical comedy, as good or even better than most features. Give it plenty of billing. It will please every one. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

DISH RAN AWAY WITH THE SPOON, THE: Merrie Melodies—This is a fine cartoon that got as many laughs from the adults as it did from the kiddies. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DISH RAN AWAY WITH THE SPOON, THE: Merrie Melodies—Merrie Melodies are almost all good. Children especially like them, and the children certainly should be taken into consideration, especially when one can also please the grown-ups at the same time. A lot of clever stuff in this one. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

GIRL TROUBLE: Mitchell and Durante—An excellent color revue that you can be proud of. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

HERE COMES FLOSSIE: Big V Comedies—Can't understand why any one would release anything with this star. Disgusting.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MILLS BLUE RHYTHM BAND: Melody Masters—Good musical one-reeler that will please everybody. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

OUT OF THE PAST: Pepper Pot—Shots from old news reels, dating back quite a ways, must be back to the very beginning of newsreels. I got this because I thought it was on the order of Universal's "Good Old Days," but it was not in it for entertainment compared to that. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

PICTURE PALACE: Broadway Brevities—O. K. Vitaphone shorts are the best so far this year. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

ROCK-A-BYE-BYE, WITH DR. ROCKWELL: Pepper Pot—One of the worst shorts that we have run in some time. Patrons remarked about how bad it was. Running time, one reel.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SAMOAN MEMORIES: Musical World Journeys—Another fine travel talk from Warner Bros. The scenery is beautiful and, as one patron remarked: "It is a painless way to teach the kids." Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SKY SYMPHONY: Broadway Brevities—Fair. A lot of good stuff in it. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

SPANISH AMERICA: Musical World Journeys—On this trip you will take your patrons to Havana and the Panama Canal Zone with a good look at Sloppy Joe's cabaret and few other warm spots south. A very interesting short. Running time, nine minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

TUNE DETECTIVE, THE: Pepper Pot—Here is a novelty subject that should please everybody. Some good dancing, a little singing and few good laughs. Running time, nine minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

TURKEY IN THE RAW: Big V Comedies—Very good.—J. J. Hoffman, Plainview Theatre, Plain view, Neb. General patronage.

YEAST IS YEAST: Broadway Brevities—This is a very good musical with plenty of beautiful girls and some good music. Tom Patricola is the star and puts his part over very well. This series of shorts are absolutely the best musicals on the market. Keep it up, Vitagraph. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MEN OF "THE KNOW-HOW"

An appreciation of the Society of Motion Picture Engineers

By TERRY RAMSAYE

FAME is a commodity in the world of the motion picture and it is a fickle, evanescent sort of stuff. It is sold while it is budding and flowering and when it comes to ripeness it is some way always through and done—for the world of the screen. Fame is, for the films, concerned entirely with the appearance of things, the content of shadows that speed across the screen. It contains nothing but itself and is gone when the light is out. It is, valuable although it may be, immaterial.

That may be why the publicity glories are not for the makers of the shadow machines. Nothing that can be weighed and measured ever gets into the electric lights of the amusement world.

▽ ▽ ▽

So it comes that on occasion such as this, special attention is fittingly to be paid to the Society of Motion Picture Engineers, the first and dominant organization of the technicians and makers of ponderable things, workable machinery and substantial mechanical and chemical and optical fact.

Men still active aggressive members of the Society of Motion Picture Engineers were at work on the problems of the screen and the studio before Mary Pickford was born, before the feature length drama was dreamed, before the microphone had learned its letters. Down the years they have been at their labors ever since, adding to and enriching the power and scope of the tools of this dominant medium of expression.

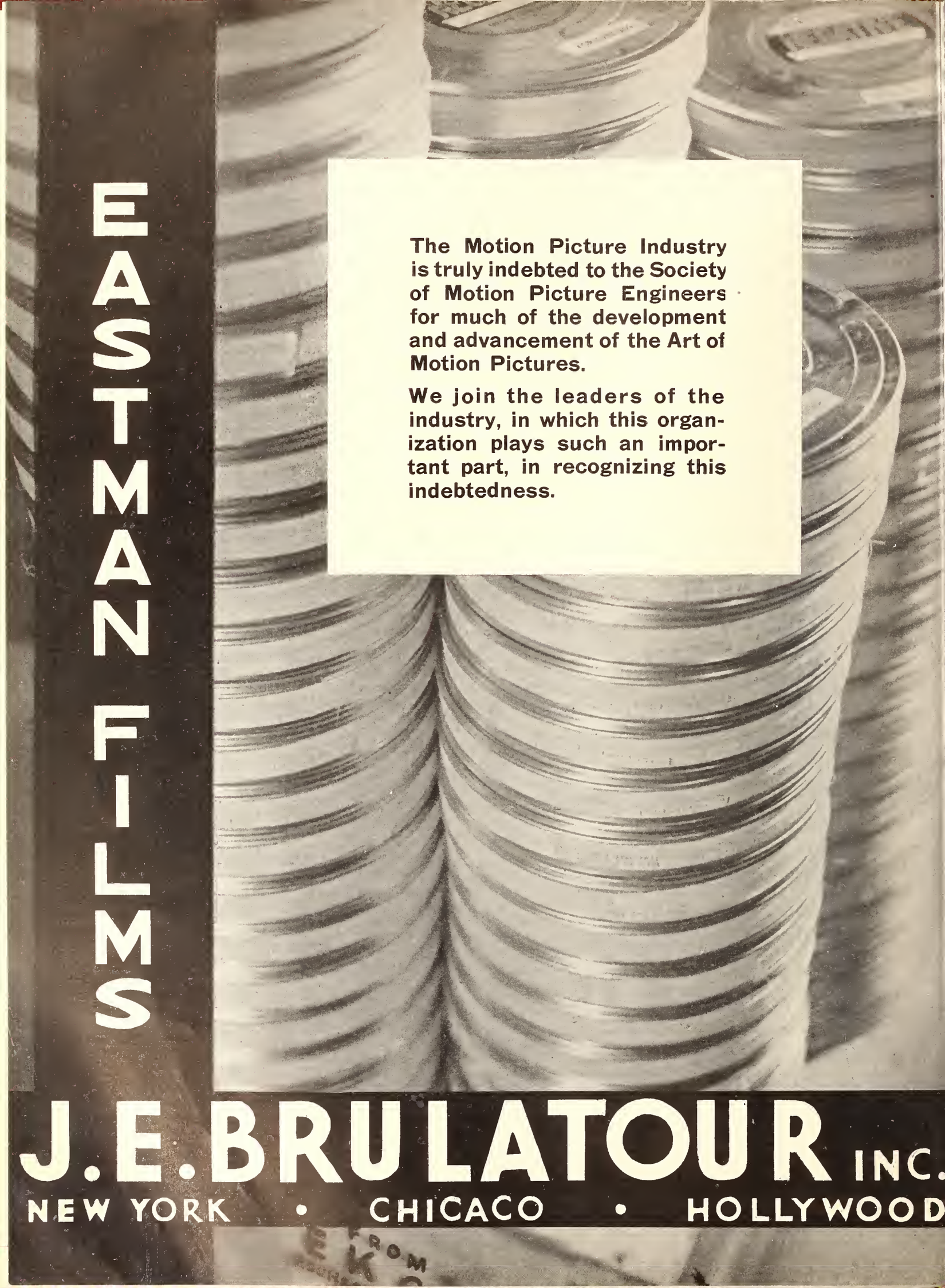
The Society of Motion Picture Engineers is the custodian of that precious element of the industry which the old pioneers used to call "the know how." The "know how" used to be a set of whispered secrets and formulae of the rule of thumb. The members of the Society of Motion Picture Engineers, with its background of staunch supporters among the technological industries which employ these engineers, have made of the motion picture process a group of sciences, exact, reliable in all their processes, foolproof in the hands of artists and the carelessly, nonchalantly creative personages of what is called "production."

▽ ▽ ▽

Once upon a time, easily within the memories of most motion picture makers of today, laboratory workers carried mystic little black books with cryptic formulae for such magic as a green toned image. Densitometers had been heard about, but gamma was still Greek. Developing baths were still in the realm of witchcraft. Static was something that came in the winter and was incurable. Decibels were unborn and acoustics were "none of our damned business."

The mechanism of the silent drama came near to final perfection in the period of the rise of the Society of Motion Picture Engineers, and when sound came with its terrific influx of new technological content and problems, the society grew in its scope and personnel and function to meet the new day.

The Society of Motion Picture Engineers is the custodian of the "know how," the possessor of the forces that make the wheels go round, the movers of every picture that moves and the voices of every picture that speaks and sings.


EASTMAN FILMS
The Motion Picture Industry is truly indebted to the Society of Motion Picture Engineers for much of the development and advancement of the Art of Motion Pictures.
We join the leaders of the industry, in which this organization plays such an important part, in recognizing this indebtedness.
J.E.BRULATOUR INC.
NEW YORK • CHICACO • HOLLYWOOD

SMPE SEES 18 YEARS OF ITS EFFORT IN STANDARDIZING BEARING FRUIT

One of Earliest Achievements Was Uniformity of Film Perforation, Achieved at Society's Second Meeting in 1916

Activities Concentrated in Committees Covering Entire Range of Technics of Motion Picture, Recording and Reproduction

By DR. ALFRED N. GOLDSMITH
President of the SMPE

The Society of Motion Picture Engineers was founded in 1916 by a group of 26 men, headed by C. Francis Jenkins, pioneer investigator in motion picture engineering and television. Throughout its life, the society has grown both in size and importance, and has come to be regarded as the foremost clearing house of motion picture technology in the world. The purpose of its inception was "the advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and the maintenance of a high professional standing among its members."

With these thoughts in mind, the society first set about to achieve a universal standardization of the greatly diversified equipment existing at the time. The motion picture industry was in its infancy; there was no sound; the projectors differed considerably from one make to another; there was waste, of time, effort and material. And in order to achieve any degree of advancement in the art, it was necessary that those difficulties be corrected.

Accordingly, one of the first steps in the process of standardization was that of establishing committees for the purpose of investigating the various technical aspects of the different problems involved. There were committees on illumination, projection equipment, screens, and various other important factors of projection. In those days, little attention was paid to the problems of production, and much remained to be done in the matter of scientific and accurate processing of motion picture film. Photographic work in those days, whether still or in motion, was entirely the work of an individualistic artist, with little or no scientific basis.

Standardization Gradual

As time went on, the committees were able to initiate a gradual growth of standardization which ultimately led to the efficient and economical conditions that we find today. Among the earliest matters of standardization was that dealing with the motion picture film perforation, which was accomplished at the second meeting of the society in October, 1916, at New York. Later on, the entire layout of the film was standardized, as published in the transactions of the society in 1918.

From that time on, the subjects of standardization included the dimensions of film, the establishment of the frame line, film splicing specifications, lantern slide mat openings, projector sprockets, projector apertures, camera apertures, dimensions of projection lenses, 16 mm. equipment, film



DR. ALFRED N. GOLDSMITH

track specifications, taking and projection speeds, positioning of the scanning line (when sound came into the picture), definition of safety film, and a number of other items, all of which have been publicized from time to time in the Journal of the Society and in its Standards Booklet.

Activities Centered in Committees

As might be expected, the most important activities of the Society are centered in its committees. The personnel of the committees has always been composed of prominent members of the industries who were highly trained in the work of the particular committees to which they were assigned. Among the committees were, and are, the Apparatus Committee, Color Committee, Historical and Museum, Laboratory and Exchange Practice, Non-Theatrical Equipment, Progress, Projection Practice, Projection Screens, Projection Theory, Sound, Standards, and others.

None of the committees is more important than the Committee on Standards, the function of which is to investigate current practices with a view of achieving their universal standardization, to reconcile and correlate divergent practices, and to recommend such alterations in current practice as may be indicated by current economic circumstances.

Additional accomplishments of the Standards Committee have been the standardization of sprocket dimensions, the establishment of the new aperture dimensions in collaboration with the Academy of Motion Picture Arts and Sciences, recommendations concerning the acceptance of sound screens, from both the optical and acoustical standpoints, and dimensions and operating characteristics of projectors and cameras.

The Projection Practice Committee has been particularly active in promoting and furthering investigations of the problems connected with the practical aspects of motion picture projection in the theatres, and are rendering in that respect a particularly valuable service to the industry. During the past three years, they have been investigating the various responsibilities devolving upon the projectionist, upon whom the entire success of the motion picture performance depends.

Elaborate Specifications

They have drawn up very elaborate specifications for the design and construction of the projection room, have studied the adjustment and conditioning of motion picture equipment for high quality projection, have looked into the details of adjustment of the projection equipment, particularly as regards the requisite tolerances, tensions and clearances for maintaining the equipment in a good state of repair, have made various recommendations concerning the acceptance of highly visible and recognizable change-over marks, and have made a great number of recommendations for lessening the extent to which film is mutilated and destroyed in the theatres. One of the latest studies of the Projection Practice Committee has been in connection with the proposed establishment of the 1,700 foot length for a reel of film, the results of which study will be presented at the forthcoming Convention of the Society at Atlantic City on Tuesday, April 24.

Other Studies Made

In connection with the work of the Projection Practice Committee, the other two projection committees, namely, the Projection Screens and the Projection Theory Committee, have rendered valuable service in establishing acceptance requirements of screens and the requisite illumination of screens for sufficiently bright pictures. In addition, studies have been made in connection with the aging and renovation of screens, matters which should receive a great deal more attention in theatres than they have received.

The Laboratory and Exchange Practice Committee has been engaged in work as described by its name; the Sub-Committee on Laboratory Practice devoting its attention to the problems of the laboratory in turning out processed film of the highest quality. The Sub-Committee on Exchange Practice is concerned with the operations going on in exchanges, not only as regards the handling of film in the exchange proper, but the shipping and distribution of film as well. Recommendations for the proper handling of film in exchanges have been made with the thought in mind of rendering exchange service more efficient, reducing the losses entailed in replacements and cleaning, and standardizing the reels and equip-

(*Continued on page 61*)

NEW SMPE POLICY BROADENS SCOPE OF SOCIETY FOR ITS 730 MEMBERS

Three Grades of Membership Established, Qualifications Widened and Fees Lowered; 173 Added Since October

Activities of Technical Committees Expanded by Naming Group of Vice-Presidents to Direct Work of Departments

The Society of Motion Picture Engineers today with a total membership of 730 enters a new era of service to the motion picture industry. Due to changing economic and industrial conditions, the Society has recently undergone a complete and constructive revision of its previous policies, and has broadened its scope so that it may more actively serve every branch in the industry.

Faced with economic problems which threatened to limit the activities of the Society, two alternatives were indicated: that of continuing as a small society, with restricted power and action, and a dignified, though rather self-centered and remote attitude; or that of broadening the qualifications for membership and reducing the fees, thus making the Society more accessible to all the members of the industry, from the highest to the lowest, and counting on the increase of membership to compensate for the reduction of the rates, and reduce the unit cost per member per year; attain a wider distribution of the Journal, increased scope of activity of the committees, a more widespread and powerful influence upon the motion picture industry as a whole, and a more democratic, altruistic, and genial temperament.

Under the leadership of President Alfred N. Goldsmith, the latter alternative was enthusiastically endorsed by the membership. In carrying out this policy, three grades of membership were established with three corresponding sets of membership fees, the lowest fee being made so low as to be within the means of every self-supporting member of the motion picture industry. To broaden the activities of the technical committee, provision was made for a group of vice-presidents who would personally direct the work of the committees. By so distributing the work among men who would be chosen because of their expertness in each particular field, the work of the committees would be prosecuted not only more vigorously, but effectively, and the technical contributions of the Society to the industry could be considerably enhanced. To each vice-president is assigned a particular phase of the Society's work.

Various Vice-Presidents Named

Following an election recently held, L. A. Jones of the Eastman Kodak Company was elected engineering vice-president, having charge of all technical committees of the Society. J. I. Crabtree, former president of the Society, was elected editorial vice-president with supervision over the monthly journal and the historical and progress committees; O. M. Glunt, assistant director of apparatus development of Bell Telephone Laboratories, was elected financial vice-president with supervision over all fiscal operations of the Society and the work of the membership committee; and William C. Kunzmann of the National Carbon Company, was made vice-president in charge of conventions and publicity. To facilitate more active and concentrated cooperation between the east and west coast activities of the Society, Mr. H. C. Silent of the west coast office of Electrical Research Products, was elected executive vice-president.

As the Society operates today, in addition to its national organization, there are three local sections, one in each of the three important motion picture centers in the country, Hollywood, Chicago and New York, which hold regular monthly meetings. The Society also maintains a general office in New York where the monthly journal is published and all activities of the Society are coordinated.

Membership Increased by 173

Since October 1933, when the new policy went into effect, the membership has been increased by 173; 153 associate members have been transferred to active membership, 129 active members have became Fellows, and 29 associate members have been transferred to the grade of Fellow.

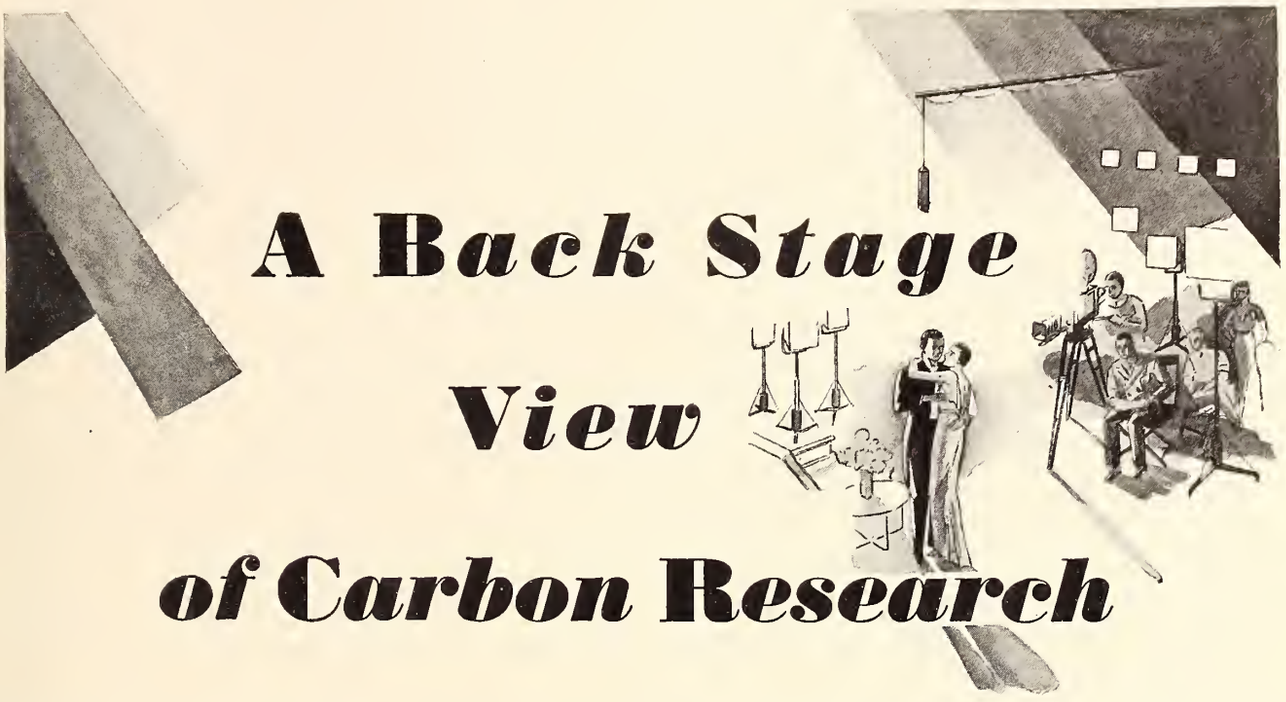
The Society and its membership are interested in studio problems, studio operation and production methods, equipment for acoustic treatment, photography, and sound recording in the studio, processing of film as well as film manufacture, black-and-white and color processes, exchange practice, film inspection and handling, theatre design and

(Continued on page 63)

They're Leaders in the Activities of the SMPE



VICE-PRESIDENTS OF THE SOCIETY OF MOTION PICTURE ENGINEERS. Left to right: Financial Vice-President, Omer M. Glunt, assistant director of apparatus development at Bell Telephone Laboratories; Engineering Vice-President, Lloyd A. Jones, Eastman Kodak Company; Editorial Vice-President, John I. Crabtree, Eastman Kodak Company; Executive Vice-President, H. C. Silent, of Electrical Research Products, Inc.; Convention Vice-President, William C. Kunzmann, National Carbon Company.



A Back Stage View of Carbon Research

CONTINUOUS research into the realms of Light—developments based on sound engineering practise—broad vision to anticipate and provide for the requirements of the industry—field service to assure economy and satisfaction—all of this has been going on for more than half a century—constant improvement and progress—better screen illumination for theatres, large and small—resulting in better projection, satisfied audiences and greater box office returns.

SOME OF THE MOST RECENT ACCOMPLISHMENTS

FOR THE THEATRE

National High Intensity Carbons (13.6mm x 22″)—For large theatres and long throws.

National High Low Carbons (9mm x 20″)—For the medium-size theatre.

National Copper Coated High Intensity A.C. Carbons—For the neighborhood theatre.

All of these carbons provide high intensity projection for any class of theatre, large or small—snow-white light and a brilliance of illumination that satisfies the most exacting and critical patronage.

FOR THE STUDIO

The New National Motion Picture Studio Carbon—A new carbon giving a light with color composition balanced to the color sensitivity of modern super-sensitive motion picture film.

At equal photographic intensity there is far less heat projected on the set than from any other source of studio illumination.

New silent arc lamps, side arcs, scoops and spots are available using these new carbons. They maintain a steady arc and provide illumination of uniform intensity.

NATIONAL CARBON COMPANY, INC.

Carbon Sales Division, Cleveland, Ohio

Unit of Union Carbide UCC and Carbon Corporation

Branch Sales Offices: ❖ New York ❖ Pittsburgh ❖ Chicago ❖ San Francisco

SMPE CONVENTION PROGRAM SET; WILL OPPOSE REEL LENGTH CHANGE

1,700-Foot Reel Would Not Prevent Doubling of Film in Projectors, Say Chairmen of Projection and Exchange Practice

The Society of Motion Picture Engineers, of which Alfred N. Goldsmith is president, will formally voice its disapproval of any change in the present standard reel length, at its annual spring convention, which opens on Monday morning and continues until Thursday, at Chalfonte-Haddon Hall in Atlantic City, N. J.

The changeover from the present standard 1,000-foot reel length to a 2,000-foot reel carrying 1,700 feet of film was recommended early last January to the entire industry by the Academy of Motion Picture Arts, from Hollywood. Lester Cowan, Academy secretary, said at that time that "the industry will definitely adopt the 2,000-foot reel." There has been no further action since then.

Studied Possible Efficiencies

Special technical committees appointed both by the Academy on the west coast and the SMPE in the east immediately set out to study the possible efficiencies of such a changeover. To date, no final recommendation has been forthcoming from the Academy, but, on next Tuesday the SMPE committee will recommend that the present 1,000-foot standard is best adapted for present exchange and exhibition practice.

The reason for the SMPE's disapproval, according to Trevor Faulkner, chairman of the Exchange Practice Committee, and also Harry Rubin, chairman of the Projection Practice Committee, is that the 1,700-foot reel would not prevent the practice of doubling of film in projectors by projectionists, with its consequent waste of material and mutilation of film. It was the doubling of film in projectors that prompted the Academy to move for the larger reel.

"In order to prevent the doubling of film," according to the SMPE, "it would be necessary for the minimum length of film to be somewhat greater than half the capacity of the projection magazine, which means that 1,750 feet of film should be the minimum, and about 2,000 feet the average or nominal length."

The SMPE committee and the exchange representatives were said by the Society to be generally in favor of continuing to use the 1,000-foot reel length, unless future economic considerations should favor a 2,000-foot length. In any event, lengths between 1,000 and 2,000 feet as a standard reel are definitely objected to at present by the committee.

Any changeover from the 1,000-foot standard reel would cost the industry several thousands of dollars, at least, necessitating, as it would, the discarding of all forms of equipment now in use to carry the 1,000-foot length.

In making its recommendation for a new 2,000-foot standard, the Academy of Motion Picture Arts stated last January:

"In cutting, release printing, distribution, shipping, and exchange inspection, the producing (and distributing) companies are using the reel of from 800 to 1,000 feet, which has been the established unit for many years. Most theatres, however, are equipped with 2,000-foot magazines and an increasing proportion are doubling up the reels for projection. The situation is complicated by the preference for longer reels among many projectionists in first-run houses, by the number of theatres in which only one projectionist is employed, by the fact that studios are frequently unable to avoid issuing reels of very short length, and by the fact that the exchanges have not been able to enforce penalties against reel doubling.

"The cost of handling prints in the theatres and exchanges is substantially increased by the fact that pictures are not distributed and projected on the same length reel. A Standard Release Print Leader and Trailer is supplied with every reel on the assumption that they will be used to secure an accurate changeover from reel to reel. The added costs of maintaining leaders and ends of reels in the exchanges, and of cutting, doubling and re-splicing the reels in the theatres are directly chargeable to the lack of an established uniform practice on reel length."

Rosenblatt To Talk at Convention

The annual Spring banquet of the SMPE will be held at the Chalfonte-Haddon Hall on Wednesday evening. Sol A. Rosenblatt, NRA Division Administrator in charge of amusement codes, will be the principal speaker. The event will be broadcast over the NBC "Red Network."

Technical sessions dealing with virtually all phases of sound, projection, exchange, non-theatrical, amateur-film, studio, laboratory and photographic practice will be held daily.

A special meeting of Atlantic City and other New Jersey exhibitors, managers and projectionists will be held Monday morning, Mr. Goldsmith presiding. Representatives of all the large theatre interests, and a delegation from Local No. 310, IATSE, will also be on hand.

An exhibit of newly-developed motion picture apparatus will be held in conjunction with the convention. The convention committees follow:

CONVENTION ARRANGEMENTS

W. C. Kunzmann, chairman; J. H. Kurlander, H. Griffin, M. W. Palmer.

LOCAL ARRANGEMENTS

H. Blumberg, chairman; J. Frank, Jr., H. Walters, M. C. Batsel, M. L. Swaad, W. R. Baker, B. Blumberg, J. O. Baker, C. Treen.

PROJECTION

H. Griffin, chairman; J. Frank, Jr., C. Treen, H. Blumberg, and officers and members of Atlantic City Local No. 310, IATSE.

The tentative program for the convention follows:

MONDAY, APRIL 23

9:00 A. M.

Viking Room: Registration.

10:00 A. M.

Viking Room: General Session.

Society Business.

Report of the Progress Committee; J. G. Frayne, Chairman.

"Technical Committees—Their Organization and Policies"; L. A. Jones, Engineering Vice-President.

Report of the Committee on Standards and Nomenclature; M. C. Batsel, Chairman.

"History of Sound Pictures"; W. E. Theisen, Honorary Curator, Los Angeles Museum, Motion Picture Division, Los Angeles.

"Some Early Experiments in Photographic and Motion Picture Work"; F. E. Ives, Philadelphia.

"Oscilloscope"; H. F. Mallina, Bell Telephone Laboratories, New York.

11:30 A. M.

Special Meeting for Atlantic City projectionists, exhibitors, and managers; Addresses by Dr. Alfred N. Goldsmith, President, and Mr. William Reed, of Atlantic City. Representatives of the local theatres and of the Projectionists' Local No. 310 will attend.

1:30 P. M.

Benjamin West Room: Informal Luncheon.

Addresses by several prominent speakers, names to be announced later.

3:00 P. M.

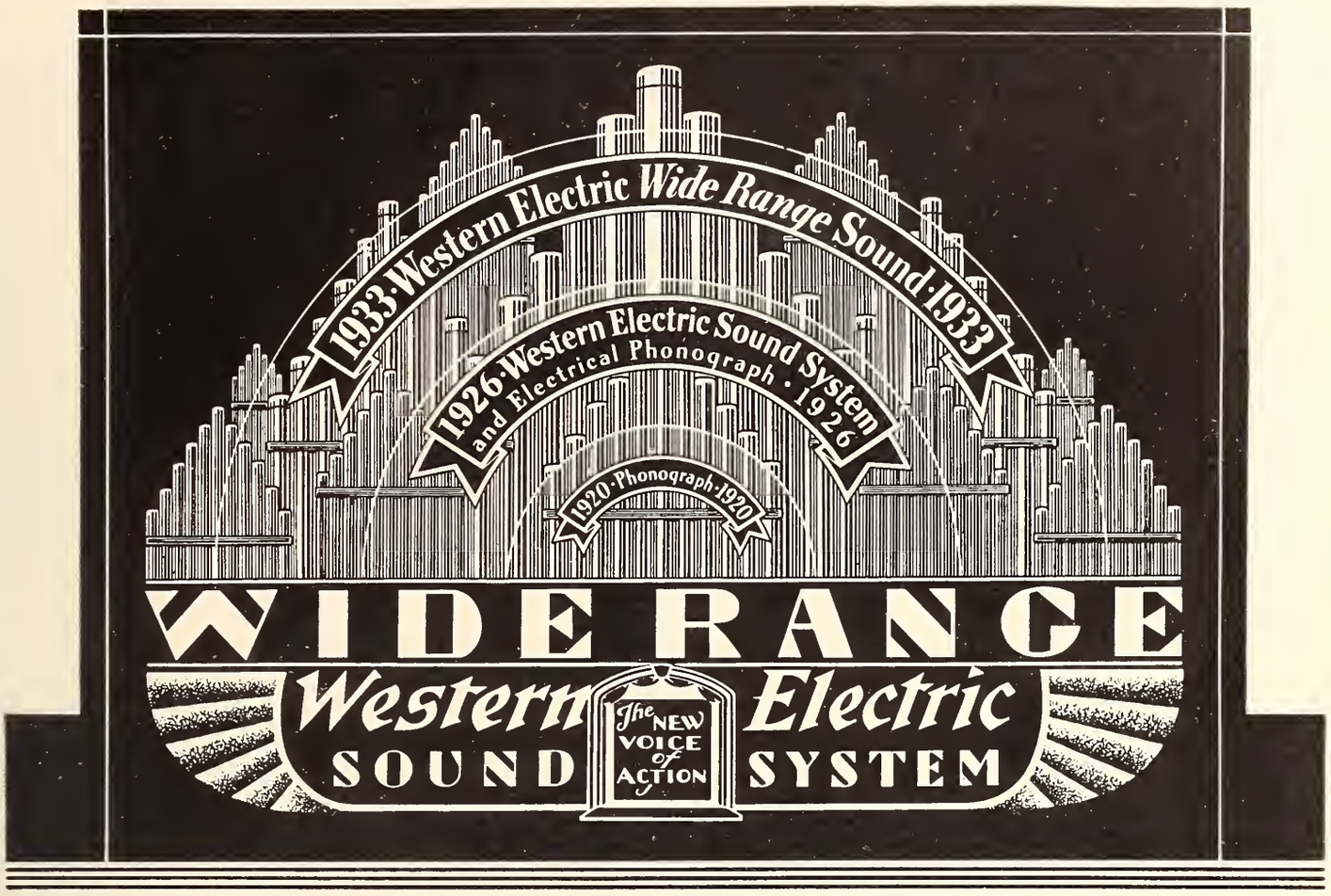
Viking Room: (A) Sound Session.

(*Continued on page 62*)

Spring Banquet Wednesday Night of Atlantic City Gathering Will Have Rosenblatt as Speaker; Event to Be on Air

MAKING MONEY UNDER PERSONAL OPERATION

"Each community calls for special treatment. Therefore, as no theatre can be made into a machine because it is not that kind of a business, the theatre manager each year is given more authority in the individual operation of his theatre. This applies whether it be one theatre or one hundred. Those gentlemen who have wasted so much money the past few years in acquiring theatres in large numbers realize this more than anyone else. This is proved by the fact that theatres which have been losing money for years under group operation have been operated at a profit, even during the past depressed conditions, under personal management."—ED KUYKENDALL to the MPTOA Convention.



WIDE RANGE★ emphasizes the recognized leadership of Western Electric in sound recording and reproduction.

★ WIDE RANGE, as applied to sound recording and reproduction, was originated by Western Electric and is by all tests unmatched in quality and performance.

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

Northern Electric in Canada

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 220.—(A) How would you determine, by calculation or otherwise, the focal length of a projection lens to project a screen image of any desired dimensions at a given distance? (B) Are tables purporting to advise what size of screen image a lens will project at a given distance, reliable? State reasons for your answer. (C) Is diameter of projection lens important in the matter of efficiency? Explain fully.

Answer to Question No. 214

Bluebook School Question No. 214 *was: (A) May a lens look perfectly clean when looked directly through, and still not be so? Explain. (B) This may seem a repetition and really is. However, please describe the effect of various sorts of dirt coatings on lenses upon the screen image. (C) Tell us how you would clean a lens.*

I must once more caution some of you to be more careful. I do not like to discard answers in which everything is clear and correct, except perhaps one or two points, errors which apparently are due either to pure carelessness or lack of exertion. I feel that a man will be encouraged to study if his name is in every week, and that its omission even one week may have a discouraging effect; therefore, I have very often "squeezed" some one through under the above named circumstances. But be careful. This work is well worth the making of a real effort. The following sent in acceptable answers:

D. Danielson; C. Rau and S. Evans; G. E. Doe; R. DeTotto; B. S. Englander; W. Lemke; R. J. Arntson; J. Wentworth; D. Ferguson; H. Edwards; P. Gaeth, Jr.; T. VanVaulkenburg; A. F. Sprafke; L. Cimikoski; W. Broadbent; T. T. Golley; D. Haben and D. Breaston; G. Thompson; D. Little and J. H. Rathburn; R. S. Fielder; T. H. Norton; L. Hutch and D. Goldberg; L. R. Doty; F. H., S. and P. Dalbey; R. and K. Wells; H. R. Baldwin; F. Simms and O. L. Daris; M. U. Sampson; N. L. Tomlinson and G. Lathrope; F. G. Klar and L. Klar; G. Johnson and L. R. Spooner; Nic Granby; D. U. Granger; J. Hendershot; F. and J. L. Hanson; A. L. Dodson and F. L. Benton; P. Felt; D. L. Sinklow; L. N. Hanyes and A. Richardson; B. L. Banning and L. Jones; M. F. Fallon; G. R. Squires and F. L. Lyons; L. C. Morthup; L. B. Bryany and D. L. Monehan; T. Wythe and T. Granger; U. L. Danielson; K. Y. Spencer, B. H. Sanders, J. Jensen and D. L. Lode; M. Spencer and D. T. Arlen; M. R. Davidson and R. Schuler; C. B. and L. N. Traxler; R. D. Oberleigh and J. Lansing; L. Thomas and D. D. Davis; L. M. Richards; J. Turner; B. W. Williams, L. H. Daniels and B. T. Carter; J. J. Richmond; D. Sanders; P. Itt; R. Geddings and L. Grant; B. R. Hanson; D. Howard and J. Jurts; S. Spanner and B. H. Thaler; J. J. Richmond; M. Henderson; G. Sargent; D. Lally and F. Ferguson; B. R. Walker; K. L. Knight and M. Henderson; L. G. Gregeson; J. Turner and C. Haugan; G. Harrison and F. Harlon; O. Allright and J. Williams; K. L. Hess; D. H. and L. B. Palmer; F. L. Granby.

There were so many really excellent answers to Section A that I have decided to publish the answer of our oldest Bluebook School members, C. Rau and S. Evans, who say:

"Yes, a lens may look perfectly clean when looked directly through, but when turned so as to be viewed at an angle it may be found not to be so. Dust can ordinarily be seen from any angle, or no angle at all. However, faint stains, as of oil from the tip of a finger, may be invisible when looked straight through, yet when viewed from an angle are quite visible because of differences in reflection from the clean lens portions and from such spots.

"It may be noted that after the careful cleaning of a lens surface, when light is projected through and the surface viewed from an angle, faint tracings may be seen, such as a greasy mark, in the form of a ring, following the path of the cleaning cloth. From this it is seen that a very careful examination must be made after cleaning before one can be assured the lens is really clean and perfectly polished.

"It also points to the necessity for being very certain the cleaning cloth is itself perfectly clean. Many are now using a very fine, soft tissue for lens cleaning, which practice is to be commended. However, some have heard of this and have selected ordinary toilet paper, which must not be done. While some papers of this sort may be excellent, others would be far from excellent.

I think T. Van Vaulkenburg has a bit the best of it in the many excellent answers to Section B. He says:

"The effect would depend upon what lens it might be. Dirt of any sort on a condenser lens means loss of light, but no injurious results will be had so far as concerns the light that does reach the projection lens. Dirt on the projection lens will mean light loss and loss of contrast by reason of misdirected light. If it be merely a light coating of ordinary dust, or atmospheric deposit in the form of a scum, then the loss will not be great in either direction. If the coating be heavy, the loss in light through increased reflection will be heavy, and the loss in contrast due to misdirection of light rays also will be considerable. If the dirt be oily in its nature, then not only will reflection be increased, but also the light will be more or less diffused or dispersed, and the definition at a corresponding point of the screen image will be affected; possibly entirely ruined if the coating be heavy enough, in addition to which the contrast of other parts of the image will be lowered.

"Summing up, the effect will or may be (a) loss of light, (b) injury to screen image definition, (c) injury to picture contrast."

(C) Again I am most agreeably surprised by the many really excellent answers. D. Ferguson says:

"I would wash the lens in soapsuds, using pure castile soap, rubbing it thoroughly with soft absorbent cotton and drying thoroughly with a clean chamois skin. I would then put on a pair of clean cotton gloves, polish the lens surfaces with clean cotton, being sure all lint is removed, and then remount it. Personally I believe alcohol is injurious to the Canada balsam, whereas soap and water is perfectly safe."

I am unable to see how alcohol could injure the balsam, inasmuch as I do not believe it could possibly enter the seal. However, some lens experts have of late recommended soap and water. They condemn, however, the use of a chamois for the reason that there is always the possibility of some foreign matter becoming embedded therein.

D. Danielson says: "There are many patent lens cleaning compounds on the market, but I have found those I have tried to be either unworthy or exorbitant in price. The Bausch & Lomb Optical Company recommends the use of luke warm water, with a limited amount of Ivory soap added if oil be present in any degree. This I have found to be good, provided all the soap be rinsed off before polishing. I apply the water with a chamois skin. Some lens folks recommend a tissue known as 'Kleenex,' or similar patented tissue papers, for polishing. These do a good job, all right, but I find them to be lint producing. Very soft tissue paper serves fairly well. A solution of water and pure alcohol [He says "denatured," but that won't do at all. It leaves a coating on the glass.—F. H. R.] in which a soft cloth has been dampened may be used for lens cleaning. The polishing is done with a soft, dry cloth. I am now using this method with excellent results. It is cheap and effective if used intelligently. Plenty of time must be given to polishing. In lens cleaning there is a kind of grease I can heartily recommend; namely, *elbow grease*. Either of the methods above outlined, with intelligence and plenty of elbow grease, will do the job and do it well."

Commercial Subject Finished

Chicago Film Laboratory, Inc., commercial producers, has completed a one-reel talking film, "The Household Hour of Musical Memories," for the Household Finance Corporation.

ALL PHASES OF INDUSTRY STUDIED

(Continued from page 55)

ment used in the exchanges. The Sub-Committee on Exchange Practice has been working very closely with the Projection Practice Committee on the problem of the 1,700 foot reel, and the combined reports of those two committees will represent the concerted opinion of the society on the problem.

Study of Uniformity

The Sound Committee likewise has been engaged in unraveling the technical difficulties of sound recording and reproduction. Its work has been very closely related to the acoustical problems involved and in that respect it has endeavored to correlate the electrical demands of the problems with the acoustical situations found in the studio review rooms and theatres. One of the most important problems, which was recently resolved by the committee, was that of determining whether the uniformity of response with frequency should exist in each discreet piece of apparatus, from the microphone to the loudspeaker, or whether various degrees of compensation should exist in certain pieces of equipment for deficiencies in other pieces.

The latest problem with which the Sound Committee is concerned deals with the maintenance of the wide frequency range and volume range now employed in motion picture recording and reproduction. Wonderful improvements have been made during the past year by extending those ranges, but it has become patent that all the work involved in achieving those improvements will be for naught if anything is allowed to interfere in the recording or reproduction. Accordingly, it may be expected that the findings of the committee in this study will represent one of the most important works that the society has accomplished.

The Color Committee has periodically made a review of the patent situation of color cinematography, and is now engaged in compiling an elaborate glossary of terms used in color work. The Historical Committee is gathering information concerning the work of the pioneers in the industry, and preserving important records of progress. It has within its purview also the building of a museum of motion picture memorabilia at the Los Angeles Museum in California, and an additional collection of historical equipment has been begun at the Museum of Science and Industry in New York.

Other Committees of the Society, such as the Convention and Papers Committee, are engaged in promoting the technical meetings of the society and encouraging the scientists and engineers to submit to the society for permanent record in the Journal complete and periodic account of their developmental and research work, which accounts are presented at the conventions and local meetings of the society. The annual and semi-annual reports of all the committees are published in the Journal of the society, the conventions are held twice a year in various cities, and the local section meetings (Atlantic Coast, Mid-West and Pacific Coast) are held regularly each month.

Cover All Branches

The activities of the society, during the past few years, have so widened as to include almost every phase of production, distribution and exhibition of motion pictures.

In the Journal, official monthly organ of the society, have been published since 1916 21 volumes of material devoted exclusively to the motion picture industry.

The membership of the society includes laboratory technicians, photographic chemists, cinematographers, studio technicians, projectionists, equipment manufacturers, producers, theatre managers, directors, sound recordists, illuminating engineers, exhibitors, opticians, equipment designing engineers, exchange managers, film editors, physicists, acoustical engineers, amateur cinematographers, and many others interested in motion picture engineering either as a vocation or as an avocation. Membership in the society is open to any one interested in the motion picture art and every member receives the monthly Journal and other publications of the society and is privileged to attend and participate in all the national and regional meetings.

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SUPERPAN NEGATIVE represents a refinement in motion picture negative film manufacture rather than an invention of startling novelty.

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THE SMPE CONVENTION PROGRAM

(*Continued from page* 58)

"Some Recent Improvements in Equipment and Technique in the Production of Motion Pictures"; E. A. Wolcott, RKO Studios.

"Characteristics and Performance of Photocell Exciter and Recorder Lamps"; H. Watson.

"The Engineer's Contribution to the Development and Marketing of RCA Victor Photophone Sound Equipment"; J. Frank, Jr., RCA Victor Company, Camden.

"The Photographic Disc Recorder"; E. D. Cook, RCA Victor Company, Camden.

"A Demonstration of the Properties of Wave Filters"; C. E. Lane, Bell Telephone Laboratories, New York.

3:00 P. M.

(B) Amateur and 16-Mm. Session.

"A Sixteen Millimeter Sound Camera"; G. L. Dimmick, C. N. Batsel, and L. T. Sachtleben, RCA Victor Company, Camden.

"Sixteen Millimeter Sound Motion Pictures in Color"; C. N. Batsel and L. T. Sachtleben, RCA Victor Company, Camden.

Report of the Committee on Non-Theatrical Equipment; R. F. Mitchell, Chairman.

"Problems of the Amateur Motion Picture Maker"; R. C. Holslag, Amateur Cinema League, New York.

"Hand Synchronized 16-Mm. Sound Pictures"; H. Jones, Buffalo.

"Recent Examples of 16-Mm. Sound Pictures on Double Sprocket Hole Film"; A. W. Carpenter, H. J. Hasbrouck, J. F. Nielsen, and E. R. Ross, United Research Corporation, Long Island City.

TUESDAY, APRIL 24

9:30 A. M.

Projection Session.

"Factors Covering the Design of Projection Lamps, and Their Application to Equipments"; F. E. Carlson, General Electric Company, Cleveland.

"The Relationship of the High-Intensity A-C Arc to the Light on the Projection Screen"; D. B. Joy and E. R. Geib, National Carbon Company, Cleveland.

"Operating Characteristics of the High-Intensity A-C Arc for Motion Picture Projection"; D. B. Joy and E. R. Geib, National Carbon Company, Cleveland.

"A-C Adapters for Low-Intensity Reflecting Arc Lamps"; R. Miehling, New York.

Report of the Projection Practice Committee; H. Rubin Chairman.

"Effect of Aperture Lenses on the Illumination of Motion Picture Screens"; W. B. Rayton, Bausch & Lomb Optical Company, Rochester.

1:30 P. M.

Exchange and Theatre Session.

"Simple Theory of Three-Element Vacuum Tubes"; H. A. Pidgeon, Bell Telephone Laboratories, New York.

Report of the Sub-Committee on Exchange Practice; T. Faulkner, Chairman.

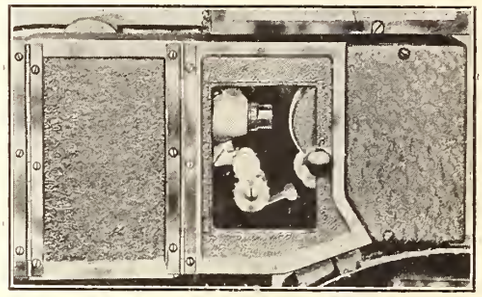
"Reel Problems in Exchange Practice"; T. Faulkner, S. M. Chemical Company, New York.

"Technical Aspects of Theater Operation"; R. M. Wilcox and L. W. Conrow, Electrical Research Products, Inc., New York.

"Cheapness Does Not Always Pay"; F. H. Richardson, Quigley Publications, New York.

"The Motion Picture Theatre Auditorium";

(*Continued on page* 65)



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WIDE RANGE

SPECIAL ATTENTION: Syncrofilm Sound Heads are now available for Motiograph Projectors, Model F and Model H, in both our DeLuxe Model A and Model D. We have just added these two new sound heads to our line and can now supply heads for Powers, Simplex, Superior, and Motiograph Model F and Model H.

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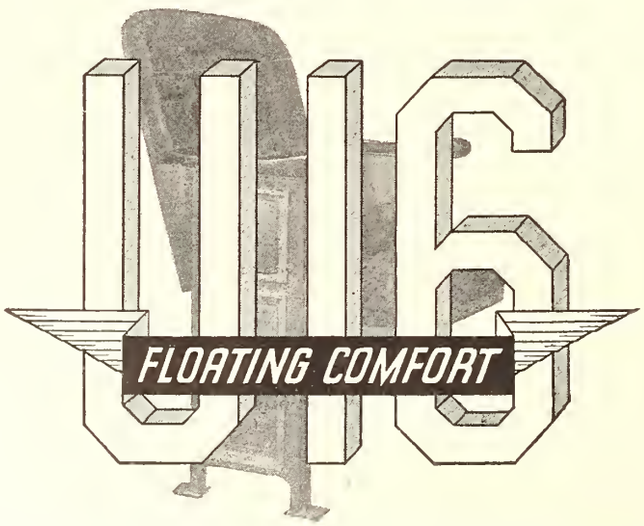
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New SMPE Plan Widens Activity

(*Continued from page 56*)

adaptation to best presentations, projection methods and equipment as well as sound reproduction in the theatre, and the practical as well as theoretical aspects of the work of the projectionist.

The Society is no more interested in one branch of the industry than in another; its scope extends to methods and processes as definitely as to equipment and its design; and its activities cover the whole range from studio to theatre. Its members come from every division of the industry, and they are welded together into a cooperative whole through the activities of the Society. Neither in its membership nor in its committees and governing body is there any lack of an independent spirit.

The spirit of the exclusive clique is foreign to its policies, and its many members have shown a commendable willingness to forego personal or corporate advantage on occasion for the common good. The board of governors of the Society journey to the board meetings from great distances in a number of cases, and devote careful thought and valuable time to working out the problems of the industry through the Society.

Film Theatres in Greece Totaled 122 in January

On January 1, 1934, there was a total of 122 motion picture theatres operating in Greece, according to a report from K. L. Rankin, commercial attache in Athens. In addition, there are about 15 or 20 small film establishments operating part time in village cafes. A large number of outdoor theatres are operated during the hot summer months, using the equipment of indoor houses, which are closed during the summer because of lack of ventilation. Practically all houses of any importance are wired, though in many cases the apparatus has been assembled from parts imported piecemeal from abroad.

Schines Take Another

The Schine interests have taken over the Bijou, Piqua, Ohio, giving them practical domination of the town, since they own the Piqua and Miami. Tom Olson, district manager, has his headquarters at Piqua.

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RKO Radio Staff Develops New Camera

William Eglington and Harry Cunningham of the RKO Radio camera staff at the Hollywood studio have developed a new camera, used for the first time on "Of Human Bondage," which is claimed by the studio to potentially save hundreds of hours and thousands of dollars in production.

The new camera weighs 115 pounds, which compares with 160 pounds for the old type and is said to be one-fourth the size of the ordinary camera, thus permitting facile handling on the set. There is no glass in front of the lens, obviating the necessity of constant watchfulness to avoid light reflections.

Ontario Tax Nets Total Of $904,591 During 1933

A total of $904,591 was collected from amusement taxes in Ontario, Canada, last year, it was announced by Premier G. S. Henry last week at Toronto. The figure represented a decrease from the previous year. On the basis of returns during the past four months, however, budget figures for this year have estimated the returns from this source at $1,800,000, an 11% increase.

George A. Billings Dead

George A. Billings, who played the title role for Al Rockett's "Abraham Lincoln" years ago, died Wednesday at the Old Soldiers' Home at Sawtelle, Cal.

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● For theatres, review rooms, exchanges, laboratories and wherever quality reproduction is desired. These reels are an S.M.P.E. Standard, prepared under the supervision of the Projection Practice Committee.

● The visual section includes special targets for detecting travel-ghost, lens aberration, definition, and film weave. The sound section includes recordings of various kinds of music and voice, in addition to constant frequency, constant amplitude recordings for testing the quality of reproduction, the frequency range, the presence of flutter, and 60-cycle or 96-cycle modulation, and the adjustment of the sound track.

● No longer need you be in doubt about your projection equipment delivering highest possible quality results. These reels, each 500 feet long, are designed to be used as a precision instrument in testing the performance of projectors.

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"No theatre that serves its patrons well should be without these test reels. Simply great."—R. H. McCULLOUGH, *Fox West Coast Service Corp.*

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New Rules for Picture Producers in China

A new set of regulations pertaining to passports for motion picture producers in China has been promulgated by the Executive Yuan. Any foreigner who wishes to take pictures in China must first obtain a passport from the government for traveling in the interior. With this passport, the necessity of obtaining a permit from the local authorities follows, according to Julean Arnold, American commercial attache at Shanghai.

All pictures must be made under the close supervision of representatives of local authorities, Mr. Arnold wrote, and the subject matter of the pictures taken must not be (1) derogatory to the prestige of the Chinese nation; (2) antagonistic to the Three People's Principles; (3) contrary to custom or morals and, (4) relate to superstitions. All pictures must then be passed by the National Board of Film Censors before exportation.

New Producing Company Is Formed in Colorado

The Premier Pictures Corporation, organized by interests in Denver and Colorado Springs, is hoped by its sponsors to be the means of putting the state on the motion picture production map. With 250,000 shares, no par value, in capital, local bankers hope to dispose of the entire stock issue within the state.

Location has been established five miles outside Colorado Springs, on a 440,000 acre ranch. Forty acres have been purchased, with an option taken on any of the rest. Plans call for the expenditure of $150,000 in buildings and equipment in the next six months. The production of short subjects is expected to start within the next three months. Allen Curtis will direct. Directors of the corporation are Mr. Curtis, W. A. Shane, Edward Fallon, G. H. Shane and Roy Carver.

Buenos Aires Had 404 Releases During 1933

A total of 404 films were released in Buenos Aires, Argentina, during the year 1933, reports Jule B. Smith, assistant trade commissioner. Of the number, 74.7 per cent came from the United States and in 77.7 per cent of the total the English language was used. Buenos Aires is said to have the greatest number of releases of any city in the world, due to its excessive number of houses, estimated at 158, with an annual attendance of more than 19,000,000. The total number of houses in Argentina is estimated at 1500, of which more than one-third are wired.

Gray Heads Radio Work For Columbia Pictures

Vernon Gray has been appointed to head the Columbia Pictures radio department by George Brown, director of advertising, publicity and exploitation. Mr. Gray previously worked for Paramount for 12 years, and for Fox, and has been identified in radio work with WOR and various stations of the NBC chain.

Vivian Moses, who had been handling special publicity for Columbia for several months, and Harold Davis Emerson, of the publicity staff, have resigned.

ROSENBLATT WILL ADDRESS SMPE

(Continued from page 62)

B. Schlanger, architect, of New York City.

Open Forum: "What is Wrong With the Shape of the Motion Picture?" "How can the S.M.P.E. Be of Better Service to the Industry?"

WEDNESDAY, APRIL 25

9:30 A. M.

(A) Sound Session.

"Some Considerations in the Design of Sound Reproducing Equipment"; F. C. Willis and G. Friedl, Electrical Research Products, Inc., New York.

"An Improved Sound System for Noiseless Recording"; G. L. Dimmick and H. Belar, RCA Victor Company, Camden.

"Realistic Reproduction of Sound, with Particular Reference to Sound Motion Pictures"; H. F. Olson and F. Massa, RCA Victor Company, Camden.

Report of the Sound Committee; L. W. Davee, Chairman.

"Recent Optical Improvements in Western Electric Sound Film Recording Equipment"; W. Herriott, Bell Telephone Laboratories, New York.

"Care and Operation of Theatre Sound Systems"; J. S. Ward and P. T. Sheridan, Electrical Research Products, Inc., New York.

9:30 A. M.

(B) Lighting Session.

"Studio Lighting"; S. W. Woodside, Westinghouse Lamp Company, Bloomfield.

"The Application of the Bi-Plane Filament Light Source to Spotlighting Service"; G. T. Mili, Westinghouse Lamp Company, Bloomfield.

"Developments in Spotlighting"; H. Kliegl, Kliegl Bros. Stagelighting Company, New York.

"Theatre Lighting, Using Thyratrons"; C. F. Bateholtz, General Electric Company, Cleveland.

"Visual Accompaniment for Recorded Music"; G. Lane, Audio Productions, Inc., New York.

"Stroboscopic Light High-Speed Photography"; H. E. Edgerton and H. Germeshausen, Massachusetts Institute of Technology, Cambridge.

7:30 P. M.

Rutland Room: Semi-Annual Banquet.

Address by Mr. Sol A. Rosenblatt, Division Administrator, NRA, broadcast over the Red Network of National Broadcasting Company. Dancing, Motion Pictures, Entertainment.

THURSDAY, APRIL 26

9:30 A. M.

(A) Laboratory Session.

"Continuous Optical Reduction Printing"; A F. Victor, New York.

"A Non-Slip Sound Printer"; C. N. Batsel, RCA Victor Company, Camden.

"An Optical Reduction Sound Printer"; C. N. Batsel and L. T. Sachtleben, RCA Victor Company, Camden.

"The Necessity for Care in Developing and Printing Variable Area Sound Tracks"; E. Oeller, RCA Victor Company, Camden.

Open Forum: "Suggestions for Improvements in Motion Picture Laboratory Practice." "Possible Motion Picture Applications of the Principle of Auditory Perspective."

9:30 A. M.

(B) General Session.

"Properties of Piezoelectric Crystals"; F. R. Lack, Bell Telephone Laboratories, New York City.

"The Keller-Dorian Process"; P. D. Brewster, Newark.

"The English Dufaycolor Film Process"; W. H. Carson, New York.

"A Year's Practical Experience with a High-Speed Timing Camera"; H. T. Day, Electrical Research Products, Inc., New York, and F. Tuttle, Eastman Kodak Company, Rochester.

Apparatus Symposium:

"A small Developing Machine"; H. R. Kossman, Andre Debrie, Inc., New York.

"Camera for Submarine Photography"; L. F. Douglass, Pasadena.

"Piezoelectric Microphones"; A. L. Williams, Brush Development Company, New York.

"Theatre Seats Designed for Correct Sight and Acoustics"; P. F. Masucci, International Seat Corp., New York.

"Camera and Projector for Newspaper Library Work"; R. S. Hopkins, Eastman Kodak Company, Rochester.

1:30 P. M.

Photographic Session.

"Some Properties of New Agfa 35-Mm. Film"; P. Arnold, Agfa Ansco Corporation, Binghamton.

"The Failure of the Reciprocity Law in Photographic Exposure"; J. H. Webb, Eastman Kodak Company, Rochester.

"The Microdensitometer as a Laboratory Measuring Tool"; W. R. Goehner, Bell Telephone Laboratories, New York.

"A Sweep Oscillator Method of Securing Wide Band Frequency Response Spectra on Short Lengths of Motion Picture Film"; J. Crabtree, Bell Telephone Laboratories, New York.

"Problems Involved in Taking Pictures from the Air"; Fairchild Camera Corporation, New York.

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F. H. RICHARDSON'S

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THE EQUIPME

A COMPLETE CATALOG O

MANUFACTURERS A

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

When Freedom from her mountain height
Unfurled her banner to the air,
She tore the azure robes of night
And set the stars of glory there.

We don't recall just who it was who wrote that, but whoever it was we will venture to say it was written near the commencement of this century, for they don't write that kind of poetry today. They write "love" and "her ruby lips" and "her divine form," etc., etc. We hear it from crooners on the radio, we hear it from wouldbe crooners in pictures, until we have ceased to wonder that they are forming nudist colonies all over the land.

We are told constantly that the world is growing better and better all the while. Well, maybe it is. We would be very unpopular to express an adverse opinion, but since our unpopularity commenced at the time we started our uneventful career, it doesn't matter a whole lot what we say.

Take the verses you hear in a lot of songs on the radio and in altogether too many pictures, and separate them from the music and see if you can make any sense out of them. We can't. Then think of the men you know, or have heard of today, and see if you can pick out any Washingtons, Lincolns, Grants, Clevelands, Garfields or Blaines. We can't. We will agree that the world is getting better. We will agree to this merely to keep you from hunting up your shotgun, but we will *not* agree that it is because of the wouldbe song writers, and it machts nicht aus to us what you think about it.

▽

As to Lotteries

We understand that New York is strongly advocating a state lottery in order to get more revenue for the state. Out here there is talk of the same thing. Here we have a law against slot machines. It is illegal to bet on horse races, on cards, for theatres to give away groceries or offer any inducements for the purchase of tickets, but there's a proposition to legalize a state lottery as a means of getting more money from the suckers into the public feed trough. If the state would operate the lottery and get all the money we don't know but what we might favor it; but if it is to be run by a gambling syndicate, we'd be against it. The more we think about it the more we are inclined to think that "Consistency" went down with the ship.

▽

A few nights ago we saw "Son of Kong," which was reported to be better than "King Kong" itself. It was built largely along the line of "King Kong," but not so spectacular. Had the public thought that the animals were real instead of being faked, it would have given the picture a more satisfying flavor, but the days are past for humbugging the public. You can't feed 'em liver sausage and make 'em think it is huckleberry pie.

▽

A Good Talker

We have heard a lot of smokers say that they would like to quit smoking but they just couldn't do it. That's a lot of horseradish. A man can quit any habit if he wants to, but he generally don't want to. We had smoked for 60 years, but the Doc told us we would have to quit. We did. We haven't smoked for over two weeks, although we have a box of cigars sitting on the library table where we could reach one at any time, but we don't want to. We will admit that we had to do a lot of talking to ourself to keep from it, but then we are a good talker. We persuaded a woman once to let us fish in the creek on her place by telling her how young she looked and how well she kept her hair dressed, although she was close to 60 and we doubt if she had combed her hair in two weeks. Some people might call it flattery, but we call it diplomacy. We made it work. We never believe in telling a lie unless you tell one big enough to knock 'em off their feet. But we did quit smoking, and that's no Joshua.

▽

California has a lot of things to be proud of. She has her figs, oranges, roses, walnuts, beaches, and many other things besides Mildred Early. We just got a nice long letter from Mildred and that's why we are including her with California's most important and interesting products.

Among other things she says: "I always read your Colyum the first thing when the HERALD arrives each week" (what more could one want as proof of her excellent judgment). She also said that Miss Lola Gentry of the Film Board told her that she had not forgotten the dinner engagement she had with us two years ago. NOTE. Now, listen boys, don't jump at conclusions. We did have a dinner engagement with her, but unfortunately some darn thing kept us from fulfilling it, but the fact that she still remembers it adds a whole lot to our estimated importance.

Miss Early tells us that Jeannette Meehan is still in the HERALD office and sends her love and best wishes, which causes the clouds to disappear and the sun to shine a little brighter on our side of the calf pasture. But maybe you'd like to know who Miss Early and Miss Meehan are. Well, Miss Early is the tall, handsome blonde in the HERALD office who keeps the wheels going around and Miss Meehan is the granddaughter of the late Gene Stratton Porter, who wrote "Freckles," "Keeper of the Bees" and other interesting books. We are delighted to count them as two of our most loyal friends.

▽

From away up in Tolley, North Dakota, comes a poetic letter from Frank Esenburg, film peddler for United Artists. Frank was evidently trying to unload some of United Artist's excellent product on Doc Hurd, and to get even with him Doc made him write us a letter in verse, the following being one of the stanzas:

I know you'll get a kick from this,
Doc Hurd here your bum lines don't miss,
He made me write in rhyme.
He runs the show in Tolley here,
That is, when he's not full of beer,
Which is most of the time.

The idea of a man being "full of beer" in a dry state like North Dakota. It's preposterous. If it had been our old friend, John Piller, of Valley City there might have been something to it.

Tolley is where the grasshoppers hold mass conventions between picnics and discuss the relative merits of barbed wire fences and pitchfork handles as proper dessert for weak stomachs. If Doc didn't buy some United Artists service we hope some one ties a tin can to the tail of his bulldog. Thanks, Frank, for your letter.

▽

Then again comes a letter from away down in Tryon, Oklahoma, from C. E. McClain, telling us to send the HERALD to his Liberty Theatre at Tryon and his Ritz Theatre at Oilton. Thanks, Brother McClain; your order has gone in and everybody is happy.

C. E. says that on June 30 he will retire from the servce of Uncle Sam after 30 years. Which is evident that if he could hold a job with our esteemed Uncle for 30 years he must be a Republican strongly tinctured with democracy. Anyhow, 30 years' service proves that he must be all right or else they were short on Democrats. Thanks, Mac. I hope to see you some time—

When the birds begin to sing
And the summer days are here,
When the roosters all get chummy with the hens,
Then we'll make the echoes ring
When we both get full of beer
And go and gather eggs out in the pens.

COLONEL J. C. JENKINS
The Herald's Vagabond Colyumnist

"MAGIC-WEATHER"
REG. U. S. PATENT OFFICE
• FANS
• AIR-WASHERS
• COOLING EQUIPMENT
SCOTT BALLANTYNE CO.
TELEPHONE ATLANTIC 3345
219 NORTH 16th ST., OMAHA, NEBR.

Form Tri-State Districts

G. Ralph Branton, general manager of Tri-State Theatres Corporation, at Des Moines, has announced the division of the company's theatres into three districts. The three managers and their territories are: Stanley Brown, Des Moines, Waterloo and Ottumwa; E. R. Cummings, western Iowa and Nebraska, and Joe Kinsky, eastern Iowa and western Illinois.

Plan Spanish Series

Arthur Sanchez of Trans-Oceanic Film Export has closed a deal with Frank Z. Clemente of Latin American Pictures Corporation for distribution of a series of Spanish dialogue films to be made in Hollywood. The first is "Amor que Vuelve," featuring Don Alvarado and Renee Torres.

Showcraft To Move

Showcraft Pictures will remove its New York offices from 630 Ninth avenue to the RKO Building in Radio City on June 1. Louis J. Baum is president, Emil K. Ellis secretary and treasurer and Adolph Pollak is general sales manager.

New Virginia Firm Formed

The C. & F. theatres, Inc., of Lynchburg, has been chartered in Danville, Va., with authorized maximum capital of $15,000 to do a theatrical business. J. F. Falls of Danville is president.

Latimer to Lorimer

Universal has changed the name of Louise Latimer to Louise Lorimer, and assigned her to a role in "I Give My Love."

TRAVELERS

RICHARD BARTHELMESS leaves Hollywood this week for New York en route to Europe.

KEN GOLDSMITH left Hollywood for New York. He will visit distribution centers en route.

LEE INSLEY of the Arcade theatre, Salisbury, Md., visited the Warner home office last week.

SIDNEY LANFIELD is on his way to London where he will direct "Sons O' Guns" for British & Dominions.

TREM CARR returned to Hollywood from New York after attending the Monogram convention.

NAT WOLF, Warner Theatre Ohio division manager, left New York for his Cleveland headquarters.

SPENCER TRACY is spending his vacation in New York.

HAROLD HOPPER, new studio manager for Majestic Pictures, flew to Hollywood over the weekend.

ERICH POMMER, Fox associate producer, left New York for the Coast on his arrival from Europe.

AL JOLSON is en route to the Coast.

SAM DEMBOW, JR., left Los Angeles for New York.

S. CHARLES EINFELD, Warner advertising and publicity director, left the company's Hollywood studios to return to the home office.

ELMER HARRIS is at Prince Edward Island, in the Gulf of St. Lawrence, gathering material for his new screen play, "The Inner Silence."

HAL ROACH spent the weekend at Pyramid Lake, Nev.

NAT LEVINE left New York for the Coast.

GRADWELL SEARS and A. W. SMITH, Warner sales manager, left Hollywood for New York.

HOWARD S. HUMMEL, sales manager for Showmen's Pictures, is in Chicago.

W. VINTON, British manufacturer of projection and laboratory equipment, arrives April 20 to attend the SMPE convention in Atlantic City.

JOHN GORMAN of Globe Productions is in New York from Hollywood.

LEE GOLDBERG, manager of Amity's Louisville exchange, is in New York.

OMAR KIAM arrived in Hollywood to design clothes for SAMUEL GOLDWYN'S feminine stars.

DAVID SELZNICK, GEORGE CUKOR and HOWARD ESTABROOK left Hollywood for London.

LOUIS CALHERN left New York for Hollywood.

GLORIA SWANSON begins the first engagement of a personal appearance tour at the New York Paramount April 20.

BERT PERKINS returned to the Warner home office from a five-week stay in St. Louis.

AL FRIEDLANDER is again touring First Division exchanges.

SIDNEY R. KENT left New York for Hollywood.

HELEN CHANDLER is in New York.

MARY PICKFORD is spending the week in Philadelphia where she is appearing at the Earle.

ARCHIE MAYO arrived in New York from Hollywood.



The "Los Angeles Examiner" says:

"'CHEATERS' has all the qualities of any picture coming from the best of the so-called major producers. It is a beautifully mounted production with an intriguing story about a group of crooks. A bit different from the big outdoor stuff Bill Boyd usually does, it gives him the role of a polo-playing confidence man. Very good performances by Bill, June Collyer, Dorothy Mackaill, William Collier, Sr., and Alan Mowbray."

1934 LIBERTY PICTURES 1935

SHORT PRODUCT PLAYING BROADWAY

Week of April 14, 1934

ASTOR
- Playful ..... United Artists

MAYFAIR
- Kings Up ..... Universal
- Screen Snapshots—No. 4 ... Columbia
- Born April First ..... Universal

PARAMOUNT
- Oil's Well ..... Paramount
- Screen Souvenirs—No. 10 ... Paramount

RKO MUSIC HALL
- Jail Birds of Paradise ..... MGM
- Flemish Folk ..... Fox
- With the Navies of the World ..... Fox
- Even as You and I ..... Howard Milton

RIALTO
- All On Deck ..... Paramount
- Marine Marbles ..... Paramount
- Screen Souvenirs—No. 11 ... Paramount

RIVOLI
- Going Spanish ..... Educational
- Rural England ..... Fox

ROXY
- Three Little Pigs ..... United Artists
- Big Meow ..... Educational

STRAND
- Look for the Silver Lining .. Vitaphone
- Buddy and Towser ..... Vitaphone

Trop Acquires Picture

J. D. Trop has closed with William Fiske III, president of Seven Seas Corporation, for world distribution of "White Heat," which was produced on the Island of Kauai in Hawaii.

Stars at Actors' Benefit

Numerous prominent stage and radio stars are scheduled to appear at the American Federation of Actors benefit, to be held at the New Amsterdam theatre, April 29.

WANTED:

BY NATIONAL STAGE, SCREEN ORGANIZATION TWO INDIVIDUALS AS

SECRETARY RECEPTIONIST & PUBLICITY DIRECTOR

Only those who are thoroughly experienced and can qualify as heads of Departments, should reply. Contingent basis at start.

BOX NO. 387, MOTION PICTURE HERALD
1790 Broadway, New York

WABASH AVENUE

CHICAGO

A federal investigation of local conditions involving circuits and exchanges and sponsored by the recently formed Independent Theatre Owners' Association is under way in Chicago. A meeting of the group at the Stevens Hotel last week was attended by two representatives of the Federal Trade Commission, working under the direction of William Dinnen, local agent. Complaints of a number of exhibitors were heard, both in open meeting and in private. Arrangements were made for hearing further complaints at the commission's office, 1118 new post office building. It was learned that several local exchanges had been called upon to produce copies of film contracts with circuits and letters pertaining to protection.

▽

Emma Abplanalp, film board secretary, has been named secretary for the Local Grievance and Clearance and Zoning Boards.

▽

C. E. Bond, Warner film buyer who migrated from the Row to bigger and better things, has just returned East after a two weeks' vacation here.

▽

Herman Bland has acquired the Calo Theatre from Abe Tague.

▽

A. Cigmalia has resigned as organizer for the Independent Theatre Owners' Association.

▽

Master Art Products is celebrating Johnny Mednikow month during May.

▽

Irving Mack is back from a rest at West Baden, Ind.

▽

Herman Applebaum has taken over the Little Paramount Theatre, formerly called the Lincoln-Webster.

▽

Employees at the Warner exchange are jubilant over the showing made by the local branch in the recent "Gold-Getters" contest. Everybody in the office, from top to bottom, has received word of an extra week's pay.

▽

Aaron Saperstein has worked out a program whereby Allied members will get together every third Wednesday for a luncheon and general discussion at a Loop hotel.

▽

J. M. Dixon, president of Ger-Bar Company of Indianapolis, was in town last week in connection with installation of a complete repair shop at the Indianapolis store. Joe Bommerschein, formerly with Fulton, has been placed in charge.

▽

Judge Harry Hibbard Porter of Evanston has been appointed impartial member of the Grievance Board succeeding Lowell Mason, who resigned.

▽

Fred Mindlin has been appointed Chicago manager for Worldkino with headquarters at 806 S. Wabash Avenue and is handling a new Yiddish talking film, "Laughter Thru Tears."

▽

Balaban & Katz and Jones, Linick & Schaefer are adding interest to the loop theatre situation. First B. & K. acquired the Garrick on a five-year lease. J. L. & S. snapped up the Majestic. The latest move brings the Apollo under B. & K. control. Both sides are silent on the policies planned for their houses.

▽

The week of May 6 to 12 has been designated "Walter Hyland Week," in recognition of Hyland's 18 years with Universal and the fact that Walter is not only a great booker but a swell fellow.

HOLQUIST

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

AS FAR AS IT GOES

In his annual address delivered at the first business session of the recent Los Angeles MPTOA convention, President Ed Kuykendall had this to say regarding the theatre manager:

> *". . . Personality more than any one factor counts in the theatre operations of today; therefore the individual theatre manager owes it to himself and this industry to take full advantage of it. Theatres in all states cannot be operated today by one master mind in New York; each community calls for a special treatment. The theatre cannot be made into a machine (it is not that kind of a business); therefore the theatre manager each year is given more authority in the individual operation of his theatre. . . ."*

Mr. Kuykendall's remarks are true as far as they go, but he might have added—**"unfortunately, every capable theatre manager is not allowed by his superiors to utilize the full force of his personality to the theatre's advantage"**—or words to that effect.

It is agreed that localized operation is the answer to many exhibition ills. Constructive minds of the industry have time and again affirmed it in one form or another. But successful decentralized management will be brought about only when every able theatreman is recognized as a person of actual importance and is turned loose to show his stuff.

The exhibitors are kidding themselves in convention or out, if they believe that any lasting solution of their ills can be found without due consideration being given to the status of the manager as the keystone of the entire structure.

▽ ▽ ▽

IT ALL DEPENDS

After complimenting us on the number of low-cost stunts published in a recent issue, a member asks why we do not run more inexpensive ideas. To which, one answer might be—exactly what constitutes an inexpensive idea?

Two managers in similar situations can work on the same tieup or bally, and one almost invariably will put his over at a lower cost than the other, due perhaps to better promotion or a softer local "touch." Two showmen will devise and execute the very same theatre front, and again almost invariably one will show a smaller nut.

Thus the cost attached to box office ideas depends, among other things, upon showmanship, local conditions and facilities, general savvy and experience. Many campaigns we publish can be labeled both expensive and inexpensive to put over. It all depends.

ON GETTING AHEAD (*Continued*)

For the further information of discouraged theatremen and those skeptical of opportunities for advancement, we call attention to the following Round Tablers and their recent assignments awarded for the sterling results these members have produced as managers and assistants:

Walter Morris, Managing Director, Stanley Theatre, Baltimore; J. J. Rosenfield, City Manager, Tri-State Theatres, Omaha; Francis Deering, Manager, Loew's State, Memphis; Billings Booth, City Manager, Loew Theatres, Athens, Ga.; L. D. Clarke, City Manager, Fox Theatres, Ocean Park, Cal.; Milton Overman, City Manager, Publix Theatres, Pueblo, Colo.

In spite of the sad(?) state of the theatre, it is evident that managerial ability is still being recognized.

▽ ▽ ▽

A certain chain executive is supposed to have made the crack in open meeting that he would fire any of his managers who were caught playing golf. And another circuit operator has stated that he would fire his managers who did not play golf.

Well, at least they agree on the firing.

▽ ▽ ▽

LEISURE CLASSES

Warm weather is just around the corner. And with the flowers that bloom in the Spring comes a flock of new headaches for managers who are not yet planning to stimulate business during the coming months. In addition to the usual griefs the theatreman falls heir to on the arrival of outdoors weather, he is now confronted by the added competition of classes in leisure. With the shortening of working hours, it is assumed that folks do not know just what to do with their new found liberty, so they are being sent to school to learn profitable ways of spending time—but not money.

Smart members alive to the possibilities of what can happen to the box office if this thing spreads, are busily putting together campaigns that will return a fair slice of this leisure time. In this issue are chronicled some of the ideas that Round Tablers are working to bring attention to the "school" of the motion picture theatre.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Is this poor manager too overcome to even answer?

McGinnis Publishes Amusement Weekly

Another Round Tabler who has gone into publishing, and evidently profitably to judge from his early results, is R. V. McGinnis, owner-manager of the New Theatre, Russellville, Ark. Called "Amusement News and Shoppers Guide" is the four page tab size sheet that McGinnis puts out weekly, containing a lot of paid advertising as well as theatre news.

In his first issue, "R. V." stated editorially that he was not competing with the local paper, but was publishing his "News" to keep his patrons well informed of the coming programs. And he is doing it in a capable manner by printing 4000 copies distributed free, the entire setup smacking of skilled professional handling. Well done, McGinnis.

Work For A Quigley Award!

Roth Does Own Printing Of Weekly Programs

Manager W. F. Roth, Jr., New Palace Theatre, Gallatin, Tenn., forwards a number of weekly programs that he prints personally in his own shop and asks for some criticisms on his work. For the purpose they are intended, these programs are well done. They are five inches wide by seven inches, printed on varicolored coated stock and Roth uses one- and two-column press book mats and accompanying copy. The rest of the program is carried underneath, together with institutional advertising.

Work For A Quigley Award!

Upside Down 24s Create Excitement

My, my, there seems to be a fever spreading over the country of upside down 24 sheets, for in the past few weeks a number of campaigns have been forwarded which include this curiosity-provoker. The latest instance is reported from Harlan, Ky., where Colonel C. R. Stoflet, of Consolidated Theatres, managed to cop a newspaper story on this old-timer. The stunt was pulled on "Hips Hips, Hooray" and "C. R." says that his cashier was driven a bit frantic by numerous phone calls of those hastening to apprise the theatre of the "error."

Trewhela Continues To Crash the Front Page

Folks out in Lewiston, Mont., think there is something amiss when the local papers do not run a page one story on Johnny Trewhela's activities at the Judith Theatre. Johnny knows what the editors want, and gives it to them, for many happy returns.

Visiting in town was the master mechanic of the "Eskimo" expedition to Alaska, and as the picture was dated about that time, Trewhela was able to arrange a lot of two and three column interviews giving the low down on the production, all the stories carrying the proper theatre credits. The visitor was amenable to a personal appearance during the run, and that of course was good for other breaks.

John is also in demand as a luncheon and after dinner speaker, one of his most recent talks being about the movies, in which he said some kind words about MOTION PICTURE HERALD. Thanks, pardner.

Work For A Quigley Award!

Boucher's Publicity Colors Shopper's Weekly

Frank Boucher has not informed us whether or not he is behind the Shopper's Weekly, a six page regular size sheet published in Hagerstown, Md. But there is certainly a number of effective theatre stories and cuts on the current and coming attractions at the Maryland and Colonial Theatres, where Frank is in command.

Carried each week is a serial instalment, the present one being on "Wonder Bar," a front page notice calling attention to this feature and the date of its local showing. There is a lot of other picture stuff, but the idea is far from a house program, as plenty of outside advertising is represented.

Work For A Quigley Award!

Adler Ties Comic Strip To "Palooka" Showing

Nashville, Tenn., papers carry the Joe Palooka comic strip and Manager Edwin Adler, Vendome Theatre, missed no angles in tying this in on his "Palooka" showing. Papers went for large display ads on the date and plugged it further with banners on all delivery trucks. The sweat shirt merchandise hookup was also effected with window displays and mention in store advertising.

Sedge Tilts Grosses On "Venus" Contest

An "American Venus and Apollo" contest to find the best proportioned woman and handsomest man on Staten Island has just been completed by Sedge Coppock, skipper of the Paramount Theatre, Stapleton, S. I. Run on nine consecutive Wednesday evenings, including Lent, with a program of second choice pictures, the stunt is reported to have consistently tripled business on this day at an average weekly expense of $40.

Sedge's thought was that stage bathing beauty revues would be more apt to draw during the winter months and with this in mind had 10 different girls in bathing suits enter the contest each week. Audience applause decided the weekly winner, after which any of the girls with talent were permitted to compete for other prizes. The entire program ran 45 minutes, giving Sedge an acceptable stage show at little cost.

On the ninth Wednesday, all the weekly winners appeared together from which the finalist was chosen. Then, as a climax, Sedge put on the gag to find the handsomest man and says that it went over so well he had to stop selling tickets by nine o'clock.

During the entire contest, everything was done to keep the idea on a high plane. Stage settings and lobby displays were elaborate and newspaper advertising dignified.

Work For A Quigley Award!

"Viva Villa" Gets Ace Story Breaks

Billy Ferguson, MGM exploitation chief, discovered that the daughter of the late Pancho Villa was living in El Paso, Texas, and made immediate arrangements which resulted in the personal appearance of the girl at the opening of "Viva Villa," at the New York Criterion.

The arrival of the young lady was covered by all the newspapers with stories and pictures which, of course, mentioned the title and theatre. As there had been innumerable difficulties to be overcome in securing a contract for Miss Villa's services during which time she was reported to have been spirited away to Mexico, reports of her experiences were covered by the wire associations, thus giving the picture an additional buildup all over the country.

The theatre front was especially effective, showing a giant-sized head of Villa (see photo) with the title in lights above.



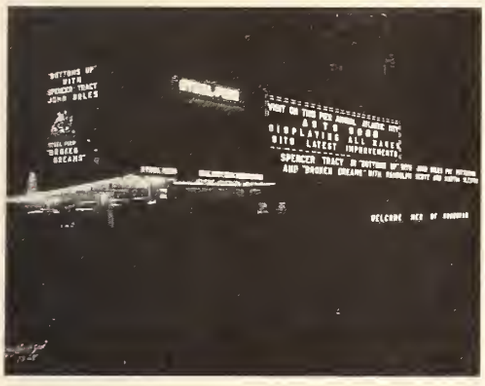
Oversized "Villa" Head

Finney Steps Fast At Atlantic City

Ed Finney put over a fancy job of work on making Atlantic City Monogram-conscious during the recent convention of that company held in the seashore city. Special campaigns were put on for "Broken Dreams" at the Steel Pier and "Beggars in Ermine" at the Strand, in which the conventioneers were given a neat break with the line "Welcome Men of Monogram" carried in all advertising and in lights on the Pier (see photo).

This plug was also carried in window cards, spotted along the boardwalk, wherein the titles of both pictures were headed by photos of W. Ray Johnston and Trem Carr, Monogram heads. Finney arranged special broadcasts to plug the local showings of the pictures and during these programs tribute was paid to Johnston on his 20th anniversary in the business.

All papers ran daily stories and shots of those in attendance, and important conven-



Ad on Steel Pier

tion announcements were sent out over the A. P. wires. Local stories of the gathering were tied into the current attractions.

As a lobby bally at the Steel Pier on "Broken Dreams," a mystic interpreted dreams and gave free readings. Tying in with the date on "Beggars in Ermine," a newspaper contest was put over in which the practices of beggars were exposed and the means employed to promote handouts.

Work For A Quigley Award!

Traffic Rules Plug "Trouble" at Rivoli

Though the heated months may still be some distance away, those United Artist exploiteers have already welcomed the warm season by putting out a traffic card embodying summer rules for driving in New York. Copy on reverse side reads, "Drive Carefully—Don't Go 'Looking for Trouble.' Follow Rules on Other Side." The top half of the card is given over to the traffic regulations, the last and far from the least is the "snapper," advising motorists to drive to the Rivoli to see "Looking for Trouble."

Sizable free newspaper ads were secured in tieups with prominent radio and shoe stores, the tiein line of copy being the same as the one used above, with further space given to theatre cuts and credits.

As the picture has to do with the adventures of telephone "trouble shooters," tieups were made with the local phone companies wherein the picture was plugged to all employees.

GOVERNOR OF IDAHO TO PRESENT AWARD

Nevin McCord Will Receive the March Quigley Plaque from Governor Ross; Louis Marcus Heads Committee in Charge

Immediately after the judges' decision had made Manager Nevin McCord, of the Granada Theatre, Boise, Idaho, winner of the March Quigley trophy, arrangements were under way for a presentation in keeping with those accorded the January and February winners.

Heading a committee of prominent Western theatremen and state officials, the Honorable Louis Marcus, Mayor of Salt Lake City, Utah, and operator of the circuit of which the Granada is a unit, at this writing is sponsoring the ceremonies in Boise, the capital of Idaho, at which Governor C. Ben Ross will personally present the March Award to McCord. It is expected that full details of the ceremony and pictures will be carried in the next issue.

McCord's Campaign

The selling angle on "Frontier Marshal" that did the business was the exploitation of "Queenie," a character in the picture, as a Mae West type, advertising copy containing the line "The Mae West of the Old West." McCord states that it was so successful that an extra Saturday show was necessary, and the campaign is now being adopted by Division Manager Harry David for use in all other Marcus theatres playing the picture.

Through the cooperation of the Fox Studios, McCord was able to obtain some of the actual costumes worn in the picture, which were worn by the theatre cashier in advance and also hooked into an "Anniversary of Progress" campaign put on by a leading store. Another good window was obtained with an exhibit of old guns McCord borrowed from his State Historical Museum, and these were also used in the lobby.

Nevin secured many other prominent locations with an adaptation of Charlie Winchell's photostat newspaper idea from the Round Table section of Feb. 14. The greatest part of his outdoor billing was accom-



NEVIN McCORD

plished through tieups in windows, busses, taxis, etc., as the advertising budget did not allow the purchase of posters.

A newspaper subscription tieup resulted in many inches of free space, McCord paying only for a small percentage of the actual lineage used, the rest promoted from the newspaper and other merchants with whom tieups were made.

The above are the highlights of the campaign, the entire cost of which was reported to be under $50. Nevin states that great care was taken so as not to create the impression that Mae West was in the picture, and further states that many of his patrons said that this was the first Western they had ever liked, with additional business coming from those who did not care for pictures of that type and were sold on the Mae West angle.

Work For A Quigley Award!

Costumed Girls Bally Sizer's "Moulin Rouge"

Numerous kicky ideas put over by Manager Eaton Sizer, Jeffris Theatre, Janesville, Wis., on "Moulin Rouge" were topped with a flock of gals in costume who bally'd the attraction in various ways. One pair worked the main streets handing out heralds piled on a huge compo tray which supported a giant cutout champagne bottle. Another girl, also in costume, was placed on a platform in lobby from which she pointed to an illuminated easel beside her. Still a third, dressed likewise, operated a p. a. system over which were played the song hits and announcements made.

Co-op page in which merchants gave free tickets for sales over a certain figure, also helped, as did effective displays in various stores. Eaton promoted a number of vacant store windows in good spots, and had these dressed with great care and detail, using colorful backgrounds lighted with baby spots.

IMPORTANT TO QUIGLEY ENTRANTS

So that there will be no misunderstanding, the Judges have definitely set the deadline for April Quigley Award entries at midnight, Saturday, May 5. This means that campaigns to be considered must be actually delivered at Club headquarters before or at this time. Managers are requested to give this date careful attention and to make the necessary mailing provisions so that their entries will arrive in time.—MIKE.

24 Sheet Cutouts on Street and in Lobby

Activities in different fields of exploitation reported by Manager Ben Wallerstein, Palace Theatre, Lorain, Ohio, indicate much work being done in this quarter to put over attractions. Street stunts are favored. On "Fashions" silk banners were hung on street car poles in neighborhood of theatre. Transportation company tied in on "Flying Down to Rio" by providing bannered street car Ben promoting brass band to travel inside car playing song hits.

Two 24-sheet cutouts were used on "Convention City," displayed first in lobby, then mounted on truck with engine valve and train whistle. Eyes in star pictures were cutout and flashers placed back of 24. The train lamps were lit up with red and green bulbs, and handkerchiefs placed in the stars' hands. Draft created by fan gave display effect of animation.

Ben and his crew are hustling for all the business in sight and accompanying photo is a group shot of the entire house staff. The be-spatted gent seated on the right is Ben in person.

Work For A Quigley Award!

Newspaper Ties In On Hat Designing Contest

Freshened up and promoted for excellent returns was the always reliable hat designing contest as effected by Manager Carter Barron of Loew's Fox, Washington, D. C., and publicist Lou Brown on "Gallant Lady." Local newspaper went for it handsomely, breaking this for four days with two-column cuts of Harding and smaller cuts showing star wearing different style hats. Cash prizes and passes were offered.

The Cinema Hat Shop hookin as arranged for the New York date was also put on here, stores cooperating with windows and ads. The usual radio and hotel orchestra tieups were made.

Work For A Quigley Award!

Reese Gives Prizes On Letter Idea

Nineteenth anniversary kiddie show of the Spruce Theatre, Philadelphia, was celebrated by Manager Horace Reese with a gag that he reports worked very well for him. Special cardboard throwaways were distributed to the children with free admissions given to the first fifty who turned in the correct amount of letters on the card included in the name of the theatre. The program was carried below, which of course meant that the youngsters would study it carefully in counting up the necessary words.

Work For A Quigley Award!

Wright Promotes Heralds from Stores

Manager Jack Wright, Palace Theatre, Taylor, Texas, advertised the southern premiere of "George White's Scandals" with a lobby display on which he states much extra effort was expended. In advance, a large shadow box was placed in front of the theatre with elaborate setpiece (see photo), and on opening day the flash was added to with a banner atop the marquee.

As his advertising budget is very small, Jack has to promote heralds and other advertising through cooperation with local merchants, and on this attraction tied in with a dry cleaner's to pay for the printing of throwaways, copy of which guaranteed the workmanship of the store and the entertainment of the picture.

Wright keeps down the nut by doing all his own sign work in the theatre art shop and is kind enough to state that he gets many good pointers from the Round Table pages. Thanks, Jack, so say many others.



Ben and All the Folks



George Woods' Easter Lobby



Wright's "Scandals" Front



Pickle's Barrel Stunt

Al Zimbalist Making Many Ace Tieups

The 21 theatres of the St. Louis Amusement Co. now receive daily free broadcasts of their programs through a tieup arranged by Publicity Director Al Zimbalist. In addition the hookup includes etherizing of contests on different pictures and this was recently inaugurated by Al on "Flying Down to Rio," on which he reports many answers received.

Exploitation was done on a large scale to plug the day and date runs of the picture in many of the theatres, 35 neighborhood weekly papers carrying special stories and contests. Ushers were dressed in flying costumes and airplane parts were promoted to dress up lobbies.

The "Carioca" dance was promoted in a number of dance halls and other plugs arranged with music stores all over the city. Numerous other tieins were made, newspaper cooperation being featured with a large "Lux" ad on Del Rio in which the picture and names of theatres were mentioned.

The floral display angle is not being neglected in St. Louis, accompany photo showing an Easter lobby display promoted by George Woods, district manager. The value of the flower tieup is evidently recognized in this spot as Al tells us that this tie-in was put over in many of the houses.

Work For A Quigley Award!

Barrel Stunt Clicks On Leon's "Duck" Date

The barrel gag is still making the rounds —and profitably. Manager Leon Pickle, Kentucky Theatre, Henderson, Ky., made recent use of it on "Duck Soup" (see photo) reporting that it attracted attention both on the street and in the lobby.

The workings of this one was described some issues back, but for the information of those who missed it, a small fan in the bottom of the barrel makes the heads revolve. Leon recommends the gaudiest colors for the copy. See January 20 issue, page 82, for further details.

Work For A Quigley Award!

New Member Puts Across Excellent Style Show

A well devised stage style show entitled "A Century of Progress in Style" was featured by Manager J. R. Smith on his showing of "Beloved" at the Lensic Theatre, Santa Fe, New Mexico. A tiein with one of the leading stores furnished different dresses, hats and shoes from morning to evening wear and 12 local girls to model.

Smith built a stage setting of an old colonial home with large Georgian pillars through which the models made their entrance wearing the styles of the early '80s. Then the stage was blacked out and the second scene was a modernistic set upon which the models wearing the new style entered through a large picture frame to a revolving turntable, all of this to the accompaniment of new and old orchestral music.

"J. R." is a new member and this marks his first contribution. It is well done indeed and we anticipate further campaigns as effective from this Southwest showman.

Patrons Dine With Stars on "Dinner"

From Harry Sugarman, skipper of Egyptian Theatre, Hollywood, Cal., comes a different slant on "Dinner at Eight" in which his patrons were "invited" to dine with some real picture stars. It was worked as follows. In advance and for three days of the run, a trailer announced that patrons were requested to leave their names and telephone numbers and that on certain days Jack LaRue, the Paramount star, would select four names and these would be invited to attend a dinner at one of the four leading restaurants with which the hookup was made. In the event that a man was chosen, it was mandatory that he be accompanied by a woman and vice versa, thereby making up a dinner of eight.

Each restaurant was visited in turn, and a day in advance a prominent table was set aside with a card to the effect that it was reserved for the Egyptian Theatre "Dinner at Eight." The guests were requested to meet in Harry's office when the proper introductions were made, after which two bannered Chevrolet sedans were used to escort the guests to dinner. The finale of the evening was the return to the theatre where the diners saw the picture as Harry's guests.

So well did the idea go over that the participating restaurants vied with one another in plugging the gag.

Work For A Quigley Award!

Shaffer Sells Love Angle on "Eskimo"

For his box office purposes, Manager Frank K. Shaffer, Virginia Theatre, Harrisonburg, Va., saw fit to sell "Eskimo" from the love angle and states that this was helpful in stimulating business from among those who might not care for the travelogue or educational slants in the picture. Frank concentrated his campaign on his adult patronage and students at a local teachers' college, refraining wisely from any special tieups with grade school children.

Personal letters were directed to teachers in the city and county schools, inviting them to see the picture, but not recommending it especially for the younger generation. Many of the press book tieup were effected and telephone calls made to city officials and other leading citizens. The accompanying photo illustrates how Shaffer highlighted the selling points he emphasized in the general campaign. His lobby told everything.

Work For A Quigley Award!

Costumes Usherettes To Help Sell "Rio"

Manager Fred Naify, Senator Theatre, Chico, Cal., went airminded in his "Flying Down to Rio" campaign by dressing his lobby with airplane cutouts and his usherettes in flying costume (see photo). The theme was further carried out with flying banners above the marquee and in the lobby.

In addition to strong newspaper reviews, extra advertising and billing, the distribution of thousands of theatre calendars was helpful. These were given out in town and in a surrounding 50-mile area. As there are few theatres in these neighboring spots, Fred states that the calendar idea and ads in the small-town papers are very valuable in bringing in business from his drawing area, a not inconsiderable patronage.



Naify's "Flying" Usherettes



Egan's "Rio" Music Window



Gene Raymond Visits Sonny



Shaffer's "Eskimo" Lobby

Learning that Father Hubbard, famed "Glacier Priest" of Alaska, was expected in town to visit his brother, Fred arranged for a showing of the explorer's "Aniakchak" as an added attraction. The Father cooperated by appearing at the theatre with his dogs, which were placed in the lobby to bally the showing, and many theatre parties of his friends were made up in honor of the visitor.

Hospital Screening Nets Good Publicity

Manager M. A. Cooper tied in neatly with his women's clubs for a special showing of "I Am Suzanne" at a local hospital, in conjunction with the date at the Fox Theatre, Hackensack, N. J. Portable machines were installed and among the invited guests were many well known residents which was duly emphasized in Cooper's newspapers. Tied into this were theatre announcements made at many club meetings.

Imprinted "Suzanne" cutout cards were given to 1,500 children and a further attention-attractor was a miniature lobby stage upon which was displayed three marionettes, their strings attached to an axle driven by a slow speed motor. A music box was hooked up to furnish melodies while the puppets were performing.

On "Dinner at Eight," "M. A." got a newspaper break by planting a three-column cut of his house staff in their new uniforms, worn for the first time on the opening day of the picture. Though this had not been planned ahead, the arrival of the outfits gave Cooper an opportunity to do some fast thinking and plant this profitable publicity.

Work For A Quigley Award!

Hockey Plugs Aid Pete Egan's Date

The popularity of Canadian ice hockey gave Manager Pete Egan and exploiteer Dave Bayne many openings to advertise "Flying Down to Rio" at the Palace Theatre, Calgary. At two important games, the picture song hits were put on during the play by play broadcast, and in the intermissions sandwich men on skates were allowed to do their stuff on the ice. Pete also arranged to print a theatre ad on the reverse side of thousands of admission tickets for another game that attracted citywide attention.

The music angle was further plugged with flashy window displays, the accompanying photo showing a window personally dressed by Bayne, with cutout girl figures on airplane wings. Style, florists and telegraph tieups were also made and an out of the ordinary front pictured in last week's issue also attracted notice.

Work For A Quigley Award!

Gene Raymond Aids Shepherd on "Suzanne"

Sonny Shepherd, the unofficial greeter of film executives and celebrities in Miami, had occasion to take advantage of his role during the visit to the resort city of Gene Raymond. Sonny was playing "I Am Suzanne" and was able to persuade Gene to stop over for a personal appearance. The accompanying photo shows the star doing his autograph bit and evidently enjoying it.

Naturally, Sonny saw to it that the papers made full mention of the visit. Other newspaper stuff included series of articles on marionette construction in which action shots of Lilian Harvey were used as illustrations. A classified tieup which returned plenty of free space was also effected.

Shepherd had kites carrying large theatre banners flown over the traffic-congested causeway between Miami and Miami Beach. A mechanical man street bally was also put on wherein the "man" would unfold a theatre banner at various stops when the crowds gathered, and they sure gathered in Miami.

THE SMALL TOWN SHOWMAN

Indiana Manager Finds Stronger Exploitation Necessary to Put Over Pictures in Smaller Towns

by MACK McCARTY
Manager, Centennial, Warsaw, Ind.

Selling pictures today has become a man's job regardless of the size of the city. We know that the public are picture-wise but they are far from being publicity or exploitation wise, which means we still have two open roads to follow. There are very few pictures made each year that will stand on their own legs as far as box office value is concerned, that is, without much publicity on the part of the theatre manager.



Mack McCarty

For example, an exhibitor was in my office the other day telling me how bad conditions were in his city and that it was impossible to get high admission or more than 10 cents and fill his house of only 200 seats, and this being a college town, too. He was going to play "Little Women" of course first run for only 10 cents admission. After much persuasion I induced him to raise the price to 25 cents and sent him the same marquee display I used. He played the picture four days to capacity business.

I venture to say the gross on any picture can be raised at least 25 per cent by proper publicity, than could be obtained without it. We know all pictures are not hits and it falls on the shoulders of the manager to get them in, and this applies to small towns even more so, because people in small towns do not see snappy displays every day or novel stunts. But people in the city are much harder to please, but this is overcome because of the greater drawing power. People in the smaller communities are just as appreciative or even more so than the larger cities.

Blames Exhibitors

The great trouble with the small town exhibitors is they just sit down and expect people to walk in on any picture and never once open the press book for ideas and I know it to be a fact that several of these bellyachers do not even take a trade paper or know whether they are going to play a certain picture when asked by a patron.

And we have another socalled trouble germ, and that is the fellow who has the town sewed up by having the only theatre and expects to stuff entertainment down his patrons' throat without any effort. His theatre most always needs cleaning up and his signs are several years old which would not know the meaning of a paint brush, just because the boss does not know the meaning of competition in any form.

I never turn down a chance to build my box office up. I have to depend on ideas that are inexpensive, but they are plentiful if you dig deep enough. Many a good picture is going to waste as far as box office is concerned because of the lack of publicity and exploitation to put it over..

Work For A Quigley Award!

Landers' Editor Writes Column on New Pictures

Manager W. L. Landers, Landers Theatre, Batesville, Ark., speaks very favorably of the recent Warner trade showing he attended in Memphis in company with the editor of his local paper, invited by the Warner branch manager. An immediate result of this invitation was a full column in the paper devoted to the pictures that were screened that must have proven a good buildup for these attractions and will no doubt boost grosses.

Work For A Quigley Award!

Dave Advertised for Rain And Much to His Surprise—

Manager David Dallas, Paramount Theatre, Borger, Texas, looked about for a different angle to advertise "Golden Harvest." He discovered his idea in the continued local absence of necessary rainfall and placed a classified ad in his local paper, the copy requesting 10,000 citizens of that section to pray for rain or snow on the days the picture played for a "Golden Harvest" for all.

Much to Dave's surprise, it did rain, and the quick-thinking advertising manager of the local sheet immediately fashioned a swell house ad (see photo), tying this in neatly to the advertising potency of the paper, and of course plugging the picture.

Enterprising Theater Manager asked 10,000 Panhandle Citizens to Pray



Two Column "House" Ad

Other Opinions On Radio Advertising

Expressions on the relative worth of radio advertising continue to arrive from members and below we are running some short comments from New Orleans and Dallas Round Tablers. They both make use of broadcast facilities to sell their shows, and what they say is based on their individual experiences. The subject is still alive, if any other managers desire to speak their pieces.

H. S. McLEOD
St. Charles, New Orleans, La.

Any success we have had from radio advertising has come from a well planned program. For instance, I have hired players from the Little Theatre group here in the city and in the last two instances, with "Emperor Jones" and "The World Changes" we have given fifteen minutes of the play and used all the effects available at the studio.

A radio contest which ran for three nights, 15 minutes each for the best letter on "Why They Liked the St. Charles Theatre" with a first prize a six months' pass, a second prize two three months' passes, and a third prize a one month pass, produced over 100 contestants and gave us many valuable ideas in the operation of our house.

It is my opinion that a regular weekly or daily plug of every picture is not particularly profitable over the radio. It is only when you have one of the bigger pictures and you can give it at least 15 minutes programs, do you get the full value for your money in radio. We have used both the chain stations here in New Orleans at least twice a month.

LOUIS CHARNINSKY
Capitol, Dallas, Texas

I have used radio advertising in every manner possible to boost my ticket sales and have always found that where I used a regular radio program that it paid big dividends. However, I do not recommend spot announcements show as, attend the Capitol tonight and see so and so, because they are usually given on a program where phonopraph records are played and people as a habit don't listen to such programs.

Work for a Quigley Award!

Maloney Promotes Slipper Stunt on "Catherine"

And now they're finding "lost" slippers to win a pair of shoes, and it was all started by Manager H. H. Maloney, State Theatre, Providence, R. I. A week ahead, three times daily, a white slipper was slipped under some orchestra seat. Then a trailer was shown stating that the royal footwear of "Catherine the Great" was lost in the theatre, and requesting patrons to look about as the finder would win new shoes, which Maloney had promoted from one of his stores. House lights were up during the search, and everybody had fun.

Free tickets placed in certain boxes of stockings were announced frequently over the radio in a tieup with the store selling the hosiery. Good windows were also secured on this hookup. And for a street stunt, "H. H." had business size cards distributed, containing the following copy: "Ask for Catherine—She's Great" with the tip off copy on the other side. Well, well!

SPRING AND SUMMER BUSINESS

CHARLES S. BASSIN
Oriental, Mattapan, Mass.

SUMMER MAILING LIST

As a stimulant to spring and summer business, a large mailing list is being built up which will include the beaches. The letter idea will include a follow-up and "thank you" reply. In addition to the attractions, institutional advertising also will be stressed. There are many patrons with summer homes within driving range of the Oriental, and letters are being sent to these people now so no contacts will be lost when they move to their beach homes.

STARLIGHT PROMENADE

Inaugurated last summer, Bassin is improving it for this season and will open it on June 1. The addition of a dance floor is anticipated and thus far large quantities of ginger ale and cigarettes have been promoted, as well as new furnishings. Details of this idea were carried in issues of July 22, 1933 and Feb. 24, 1934. The promenade is in the rear of the Oriental on the theatre property. Charley fixed it up as a lounge where during intermissions, soft drinks and smokes are served free of charge. It's a costless idea, and a honey.

E. M. HART
Oxford, Plainfield, N. J.

PLAYGROUND ACTIVITIES

Ed has cultivated hearty cooperation from his local recreation commissioner in charge of all outdoor activities, such as streets blocked off for roller skating, baseball, tennis, swimming, etc. Thus it is possible to promote roller skating races in restricted areas and other such ideas with the theatres donating prizes through merchant hookups. These events are advertised at all local recreation fields, and as a return courtesy, Hart has presented the Commissioner with a gold badge good for admission in all Plainfield Reade Theatres of which Ed is City Manager.

LOCAL MOVIES

This idea worked out so well last summer that Hart is again repeating it this year. One of his operators has a motion picture camera with which movies of outdoor activities in the various parks and fields are taken. The pictures are then shown at the theatres with rings around certain of the onlookers to whom prizes promoted from local merchants are given. The only cost to the theatre is the expense of the film. There are other variations of the local movie idea that other members are using—an always profitable angle for good returns.

SEASONAL SLANTS FROM THE FIELD

The time to break out those selling angles to pep up business on the coming months is here, and on this page is set forth what some of the members are doing, and what they have suggested to stimulate the spring and summer business. Other general seasonal ideas will be run as they are received from the managers. Theatremen who are working on any angles that may be of benefit to the rest of the membership are invited to send these along for publication.—MIKE.

LOUIS LAMM
Capitol, Elyria, Ohio

BABY CONTEST

Louis is tying in with two leading photographs and local papers, plus a number of merchants. The photographer takes the picture at no cost to patron who will be required to register the baby at theatre and receive an order on the photographer. With each admission, the patron receives a coupon good for 10 votes when deposited in a box in the lobby. The photos are displayed in the lobby numbered consecutively in order they are applied for. The baby receiving most votes will be considered the most popular. An additional tiein can be made with merchants who donate prizes to the winning baby. Louie says the month of May is the logical time for a contest of this kind and the age limit should be from six months to three years.

HOME GROWN FLOWER SHOW

This tieup to be made with local garden clubs, also with newspapers for a lobby show. Committee selects best exhibits for which passes may be given as prizes. It may be possible to promote other prizes from such merchants as florists, seed stores and hardware stores selling garden equipment.

Louie also suggests an elaboration of the idea by having patrons take pictures of their gardens for lobby display. Where this is put on, tieins with newspapers, photo supply stores and camera clubs are indicated.

STYLE SHOWS—STAGE WEDDINGS

Innumerable opportunities for added business are presented by these "old reliables," suggestions for which have been carried frequently in the Round Table pages. Members desiring more information on how to put these on are requested to communicate with Club headquarters, or consult their Round Table files, issue of April 8, 1933.

JOHN McMANUS
Midland, Kansas City, Mo.

NEWSPAPER TIEIN

John states that many newspapers have advertising budgets to plug their classified departments and this offers an acceptable tiein on seasonable ideas. The publicity departments have available stills showing stars on horseback, in swim suits, on bicycles, in boats of various kinds and engaging in other summer activities. John has arranged to supply these for newspaper "house" ads which of course will include the proper credits.

LOBBY DECORATIONS

Beside the more fragile varieties of flowers and plants, McManus contemplates the use of spruce or fir trees in dressy wooden buckets on the sidewalk, and also suggests ferns in hanging baskets. Lobby rock gardens can also be arranged with waterfall or fountain effect, wherever this is possible. The use of these accessories requires of course the proper lighting, and showmen are aware of the desirability of the lighter greens and certain shades of blue in lighting their lobbies to convey coolness.

HOUSE PERSONNEL

The staff at the Midland will, as usual, be attired in proper hot weather uniforms, and John lays great stress upon the necessity of proper seasonal apparel to be worn by the executives. In situations where the expense of summer uniforms cannot be undertaken, white flannels, white shoes, etc. are suggested.

GEORGE D. TYSON
Ambassador, St. Louis, Mo.

"MAY FESTIVAL OF HITS"

George is now completing a campaign which he called "April Shower of Hits," but states that it can also be used in May or June as "May Festival of Hits" or "June Jamboree." It is the old reliable of selling a group of pictures by an advance buildup.

All advertising in advance and during the month carried the tag line. Leiberman pennants were used as were burgees out front and other imprinted flags in the lobby and under the canopy. Strings of varicolored pennants were hung from the upright sign on the top of the marquee and setpieces on coming attractions planted in the lobby.

Two special Paramount trailers on their new pictures were clipped and these scenes were used in the house trailer plugging the "month." Newspapers cooperated generously and George states that the idea worked out very satisfactorily as it has for the past several years.

WE WANT YOUR IDEAS TOO; SIGN UP

ERNEST PATRICK
is part owner of the Ideal Theatre in Halstead, Kansas. He's another young man to join us and says he's taken advantage of many ideas listed in our pages. Well, you can't just sit back and let it go at that, Ernest: you've got to submit a few yourself so that your brother members may do likewise. It works both ways, you know.

▽

J. J. MUSSELMAN
is down in Louisville, Ky., where he manages the Rialto Theatre. The Club would be interested to know what "J. J." is doing to boost box office receipts. Don't keep it a deep, dark secret; let the rest of our boys in on it. Remember us to the rest of our friends down Louisville way and let's hear from you soon.

▽

WILLIAM McCARRELL
is managing the Indiana Theatre in Bedford, Ind. Bill has managed various houses all through Indiana; in fact, we have had members at some of these houses. He is married and has two children. A lot of our good friends and members have joined from Indiana and contribute regularly, so a little lively competition would be relished by all. Tell us about the last campaign you put on, Bill.

▽

H. J. ARNOLD
conducts the Indiana Theatre in Terre Haute, Ind., a picture policy with occasional stage attractions. Suppose you sit down and tell us how you treat the folks out in Terre Haute to keep them coming and happy. There are about four thousand brother members who would be keen to know what you are doing to step up business in the old home town, so let us know and we'll do the rest.

▽

WILLIAM R. FISCHER
has charge of the Columbia Theatre in Washington, D. C., for Loew's. Bill has served seven years with Loew's and M-G-M in the studios. You certainly ought to know every angle of show business with all the experience you've had, so a little article for use in our pages might not be amiss. Think you can spare the time to write something for us?

▽

WILLIAM C. WITTENBERG
is the assistant manager of the Miller Theatre in Woodstock, Ill. He's just turned 21 and shows his good judgment by joining the Club, where he will be able to learn and see what showmen all over the world are doing at their various houses. Between you and the manager of your house, we ought to be kept informed of what's what at the Miller, so we'll be a hearing from you, we hope.

WILLIAM SHERMAN
assists Bob Paskow at the Branford Theatre in Newark, N. J., and we're glad to add the name of this new recruit to the many squads of assistant managers enrolled in the Round Table army. Remember us to Bob and next time you get a day off, if you're over this way come on in and say "howdy."

▽

WALTER D. STEVENS
is the manager of the California, in Dunsmuir, Cal. Walt was born in Reno and entered showbusiness at the tender age of sixteen because it always fascinated him. He tells us he thinks he's worked at every position in the theatre and has even had stage and picture experience. He was just recently made manager of the California and here's wishing him luck in the new job.

▽

J. A. KLINK
manages the Primghar Theatre, in Primghar, Iowa, and we give him a royal welcome. It sure sounds to us as though "J. A." were an old-timer in this business. He gives his birth as 1873 and here's one showman we'd like to hear from. How about some accounts of what you are doing out in Primghar to put the house over?

▽

L. JOSEPH RYAN
is a youngtimer who manages the Grand Theatre in St. Cloud, Minn. We've had a lot of members from your fair city, Joe, so we're glad to add you to the list. Remember us to Fred Larkin when you see him and tell him to drop us a line when he gets the chance, and the same goes for you.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

MAURICE A. COHEN
may be found up in Springfield, Mass., where he manages the Garden Theatre. Maury is one of the younger crop of managers to join the CLUB and we are willing to bet that he'll become an active member. Springfield is show-conscious and nearly 100 per cent Round Table, so you'd better get busy and send us an account of your doings.

▽

JAMES M. RASKIN
comes O.K.'d by Nat Allentuck, his manager at the Belmont Theatre, in the Bronx section of New York. Well, you're learning showbusiness under a good teacher, Jimmy, and we're sure you'll take advantage of every opportunity afforded you. The Belmont isn't so far from 1790, so whenever you get down this way be sure to stop in and say hello. Remember us to Nat.

▽

WILLIAM P. HERBST
is the president and manager of the Circle Theatre, in Washington, D. C. Bill tells us the house opened in 1910 with a straight picture policy. We're glad to welcome him into the Club and it's a foregone conclusion that he is in sympathy with the aims of the organization so we'll await with interest news of how he puts his house over in the capital city.

▽

CHARLES H. OLIVE
is the general manager of the Princess Theatre in Washington, D. C., and he's still another in line for introduction to his fellow Round Tablers. We're glad to have your application, Charlie, and sincerely hope you'll do your share toward making this section of the Herald the liveliest of its kind. What was the last stunt you pulled to make the cash register hum a merry tune?

▽

LARRY STONE
hails from Boston, Mass., and manages the Ideal Theatre that's a swell name to try to live up to, Larry, so you might tell us what you are doing about it. Since you've joined the Club, you must be following our pages and if that's the case you know how well represented Boston is in our section. Help swell the number of campaigns received from your city and shoot a couple in to us.

▽

RICHARD FOY
manages the Old Mill Theatre in Dallas, Texas, for the Interstate Circuit and joins the CLUB highly recommended by none other than our good friend Louie Charninsky. Dick is from the well-known Foy family of vaude and legit fame, so he ought to be a chip off'n the old block. We're expecting big things from you, Dick, so don't disappoint us.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70	Nov. 11
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1,'34	68	
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Man of Sentiment, A	Marion Marsh - Dwen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	Mar. 24,'34
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb. 25,'34	62	

Coming Feature Attractions

Title	Star
City Park	Sally Blane-Henry B. Walthall-Matty Kemp
Fifteen Wives	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63	Jan. 20,'34
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20,'34		
East of Fifth Avenue	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	76	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62	
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Held the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 28	64	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34	58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
My Woman	Helen Twelvetrees - Wallace Ford - Victor Jory	Oct. 5	73	Dec. 21
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	Mar. 10,'34
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20,'34	78	Mar. 10,'34
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	Mar. 31,'34
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34	64	
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15,'34	74	Apr. 14,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	60	Apr. 7,'34
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6,'34	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10,'34	74	

Coming Feature Attractions

Title	Star
Black Moon	Jack Holt-Fay Wray
Fire Patrol, The	Tim McCoy
Hell Cat, The	Rob't. Armstrong-Ann Sothern
Hell Bent for Love	Tim McCoy-Lillan Bond
Lady Is Willing, The	Leslie Howard-Binnie Barnes — 76 Feb. 10,'34
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell
One Night of Love	Grace Moore-Tullie Carminati
Party's Over, The	Stuart Erwin-Ann Sothern (See "In the Cutting Room," Apr. 14,'34.)
Song You Gave Me, The	Bebe Daniels-Victor Varconi — 84 Oct. 21
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly (See "In the Cutting Room," Apr. 7,'34.)
Whom the Gods Destroy	Walter Connolly-Robert Young

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14,'34	70	
Death Over Shanghai	Else Elster-Ralf Dsterman	Dec. 15	62	
Fantomas	Jean Galland	Feb. 15,'34	59	Apr. 14,'34
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30,'34	68	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	
Romance in Budapest	Franciska Gaal	Apr. 15,'34	72	
Shame of a Nation	Gustaf Diessl	Apr. 10,'34	75	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
Forgotten Men	War Film	Apr. 1,'34	84	May 27
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 28	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Title	Star
Road to Ruin	Helen Foster-Paul Page — May 15,'34 — 58 — Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	Mar. 17,'34
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 8,'34	64	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60	Oct. 21
Havana Widows	Joan Blondell - Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wild Boys of the Road	Frankie Darro-Dorothy Coonan	Oct. 7	68	Sept. 30
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31,'34	84	Feb. 17,'34
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

Title	Star
British Agent	Leslie Howard
Circus Clown, The	Joe E. Brown — June 30,'34
Dark Tower	Edward G. Robinson - Mary Astor-Ricardo Cortez
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay — June 2,'34
Merry Frinks, The	Aline MacMahon — May 26,'34
Old Doll's House, The	Richard Barthelmess - Ann Dvorak
Side Street	Aline MacMahon - Paul Kelly - Ann Dvorak — June 30,'34 (See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17,'34.)
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien — May 28,'34 — 80 — Mar. 24,'34 (Reviewed under the title "Rhythm in the Air")
Very Honorable Guy, A	Joe E. Brown-Alice White — May 5,'34 — 62 — Mar. 24,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20,'34	80	Apr. 7,'34
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Mar. 30,'34	85	Mar. 10,'34
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	Feb. 3,'34
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	80	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84	Apr. 14,'34
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	80	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 18,'34	60	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	Apr. 7,'34
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66	Feb. 18,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	80	Mar. 17,'34
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	Mar. 31,'34
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	85	Jan. 27,'34
I Believed In You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	68	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veldt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 28
Mr. Skitch	Will Rogers-ZaSu Pitts	Dec. 22	70	Dec. 16
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce (See "In the Cutting Room," Mar. 3,'34)	Apr. 6,'34	75	
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72	Mar. 10,'34
Power and the Glory, The	Spencer Tracy-Colleen Moore	Oct. 8	78	Aug. 26
Sleepers East	Wynne Gibson-Preston Foster (See "In the Cutting Room," Dec. 30)	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown (See "In the Cutting Room," Mar. 3,'34)	Mar. 23,'34	65	
Walls of Gold	Sally Eilers-Norman Foster	Oct. 13	70	Oct. 14
Worst Woman In Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

Title	Star
Always Honest	James Dunn-Claire Trevor
Call It Luck	Pat Paterson-Charles Starrett — June 1,'34
Cats-Paw, The	Harold Lloyd-Una Merkel
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn — May 18,'34
Charlie Chan's Courage	Warner Dland — July 6,'34
Grand Canary	Warner Baxter-Zita Johann
Heart Song	Lilian Harvey-Charles Boyer — Apr. 27,'34 — 95 — Aug. 12
Merry Andrew	Will Rogers-Peggy Wood — July 27,'34
Nine Million Women (See "In the Cutting Room," Mar. 31,'34.)	Warner Baxter-Rosemary Ames — May 4,'34
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees — June 8,'34
She Learned About Sailors	Mitchell and Durant-Alice Faye
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel — May 25,'34
Stand Up and Cheer	(All-Star Musical) — May 4,'34
Wild Gold	John Boles-Claire Trevor — May 11,'34
World Moves On, The	Madeleine Carroll - Franchot Tone

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	78	Mar. 17,'34
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love In Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang	May 1,'34	69	Apr. 7,'34
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		86	
Love in Morocco	Rex Ingram	Dec. 1	73.	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Night of the Party, The	Leslie Banks		62.	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15,'34	67	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		63	July 6
There Goes the Bride	Jessie Matthews	Dec. 1	79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71.	Mar. 24,'34
Waltz Time	Evelyn Laye	Oct. 1	61	Aug. 12
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept. 15	69.	Feb. 17,'34
I Hate Women	Wallace Ford-June Clyde	Apr. 15,'34	72.	Apr. 14,'34
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15,'34	68	

Coming Feature Attractions

Born to Hang	All Star Cast	June 15,'34		

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The	Marian Nixon-Neil Hamilton			
No Ransom	Phillips Holmes-Leila Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec. 6	87	Sept. 16
(Reviewed under the title, "Heads We Go")				
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74.	Feb. 17,'34
Morning After, The	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
(Reviewed under the title, "I Spy")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 16,'34	67	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr. 15,'34		
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70.	Mar. 10,'34

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow-Leo Tracy	Oct. 13	98	Oct. 7
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	76.	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	66	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Day of Reckoning	Richard Dix-Madge Evans	Oct. 27	70	Nov. 11
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 16
Her Sweetheart	Merle Dressler-L. Barrymore	Nov. 17	87	Nov. 11
(Reviewed under the title, "Christopher Bean")				
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13,'34	79	
Lazy River	Jean Parker-Robert Young	Mar. 16,'34	77.	Mar. 10,'34
Meet the Baron	Jack Pearl - Jimmy Durante - ZaSu Pitts	Oct. 20	65	Nov. 4
Men In White	Clark Gable-Myrna Loy	Apr. 8,'34	75.	Feb. 17,'34
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85.	Mar. 3,'34
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery	Oct. 6	91	Aug. 19
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo-John Gilbert	Feb. 9,'34	103	Dec. 30
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30,'34	90.	Mar. 31,'34
Should Ladies Behave?	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
(Reviewed under the title, "The Vinegar Tree")				
Show-off, The	Spencer Tracy-Madge Evans	Mar. 9,'34	80.	Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec. 29	68.	Jan. 20,'34
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Aor. 20,'34	116	
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2,'34	76.	Jan. 27,'34
Women In His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76.	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85.	Feb. 10,'34

Coming Feature Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Hollywood Party	(All Star Musical)	Apr. 27,'34		
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
One Hundred Percent Pure	Jean Harlow-Franchot Tone			
Operator Thirteen	Marion Davies-Gary Coopor			
Sadie McKee	Joan Crawford-Franchot Tone	May 4,'34		
(See "In the Cutting Room," Apr. 14,'34.)				
Thin Man, The	William Powell-Myrna Loy			
Treasure Island	Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger			
Viva Villa!	Wallace Beery-Fay Wray		115.	Apr. 7,'34

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Feb. 22,'34	72.	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr. 15,'34	87	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63.	Mar. 24,'34
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34	62	
Lucky Texan, The	John Wayne	Jan. 22,'34	56.	Jan. 27,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15,'34	62.	Mar. 31,'34
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58.	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	58	Dec. 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57.	Feb. 10,'34
Sweetheart of Sigma Chi, The	Mary Carlisle-Buster Crabbe	Oct. 1	76	Oct. 14
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55.	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64.	Jan. 27,'34

Coming Feature Attractions

Blue Steel	John Wayne			
Derby Day				
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells			
Man from Utah, The	John Wayne			
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr. 30,'34	70.	Mar. 31,'34
Money Means Nothing	Wallace Ford-Gloria Shea			
Monte Carlo Nights	Mary Brian-John Darrow			
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71.	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80.	Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34	68.	Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Death Takes a Holiday	Fredric March-Evelyn Venable	Mar. 30,'34	78.	Jan. 20,'34
(Reviewed under the title, "Strange Holiday")				
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	88	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	76.	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95.	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75	Dec. 9
Good Dame	Sylvia Sidney-Fredric March	Feb. 16,'34	72.	Feb. 10,'34
Hell and High Water	Richard Arlen-Judith Allen	Oct. 27	70	Oct. 21
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
I'm No Angel	Mae West-Cary Grant	Oct. 6	87	Oct. 7
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 28,'34	65.	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20,'34	76.	Mar. 24,'34
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23,'34	72.	Feb. 17,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75.	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78.	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	60	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65.	Jan. 27,'34
Take a Chance	James Dunn - June Knight - "Buddy" Rogers	Oct. 27	82	Nov. 4
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	56½	
Tillie and Gus	Alison Skipworth-W. C. Fields	Oct. 13	57½	Nov. 18
Trumpet Blows, The	George Reft-Adolphe Menjou-Frances Drake	Apr. 13,'34	72.	Apr. 7,'34
Way to Love, The	Maurice Chevalier-Ann Dvorak	Oct. 20	84	Sept. 30
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16,'34	62½	
(See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)				
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28
You're Telling Me	W. C. Fields-Joan Marsh-Leroy ("Buster") Crabbe	Apr. 6,'34	70.	Mar. 31,'34

Coming Feature Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxin-Warren William			
Double Door	Evelyn Venable-Kent Taylor	May 4,'34		
Halfway Decent	Adolphe Menjou-Dorothy Dell	May 25,'34		
It Ain't No Sin	Mae West			
Kiss and Make Up	Cary Grant-Genevieve Tobin			
Many Happy Returns	Burns and Allen			
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakle	May 11,'34		
(See "In the Cutting Room," Mar. 31,'34.)				
Private Scandal	Mary Brian-Phillips Holmes			
Scarlet Empress, The	Marlene Dietrich-John Lodge			
(See "In the Cutting Room," Feb. 10,'34.)				
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Thank Your Stars	Jack Oakie-Dorothy Dell			
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 16,'34		
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27,'34		
(See "In the Cutting Room," Mar. 31,'34.)				
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27,'34		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1,'34	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1,'34	65.	Mar. 24,'34
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15,'34	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Thunder Over Mexico	Native Cast	Nov. 15	70	May 20

Coming Feature Attractions

Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	'34	
Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Aces	Richard Dix - Elizabeth Allan - Ralph Bellamy	Oct. 20	77½	Sept. 30
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73.	Oct. 28
Ann Vickers	Irene Dunne - Walter Huston - Conrad Nagel	Oct. 13	76½	Sept. 30
Chance at Heaven	Joel McCrea - Ginger Rogers - Marion Nixon	Oct. 27	70	Oct. 14
Flying Down to Rio	Dolores Del Rio - Gene Ray - mond - Reul Roulien	Dec. 29	89	Dec. 16

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goodbyo Love	Charles Ruggles	Nov.	10 67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2,'34 68	Jan. 27,'34
If I Were Freel	Irene Dunno-Nils Asther-Clivo Brook	Doc.	1 66	Doc. 23
Keep 'Em Rolling	Walter Huston-Francos Doo	Mar.	2,'34 69½	Feb. 10,'34
Little Women	K. Hepburn - Joan Bennott - Frances Dee - Paul Lukao	Nov.	24 115	Nov. 11
Long Lost Father	John Barrymoro-Helen Chandlor	Jan.	19,'34 63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb.	18,'34 75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb.	9,'34 96½	Jan. 20,'34
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan.	12,'34 67	Mar. 10,'34
Right to Romance, The	Ann Harding-Nils Asther	Nov.	17 70	Nov. 25
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr.	20,'34 72	
Son of Kong	Robert Armstrong-Helen Mack	Dec.	22 69½	Jan. 8,'34
Spitfire	Katherine Hepburn	Mar.	30,'34 88	Feb. 24,'34
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar.	18,'34 77	
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr.	13,'34 76	
Two Alone	Jean Parker-Tom Brown	Jan.	26,'34 74	Jan. 20,'34
Wild Cargo	Frank Buck	Apr.	6,'34 96	Mar. 31,'34

Coming Feature Attractions

Cockeyed Cavaliers	Wheeler and Woolsey			
Crime Doctor	Otto Kruger-Karen Morley	Apr.	27,'34 74	Mar. 17,'34
Down to Their Last Yacht	Sidney Blackmer-Sidney Fox			
Family Man	Richard Dix-Barbara Kent			
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4,'34 73	Apr. 7,'34
Great American Harem, The	Pert Kelton-"Skeets" Gallagher			
Green Mansions	Dolores Del Rio-Joel McCrea			
Life of Virgie Winters, The	Ann Harding-John Boles			
Murder on the Blackboard	James Gleason-Edna May Oliver			
Of Human Bondage (See "In the Cutting Room," Apr. 14,'34.)	Leslie Howard-Bette Davis	June	1,'34	
Sour Grapes	Diana Wynyard-Clive Brook			
Stingaree (See "In the Cutting Room," Apr. 7,'34.)	Irene Dunne-Richard Dix	May	25,'34	
Strictly Dynamite	Jimmy Durante - Lupo Voloz - Norman Foster-Wm. Gargan-Marian Nixon	May	11,'34	
Where Sinners Meet	Clive Brook-Diana Wynyard	Mey	18,'34	

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrew	Dec.	1 71	
Moth, The	Sally O'Neil-Paul Page	Jan.	15,'34 63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1 62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr.	15,'34	
Ship of Wanted Men	Dorothy Sebastian-Loon Waycoff	Sept.	24 63	Sept. 16

Coming Feature Attractions

Beyond Bengal	Harry Schenck	May	2,'34 65	
Golden Heed				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

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Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Arlene	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar.	6,'34 69	Apr. 7,'34
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov.	10 62	Mar. 10,'34
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Preds	Jan.	15,'34 65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1 60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts	Jan.	15,'34 80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts	Nov.	24 60	Dec. 2
Film Parade		General Plcts	Jan.	12,'34 55	
Found Alive	Barbara Bedford	Ideal	Feb.	10,'34 56	Feb. 24,'34
Get That Vonus	Ernest Truex - Jean Arthur	Regent Plcts			
Gow		Film Exchanga	Nov.	29 65	Dec. 9
Hell on Earth	All Star	Aeollen Plcts	Jan.	27,'34 70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Plcts		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct.	7 59	Nov. 4
Lo Gong (Dance of the Virgins)		Bennett Plcts		55	Jan. 20,'34
Lost Jungle, The	Clyde Beetty	Mascot	May	1,'34 7 rls	
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrono Preds	Mar.	7,'34 60	
Secrets of Hollywood	Mae Busch - Juno Walters	Lester F. Scott		58	Sept. 16
Shepherd of the Seven Hills, The		Feith Pictures	Aug.	7 60	Aug. 19
Sweden, Land of the Vikings		Associated Cinemas	Jan.	3,'34 70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec.	1 70	Dec. 16
Wine, Women and Song	Lilyan Tashman-Low Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec.	1 62	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov.	17 65	Nov. 18
Bowery, The	Wallace Beery-George Raft - Jackie Cooper - Fay Wray	Oct.	13 92	Oct. 7
Broadwey Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct.	27 91	Oct. 21
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr.	13,'34 93	Feb. 10,'34
Emperor Jones	Paul Robeson-Dudley Digges	Sept.	29 80	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan.	5,'34 82	Dec. 9
House of Rothschild, The	George Arliss	Apr.	6,'34 86	Mar. 10,'34
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar.	9,'34 77	Feb. 3,'34
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan.	19,'34 70	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar.	2,'34 88	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb.	16,'34 86	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov.	3 93	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec.	29 91	Dec. 9
Sorrell and Son	H. B. Warner	Apr.	20,'34 85	Jan. 6,'34

Coming Feature Attractions

Born to Be Bad	Loretta Young-Cary Grant			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young			
Count of Monte Cristo, The	Robert Donat			
Firebrand, The (See "In the Cutting Room," Mar. 31,'34.)	Fredric March - Constance Bennett - Fay Wray			
Last Gentleman, The (See "In the Cutting Room," Apr. 14,'34.)	George Arliss			
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (Reissue)	Lew Ayres	Apr.	2,'34 84	May 10,'34
Beloved	John Boles-Gloria Stuart	Jan.	22,'34 82	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1,'34 68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18 70	Dec. 23
Countess of Monto Cristo	Fay Wray-Paul Lukas	Mar.	19,'34 78	Mar. 3,'34
Crosby Caso, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5,'34 60	Apr. 7,'34
Cress Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15,'34 77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25 78	Nov. 25
Glamour	Constance Cummings - Paul Lukas	Apr.	9,'34 74	Apr. 7,'34
Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11 60	Mar. 31,'34
Honor of the Range	Ken Maynard	Apr.	16,'34 61	
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov.	27 70	Mar. 17,'34
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb.	12,'34 68	
I'll Tell the World	Leo Tracy-Gloria Stuart	Apr.	16,'34 76	Apr. 14,'34
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov.	13 70	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct.	30 78	Dec. 2
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar.	26,'34 68	Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar.	12,'34 62	
Love, Honor and Oh, Baby!	Summerville-Pitts	Oct.	16 63	Nov. 11
Madame Spy	Fay Wray-Nils Asther	Jan.	8,'34 70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan.	29,'34 80	Mar. 17,'34
Myrt and Marge	Myrtle Dale - Donna Dameroll - Ted Healy	Dec.	4 68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	8 105	Nov. 25
Poer Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	28,'34 65	Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct.	23 70	Sept. 23
Saturday's Millions	Robert Young-Leila Hyamo	Oct.	9 72	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct.	26 62	Sept. 30
Uncertain Lady (See "In the Cutting Room," Mar. 17,'34.)	Genevieve Tobin-Edward Everett Horton	Apr.	23,'34	
Wheels of Destiny	Ken Maynard	Feb.	19,'34 64	Apr. 14,'34

Coming Feature Attractions

Affairs of a Gentleman (See "In the Cutting Room," Apr. 7,'34.)	Paul Lukas - Leila Hyams - Patricia Ellis			
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May	7,'34	
Dangerous to Women	Nils Asther-Gloria Stuart	June	4,'34	
Doomed to Die	Ken Maynard-Gloria Shea	June	11,'34 65	
Embarrassing Moments	Chester Morris-Marian Nixon	May	14,'34	
Half a Sinner	Joel McCrea-Sally Blane	Apr.	30,'34	
I Give My Love	Wynne Gibson-Paul Lukas			
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May	21,'34	
Loves of a Sailor	Chester Morris			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr.	14,'34 73	Feb. 10,'34
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov.	4 75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec.	16 88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13,'34 61	Jan. 20,'34
Ever In My Heart	Barbara Stanwyck	Oct.	28 68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21 101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec.	2 63	Dec. 2
Gambling Lady	Barbara Stanwyck	Mar.	31,'34 66	Mar. 10,'34
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr.	7,'34 66	Feb. 24,'34
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar.	3,'34 63	Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan.	20,'34 75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23 68	Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb.	24,'34 68	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar.	17,'34 87	Mar. 31,'34
Kennel Murder Case	William Powell-Mary Astor	Oct.	28 73	Nov. 4
Lady Killer	James Cagney	Dec.	9 76	Dec. 2
Modern Hero, A (See "In the Cutting Room," Mar. 17,'34.)	Richard Barthelmess	Apr.	21,'34 71	

Coming Feature Attractions

Dameo	Ruby Keeler - Dick Powell - Joan Blondell			
Dr. Monica	Kay Francis-Warron William			
Dragon Murder Case, The	William Powell			
Friends of Mr. Swooney	Charlie Ruggloo-Ann Dvorak	July	7,'34	
He Was Her Man	James Cagney-Jaan Blondell	June	16,'34	
Hey, Sailor!	James Cagney - Pat O'Brion - Gloria Stuart			
Housewife	George Brent-Bette Davis			
Isle of Fury	Edna Best - William Powell - Colin Clivo	June	9,'34	
(See "In the Cutting Room," Apr. 14,'34.)				
Madame Du Barry	Delores Del Rio-Victor Jory			
Merry Wives of Rona	Glenda Farrell-Margaret Lindsay-Donald Woods	May	12,'34 64	
Personality Kid, The	Pat O'Brien-Glenda Farrell			
Return of the Terror	Lyle Talbot-Mary Astor	July	7,'34	
Smarty	Joan Blondell-Warren William	May	26,'34 64	
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr.	28,'34 72	Apr. 7,'34

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14,'34
Don Quixote	Feodor Chaliapin	British-United Artists			July 8
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Mam'zolle Nitoucho	Janie Mareso-Raimu	Protex	Nov.	16 90	Dec. 2
Money for Spoed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67	July 15
Passion of Joan of Arc, The	Maria Falconneti	Capital	Sept.	7 57	Sept. 16
Petterson and Bondel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Plcts	Jan.	1,'34 148	Mar. 10,'34
Pledge, The	Line Noro - Joan Galland	Protex	Mar.	13,'34 96	Mar. 24,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torros - Greta Nisson	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb.	8,'34 90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Dorean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb.	6,'34 92	Feb. 24,'34
Volga Volga	H. A. Shlietton	Kinematrade	Dec.	14 76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct.	20 99	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 28,'34	2 rls.
Hold Your Temper (Leon Errol)	Dec. 15	20
Holy Mackerel (T.)		2 rls.
Hot Daze (Smith and Dale)	Oct. 20	2 rls.
Radio-dough (Sidney and Murray)	Feb. 5,'34	2 rls.
Stable Mates (Sidney and Murray)	Apr. 6,'34	2 rls.
When Do We Eat?	Mar. 19,'34	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26,'34	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Busy Bus		1 rl.
Bowery Daze		1 rl.
Cinder Alley	Mar. 9,'34	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl.
Out of the Ether	Sept. 5	7½
Southern Exposure	Feb. 5,'34	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb	Feb. 16,'34	1 rl.
Whack's Museum	Sept. 29	1 rl.
LAUGHING WITH MEDBURY		
1—In Morocco	Sept. 29	1 rl.
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics	Feb. 20,'34	1 rl.
5—In India		1 rl.
MARCH OF THE YEARS		
No. 1—"Boss" Tweed	Sept. 22	9½
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippen Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
5—Mickey's Rescue	Mar. 23,'34	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses (Art Jarrett)	Nov. 16	2 rls.
No. 2—Um-Pa (Jack Osterman)	Nov. 24	2 rls.
No. 3—Schol for Romance (Lou Holtz)	Jan. 31,'34	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28,'34	2 rls.
No. 5—Women Haters	May 5,'34	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse	Mar. 9,'34	1 rl.
Hollywood Babes	Nov. 10	1 rl.
Movie Struck	Sept. 8	7½
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Dog Show		1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
Scrappy's Toy Shop	Apr 13,'34	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30	1 rl.
No. 2	Dec. 14	1 rl.
No. 3	Jan. 18,'34	1 rl.
No. 4	Feb. 7,'34	1 rl.
No. 5	Feb. 18,'34	1 rl.
No. 6	Mar. 16,'34	1 rl.
No. 7	Apr. 24,'34	1 rl.
SUNRISE COMEDIES		
Brother, Could You Spare a Million? (Ken Murray)	Sept. 13	17
Entertainer, The (Will Mahoney)	Oct. 4	20
WORLD OF SPORT		
Dumb Champs		1 rl.
It's Sport In Any Language	Dec. 30	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Who Said the Weaker Sex?	Sept. 8	9
Winter Thrills	Feb. 4,'34	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	26
Dawn to Dawn (Julie Hayden-O. M. Ness)	Dec. 25	35
Frankie and Johnny (Charles Laughton)	Apr. 15,'34	8
Let In Sodom (Frederic Haak)	Dec. 25	26
No Woman's Land (Travelogue)	Apr. 15,'34	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	18
Dora's Dunking Doughnuts	Sept. 1	20
Frozen Assets	Nov. 17	19
Hello Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	19
Super Snooper, The	Feb. 9,'34	20
AS A DOG THINKS		
Walking the Dog	Sept. 29	9
You and I and the Gatepost	Aug. 25	9
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	9
Kid 'N Africa	Oct. 6	8
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	8
City of Wax	Feb. 9,'34	9
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	19
Good Bad Man, The	Dec. 8	22
Hotel Anchovy	Apr. 13,'34	18
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	17
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	20
Merrily Yours	Oct. 6	21
Pardon My Pups	Jan. 26,'34	19
What's To Do	Nov. 24	18
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	19
No Sleep on the Deep	Apr. 6,'34	21
Pop's Pal	Dec. 29	18
Stage Hand, The	Sept. 8	22
Trimmed in Furs	Jan. 5,'34	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	19
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	21
Million Dollar Melody	Oct. 27	21
Poppin' the Cork	Dec. 15	25
ROMANTIC JOURNEYS		
Across tha Sea	Oct. 20	11
Canyon of Romance	Dec. 8	10
Enchanted Trail	Sept. 22	8
Lost Race, The	Apr. 13,'34	8
Mediterranean Blues	Feb. 23,'34	9
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	8
Last Dogie, The	Nov. 17	11
Manhattan Lullaby (Helen Morgan)	Nov. 24	9
Slow Poke (Stepin Fetchit)	Sept. 22	10
Trav'lling the Road (Alexander Gray)	Feb. 9,'34	9
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	21
Gold Ghost, The	Mar. 16,'34	21
Mr. Adam	Nov. 17	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Fanny's Wedding Day	Sept. 22	6
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	6
Just a Clown	Apr. 20,'34	6
King's Daughter, The	May 4,'34	6
Last Straw, The	Feb. 23,'34	6
Lion's Friend, The	May 18,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	6
Owl and the Pussycat, The	Mar. 9,'34	6
Pandora	June 1,'34	6
Pick-necking	Sept. 8	6
Rip Van Winkle	Feb. 9,'34	6
Robinson Crusoe	Nov. 17	6
Shipwrecked Brothers	Nov. 17	6
Slow But Sure	June 15,'34	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 6	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	19
Divorce Sweets	Nov. 30	18
Mouse Trapper, The	Sept. 11	21
Static	Sept. 29	20
TREASURE CHEST		
Air Maniacs	Dec. 15	11
Bosom Friends	Mar. 30,'34	8
Day Dreams	Dec. 3	11
Hula Honeymoon	Mar. 2,'34	7
Pagliacci	Apr. 6,'34	11
Shorts	Nov. 10	10
Song of Vienna	Nov. 3	10
What Does 1934 Hold?	Dec. 22	11
Your Life Is In Your Hands	Sept. 22	9

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Following the Horses!	Sept. 1	9
Motor Mania!	Sept. 29	9
Conquest of the Air!	Nov. 30	9
Scouring the Seven Seas!	Oct. 20	9
Answering the Riot Call!	Dec. 22	9
Filming the Fashions	Nov. 10	9
Outdoing the Daredevils	Mar. 2,'34	9
With the Navies of the World	Mar. 23,'34	9
On Western Trails	Apr. 13,'34	9
MAGIC CARPET SERIES		
The Desert Patrol	Sept. 1	10
Outposts of France	Sept. 15	9
Glimpses of Greece	Sept. 29	9
Playground of Pan	Oct. 13	9
Elephant Trails	Oct. 27	10
The Island of Malta	Nov. 3	10
A Day In Tokyo	Nov. 10	9
Byways In Bangkok	Nov. 24	9
Around the Acropolis	Nov. 30	9
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	9
London Medley	Dec. 29	9
Flemish Folk	Jan. 5,'34	9
Tunisian Travels	Jan. 19,'34	9
Sentinels of the Sea	Jan. 26,'34	9
Roaming the Netherlands	Feb. 9,'34	9
Under Moroccan Skies	Feb. 16,'34	9
A Journey in Flanders	Feb. 23,'34	9
MOVIE TINTYPE SERIES (10 Minutes Each)		
For the Man She Loved	Sept. 8	
Slander's Tongue	Sept. 22	
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills (Radio Rubes)		6
Sally (Singin' Sam-Don Wallace)		7
Night of Romance (Donald Novis-Ann Leaf-John Young)		7
Tongue Twisters (Irving Kaufman-Lew White)		7
Ship of Dreams (Ralph Kirbery-Lew White-Kelvin Keech)		7
Melody on Parade (Irving Kaufman-Lew White)		7
Home Again (Nick Lucas-Lew White-Kelvin Keech)		8
Tintypes (Irving Kaufman-Lew White)		6
Oriental Phantasy (Charles Carlile-Lew White-Kelvin Keech)		8
Organ Festival (Lew White-Ann Leaf-Dick Liebert-Jesse Crawford)		9
Melody Tour (Sylvia Froos-Dick Liebert-John S. Young)		8
Organlogue-ing the Hits (Nick Lucas-Lew White-Melodies of Love		8
(Herbert Rawlinson Carlile-Rawlinson-White)		
Songs of the Range (Art Dickinson-Lew White)		6
Rhapsody in Black (Gary-Rawlinson-White)		1 rl.
Wine, Woman and Song (Tommy McLaughlin-Lew White-Kelvin Keech)		1 rl.
Elli Elli (Charles Carlile-Lew White)		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish)		10
SPECIAL		
She Whoops to Conquer (Zasu Pitts-Billy Bevan-Daphne Pollard)		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	May 26,'34	20
Crook's Tour	Sept. 23	19
Mixed Nuts	Feb. 17,'34	19
Movie Daze		20
Mrs. Barnacle Bill	Apr. 7,'34	16
Next Week-End	Dec. 30	19
Twin Screws	Nov. 11	19
Yeast Is West		
CHARLEY CHASE		
Another Wild Idea	June 16,'34	2 rls.
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
Sherman Said It	Sept. 2	17
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day In Venice	Oct. 28	9
Dutch Guiana, Land of Djuka	Sept. 2	10
Italy, Land of Inspiration	Nov. 25	9
Scotland the Bonnie	Sept. 30	9
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
A Whole Show In One Reel	Sept. 9	9
Perils of Arsenic Annie	Oct. 7	10
Heel of a Nation, The	Nov. 4	10
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Apples to You	Apr. 14,'34	20
Jail Birds of Paradise	Feb. 24,'34	2 rls.
Keg O' My Heart	Nov. 11	2 rls.
Rhapsody in Brew	Sept. 30	20
Roamin' Vandals		19
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Flying Hunters		1 rl.
Hanoy Warriors	Oct. 21	9
Little Feller		1 rl.
Old Shep		1 rl.
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Virtuals	Feb. 10,'34	10
OUR GANG		
Bedtime Worries	Sept. 9	21
For Pete's Sake	Feb. 3,'34	2 rls.
Hi, Neighbor	Mar. 3,'34	18
Wild Poses	Oct. 28	19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes In the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Beauty and the Bus	Sept. 16	18
Maid in Hollywood	May 19,'34	20
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Insultin' the Sultan	Feb. 24,'34	1 rl.
Play Ball	Sept. 16	7
Robin Hood, Jr.	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	1 rl.
2. City of the Sun	Jan. 1,'34	1 rl.
3. Love's Memorial	Feb. 1,'34	1 rl.
4. Children of the Nile	Mar. 1,'34	1 rl.
5. The Peacock Throne	Apr. 1,'34	1 rl.
6. Jungle Bound	May 1,'34	1 rl.
7. The Last Resort	June 1,'34	1 rl.
8. Mother Ganges	July 1,'34	1 rl.
9. The First Paradise	Aug. 1,'34	1 rl.
10. Dravidian Glamor	Sept. 1,'34	1 rl.
11. Advanture Isle	Oct. 1,'34	1 rl.
12. Queen of the Indies	Nov. 1,'34	1 rl.
13. A Mediterranean Mecca	Dec. 1,'34	1 rl.

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty Boop's Rise to Fame	May 18,'34	1 rl.
Betty Boop Blunderland	Mar. 2,'34	7
Ha! Ha! Ha!	Mar. 2,'34	7
I Heard (Don Redmond)	Sept. 1	7
Morning, Noon and Night (Rubinoff)	Oct. 6	7
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
All On Deck	Mar. 30,'34	1 rl.
Broadway Knights (Yacht Club Boys)	Feb. 23,'34	10
Bundle of Blues, A (Duke Ellington)	Sept. 1	10
Little Broadcast, Tha (Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell)	Oct. 27	11
New Deal Rhythm ("Buddy" Rogers)	Apr. 13,'34	1 rl.
Radio Roundup, A (Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters)	Nov. 24	11
Rumba Rhythm (Vincent Lopez)	Sept. 29	6
Station T.O.T	Jan. 19,'34	10
Where's That Tiger? (Borrah Minnevitch)	Dec. 22	10
HOLLYWOOD ON PARADE		
No. 1	Aug. 18	11
No. 2	Sept. 8	11
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
No. 11	May 25,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 1—Just a Little Dressing—The Rock Garden—Irving Mills	Aug. 11	10
No. 2—On the Trail of the Salmon—Trotting Out the Champion—Johnny Green	Sept. 8	10
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6 — Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23,'34	1 rl.
No. 9—Song Makers of the Nation, Lewis and Sherman —Winter — Meshle, Child of a Chimpanzee	Mar. 23,'34	1 rl.
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20,'34	1 rl.
No. 11—	May 18,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
I Yam What I Yam	Sept. 20	7
Let's You and Him Fight	Feb. 16,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music (Eton Boys)	Nov. 10	10
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12,'34	10
Lazybones (Borrah Minnevitch)	Apr. 13,'34	1 rl.
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing (Baby Rose Marie)	Dec. 15	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Tune Up and Sing	Mar. 9,'34	1 rl..
Lanny Ross		
When Yuba Plays the Rumba on the Tuba	Sept. 16	7....
Mills Bros.		
SCREEN SOUVENIRS		
No. 1	Aug. 25	10....
No. 2	Sept. 22	10....
No. 3	Oct. 20	10....
No. 4	Nov. 17	10....
No. 5	Dec. 15	10....
No. 6	Jan. 12,'34	10....
No. 7	Feb. 9,'34	1 rl..
No. 8	Mar. 9,'34	1 rl..
No. 9	Apr. 6,'34	1 rl..
No. 10	May 4,'34	1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 3—Water Lure	Sept. 22	10....
No. 4—The March of the Champions	Oct. 20	11....
No. 5—Kennel Kings	Nov. 24	10....
No. 6—Around the Calendar	Dec. 22	10....
No. 7—Jumping Giants	Jan. 26,'34	11....
No. 8—Horsepower	Feb. 16,'34	11....
No. 9—Flying Bodies	Mar. 23,'34	10....
No. 10—Animal Antics	Apr. 13,'34	1 rl..
No. 11—Marine Marvels	May 11,'34	1 rl..
TWO REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16,'34	21....
Cold Turkey Joseph Cawthorn	Dec. 1	19....
Ducky Dear Sidney Toler	Sept. 1	19....
Gold Nuggets Walter Catlett	Feb. 2,'34	18....
Just an Echo Bing Crosby	Jan. 19,'34	20....
New Dealers, The Pallette-Catlett	Apr. 6,'34	2 rls.
No More Bridge Leon Errol	Mar. 16,'34	2 rls.
Oil's Well Chic Sale	May 4,'34	2 rls.
Old Bugler, The Chic Sale	Jan. 5,'34	20....
On Ice Harry Langdon	Oct. 6	21....
One Awful Night Pallette-Catlett	Oct. 20	21....
Petting Preferred	Apr. 27,'34	2 rls.
Please Bing Crosby	Dec. 15	22....
Roaming Romeo, A Harry Langdon	Dec. 29	21....
Sailors, Beware Catlett-Pallette	Sept. 15	18....
Three Little Swigs Leon Errol	Nov. 10	21....
Up and Down Franklin Pangborn	Mar. 2,'34	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22	19....
Cuba	Sept. 27	21....
Great Raccoon Hunt, The	Sept. 1	20....
Kick-Off, The	Oct. 11	27....
Newslaugh—No. 2	Dec. 20	9....
Wonders of the Tropics	Dec. 13	32....
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34	7....
Farmer's Friend, The	Oct. 4	7....
From Cocoon to Butterfly	Jan. 10,'34	7....
Her Majesty, the Queen Bee	Dec. 1	6....
Insect Clowns	Mar. 4,'34	7....
Queen of the Underworld	Dec. 6	7....

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	9....
Rasslin' Match, The	Jan. 5,'34	11....
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34	21....
Rough Necking	Apr. 27,'34	20....
Walking Back Home	Dec. 8	19....
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21....
The Immigrant	Jan. 19,'34	21....
One A.M.	Mar. 23,'34	18....
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13,'34	18....
Fits in a Fiddle	Oct. 20	14½..
Hey Nanny, Nanny	Jan. 12,'34	21....
In the Devil Dog House	Feb. 2,'34	21....
Odor in the Court	Aug. 2,'34	21½..
Sap in a Jug	Nov. 2	20....
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	7....
Cubby's Picnic	Oct. 6	7....
Cubby's Stratosphere Flight	Apr. 20,'34	7....
Galloping Fanny	Dec. 1	6½..
Gay Gaucho, The	Nov. 3	7½..
Good Knight	Feb. 23,'34	7½..
How's Crops	Mar. 23,'34	7½..
Sinister Stuff	Jan. 26,'34	6½..
GRIBBON-KENNEDY COMEDIES		
How Comedies Are Born	Sept. 8	19....
Strictly Fresh Yeggs	Apr. 6,'34	21½..
Suits to Nuts	Dec. 1	19....
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20....
No. 6—Air Tonic	Dec. 22	21....
No. 7—On Approval	Jan. 5,'34	17....
No. 8—Autobuyography	Mar. 16,'34	20....
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9	20....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½..
Love on a Ladder	Mar. 2,'34	18....
What Fur?	Nov. 3	21....
Wrong Direction		21....
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5,'34	20....
Everybody Likes Music	Mar. 9,'34	19½..
Henry the Ape Bert Lahr	Jan. 26,'34	2 rls.
Hizzoner Bert Lahr	Nov. 17	21½..
Knife of the Party Lillian Miles	Feb. 16,'34	20....
Sea Sore	Apr. 20,'34	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8	21½..
MUSICDMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½..
Derby Decade		22....
Knee Deep in Music	Sept. 22	21½..
Torch Tango	Feb. 23,'34	21....
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Forced Response, A	Sept. 15	17....
Murder at the Bridge Table	Sept. 1	21....
Society Cheaters	Sept. 29	21....
What Not to Do in Bridge	Oct. 13	15....
Trans-Atlantic Bridge Tricks	Oct. 27	21....
Three Knaves and a Queen	Nov. 10	20....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Fatal Note, The	Sept. 29	7....
Jest of Honor	Jan. 19,'34	7....
Jolly Good Felons	Feb. 16,'34	7....
Marching Along	Oct. 27	7....
On the Pan	Nov. 24	7....
Pals	Dec. 22	7½..
Royal Good Time, A	Apr. 13,'34	7....
Sultan Pepper	Mar. 16,'34	7....
SPECIALS		
So This Is Harris	Jan. 19,'34	28....
VAGABOND ADVENTURE SERIES		
Antwerp	Sept. 8	10½..
Cuba	Nov. 10	10½..
Gibraltar, Guardian of the Mediterranean	May 4,'34	8....
Holy Land	Feb. 16,'34	10....
Madeira, Land of Wine	Mar. 30,'34	9....
Moorish Spain	Jan. 12,'34	10....

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26....
Killing to Live		17....
Kino Displays		18....
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23....
Terrors of the Amazon		29....
CAPITAL		
Dance Parade		17....
CELEBRITY		
Brave Tin Soldier, The		7....
Jack and the Beanstalk		6....
FIRST DIVISION		
My Side of the Story David L. Hutton	Sept. 22	10....
Strange Case of Tom Mooney	July 21	23....
IDEAL		
Canal Gypsies		9....
Evolution		28....
Goofy Games		8....
Mystic East, The		10....
Next War, The		26....
We're on Our Way		9....
INDUSTRIAL		
The Silent Enemy		30....
INVINCIBLE		
Snowman		10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7....
16. Puppy Love	Aug. 14	8....
17. Steeple Chase	Sept. 1	7....
18. The Pet Shop	Sept. 22	8....
(NEW SERIES)		
1 Giant Land	Nov. 15	7....
2. Mickey Shanghaied	Jan. 15,'34	7....
3. Playful Pluto	Mar. 16,'34	7....
4. Camping Out	Feb. 16,'34	7....
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7....
13. Pied Piper	Oct. 6	7....
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8....
2. The China Shop	Jan. 15,'34	8....
3. Grasshopper and the Ant, The	Feb. 23,'34	8....
4. Funny Little Bunnies	Mar. 30,'34	9....
5. The Big Bad Wolf	Apr. 20,'34	9....

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 1	Aug. 28	8....
No. 2	Oct. 1	10....
No. 3	Dec. 25	10....
No. 4	Jan. 29,'34	9....
No. 5	Mar. 5,'34	8....
No. 6	Mar. 19,'34	9....
No. 7	Apr. 30,'34	1 rl..
OSWALD CARTOONS		
Annie Moved Away	Apr. 30,'34	1 rl..
Candy House, The	Jan. 15,'34	9....
Chicken Reel	Jan. 1,'34	8½..
County Fair	Feb. 5,'34	7....
Five and Dime	Sept. 18	8....
Gingerbread Boy	Apr. 16,'34	1 rl..
Goldilocks and the Three Bears	May 14,'34	1 rl..
In the Zoo	Nov. 6	7....
Kings Up	Mar. 12,'34	7....
Merry Old Soul	Nov. 27	8....
Parking Space	Dec. 18	7....
Toy Shoppe, The	Feb. 19,'34	7....
William Tell	May 28,'34	1 rl..
Wolf, Wolf	Apr. 2,'34	8....
POOCH CARTOONS		
King Klunk	Sept. 4	9....
She Done Him Right	Oct. 9	7....
RADIO STAR REELS		
Peeping Tom Louis Sobol—No. 4	Sept. 20	17....
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6	21....
STRANGE AS IT SEEMS SERIES		
No. 32—Novelty	Sept. 4	1 rl..
No. 33—Novelty	Oct. 9	9....
No. 34—Novelty	Nov. 20	9....
No. 35—Novelty	Dec. 18	10....
No. 36—Novelty	Jan. 22,'34	11....
No. 37—Novelty	Feb. 26,'34	10....
No. 38—Novelty	Apr. 23,'34	10....
No. 39—Novelty	May 21,'34	1 rl..
UNIVERSAL COMEDIES		
All at Sea (Mentone No. 2)	Sept. 20	21....
Big Benefit, The (Mentone No. 3)	Oct. 18	21....
Big Casino, The (Mentone No. 4)	Nov. 29	21....
Born April First Sterling Holloway	Mar. 14,'34	21....
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	2 rls.
Ceiling Whacks Henry Armetta	Mar. 28,'34	20....
Ed Sullivan's Headliners (Mentone No. 10)	May 2,'34	20....
Full Coverage Henry Armetta	Feb. 28,'34	21....
Good Time Henry Henry Armetta	May 3,'34	2 rls.
Heart Burn Sterling Holloway	Apr. 11,'34	20....
Meeting Mazie Sterling Holloway	Dec. 20	20....
Mountain Music Louise Fazenda	Jan. 3,'34	18....
Not the Marrying Kind Sterling Holloway	Nov. 22	20....
On the Air and Off (Mentone No. 1)	Sept. 6	19....
Open Sesame Henry Armetta	Oct. 25	20....
Out of Gas Louise Fazenda	Nov. 8	21....
Palsie Walsie Henry Armetta	Jan. 31,'34	20....
Pest, The (Mentone No. 9)	Apr. 18,'34	20....
Pie for Two James Gleason	Dec. 13	21....
Stung Again Louise Fazenda	Oct. 18	18....
Supper at Six (Mentone No. 5)	Dec. 27	18....
There Ain't No Justice Corthell and Hurst	May 23,'34	2 rls.
Trifle Backward, A Vince Barnett	Jan. 17,'34	19½..
Vaudeville Days (Mentone No. 8)	Mar. 21,'34	2 rls.
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	2 rls.
Where's Elmer? Vince Barnett	Feb. 7,'34	20....

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Salt Water Daffy Jack Haley	Sept. 16	21....
No. 2—Close Relations Roscoe (Fatty) Arbuckle	Sept. 30	20....
No. 3—Gobs of Fun George Givot-Charles Judels	Oct. 21	21....
No. 4—Turkey In the Raw Gus Shy	Nov. 4	21....
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25	22....
No. 6—Here Comes Flossie Ben Blue	Dec. 9	18....
No. 7—Tomalie Roscoe (Fatty) Arbuckle	Dec. 30	21....
No. 8—How D'Ya Like That? George Givot-Charles Judels	Jan. 13,'34	18....
No. 9—Nervous Hands Ben Blue	Feb. 3,'34	21....
No. 10—Pugs and Kisses Charles Judels	Mar. 10,'34	21....
No. 11—Mushrooms Harry Gribbon	Feb. 17,'34	20....
No. 12—Foiled Again Ben Blue	Mar. 24,'34	20....
No. 13—Very Close Veins. Ben Blue	Apr. 14,'34	20....
No. 14—Corn on the Cop Harry Gribbon	Apr. 28,'34	20....
No. 15—I Scream Gus Shy	May 19,'34	20....
BRDADWAY BREVITIES		
No. 1—Use Your Imagination Hal LeRoy-Mitzi Mayfair	Sept. 2	18....
No. 2—Rufus Jones for President Ethel Waters	Sept. 9	20....
No. 3—Seasoned Greetings Lita Grey Chaplin	Sept. 23	20....
No. 4—Paul Revere, Jr. Gus Shy-Janet Reade	Oct. 7	21....
No. 5—Dperator's Opera Donald Novis-Dawn O'Day-Eton Boys	Oct. 14	21....
No. 6—'Tis Spring Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19....
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11	20....
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18	23....
No. 9—Girl Trouble Mitchell and Durante	Dec. 2	20....
No. 10—Around the Clock Norma Terris-Four Eton Boys	Jan. 16,'34	21....
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23	20....
No. 12—Kissing Time Jane Froman-Georges Metaxa	Dec. 16	22....
No. 13—A Little Girl with Big Ideas Molly Picon	Jan. 20,'34	29....
No. 14—Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34	21....
No. 15—Picture Palace Hal LeRoy	Feb. 10,'34	21....
No. 16—Come to Dinner	Feb. 24,'34	21....
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3,'34	17....
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17,'34	30....
No. 19—Let's Play Post Office Jean Sargent	Mar. 31,'34	21....
No. 20—Story Conference Lillian Roth	Apr. 7,'34	20....
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	18....
No. 22—Private Lessons Hal LeRoy	May 5,'34	22....
No. 23—Masks and Memories Lillian Roth	May 12,'34	30....
No. 24 — Murder in Your Eyes	May 26,'34	20....
LOONEY TUNES		
No. 1—Buddy's Day Out	Sept. 9	7....
No. 2—Buddy's Beer Garden	Nov. 11	7....
No. 3—Buddy's Show Boat	Dec. 9	7....
No. 4—Buddy the Gob	Jan. 13,'34	7....
No. 5—Buddy and Towser	Feb. 24,'34	7....
No. 6—Buddy's Garage	Apr. 14,'34	7....
No. 7—Buddy's Trolley Troubles		7....
No. 8—Buddy of the Apes		7....
MELODY MASTERS		
Hot from Petrograd Dave Apollon and Orchestra	Sept. 2	10....
Barber Shop Blues Claude Hopkins and Band	Sept. 30	9....
Rubinoff and Orchestra	Oct. 28	10....
Eddie Duchin and Band	Nov. 25	10....
Borrah Minnevitch and His Harmonica Rascals	Dec. 23	10....
Jack Denny and Band	Jan. 20,'34	10....
Mills Blue Rhythm Band	Feb. 17,'34	10....
Vincent Lopez	Mar. 17,'34	10....
A Big City Fantasy Phil Spitalny	Apr. 14,'34	9....
Isham Jones	May 12,'34	10....
Tin Hat Harmony Abe Lyman		1 rl..
B. A. Rolfe		1 rl..
D. Mendoza and Vitaphone Band		1 rl..
MERRIE MELODIES		
I've Got to Sing a Torch Song	Sept. 23	7....
Sitting on a Back Yard Fence	Dec. 16	7....
Pettin' in the Park	Jan. 27,'34	7....
Honeymoon Hotel (Cinecolor)	Feb. 17,'34	7....
Beauty and the Beast (Cinecolor)	Apr. 14,'34	7....
Those Were Wonderful Days	Apr. 26,'34	7....
Going to Heaven on a Mule		1 rl..
PEPPER POT		
Walter Donaldson	Sept. 9	10....
Admission 5c	Sept. 23	10....
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11....
Laughs in the Law	Oct. 21	8....
Notre Dame Glee Club	Nov. 4	8....
Harry Warren	Nov. 18	10....
Easy Aces	Dec. 2	10....
Little Miss Mischief	Dec. 6	10....
Movie Memories	Dec. 30	9....
The Tune Detective Sigmund Spaeth	Jan. 13,'34	9....
Mississippi Suite	Jan. 27,'34	9....
The Wrong Wrong Trail Block and Sully	Feb. 10,'34	10....
Song Hits, with Roy Turk	Feb. 24,'34	11....
Easy Aces, No. 2	Mar. 10,'34	10....
Pure Feud Edgar Bergen	Apr. 21,'34	10....
A Cabinet Meeting Radio Ramblers	Apr. 7,'34	10....
Those Were the Days	May 5,'34	10....
Radio Reel, No. 1 Jessel-Van	May 19,'34	10....
Just Concentrate Lulu McConnell		10....
Charles Ahearn		1 rl..
Hollywood Newsreel		1 rl..
Radio Reel No. 2		1 rl..
Dad Minds the Baby		1 rl..
Bergen in At the Races		1 rl..
The Stolen Melody		1 rl..
Camera Speaks		1 rl..
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Exploring the Pacific	Sept. 16	10....
Samoan Memories	Oct. 14	10....
Heart of Paris	Nov. 11	9....
Italy, the Old and the New	Dec. 9	11....
Cannibal Islands	Jan. 6,'34	10....
Spanish America	Feb. 3,'34	10....
Jerusalem, the Holy City	Mar. 3,'34	10....
Picturesque Siam	Mar. 31,'34	10....
Slackers of the Jungle	Apr. 28,'34	10....
East Indies	May 26,'34	10....
Central America		1 rl..
Dark Africa		1 rl..
South Sea Islands		1 rl..

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.

FIRST DIVISION

Young Eagles Boy Scouts	May 15,'34	2 rls. (each)

MASCOT

Fighting with Kit Carson Johnny Mack Brown-Noah Beery	July 6	20.... (each)
Lost Jungle, The Clyde Beatty	Apr. 1,'34	20.... (each)
Mystery Squadron, The Bob Steele	Dec. 23	20.... (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	2 rls. (each)

PRINCIPAL

Chandu		2 rls. (each)
Lost World		2 rls. (each)
Tarzan, the Fearless Buster Crabbe	Aug. 11	20.... (each)

UNIVERSAL

Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14	20.... (each)
Perils of Pauline	Nov. 6	20....
Evalyn Knapp-Robert Allen		(each)
Phantom of the Air Tom Tyler-Gloria Shea	May 22	20.... (each)
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29,'34	20.... (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23,'34	20.... (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

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USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

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SIMPLEX PROJECTORS—SIMPLEX PROJECTORS — Simplex projectors! Bargain prices — bargain prices—bargain prices. Free—Theatre loose leaf ledger sheets—Free. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

OUTSTANDING BARGAINS FOR CASH ON complete rebuilt portable 35 mm. sound-on-film projector outfits made by one of the most reliable manufacturers. BOX 375, MOTION PICTURE HERALD.

BARGAINS! RECONDITIONED ARCTIC NU-AIR blowers, noiseless drives. Write for prices. SOUTHERN FAN COMPANY, Box 440, Atlanta, Ga.

YOU WILL COME TO US SOME DAY—WRITE for lowdown on Simplex, Peerless, Strong, Brenkert, Forest, Hertner, Operadio. Sacrifice prices. Lists mailed. S. O. S. CORP., 1600 Broadway, New York.

USED THEATRE CHAIRS, LOWEST PRICES, largest stock, all kinds, parts for all chairs. GENERAL SEATING COMPANY, 2035 Charleston St., Chicago.

WANTED TO BUY

WANTED: 2 POWERS 6B FRAMES WITH magazines. Must have clutches in upper and lower magazines. LYRIC THEATRE, Waterloo, Ind.

WANTED: USED SIMPLEX PROJECTORS FOR cash. State price wanted and serial number. BOX 378, MOTION PICTURE HERALD.

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"WOULD NOT PART WITH IT" WRITES C. A. Pentleton, Orland, Calif. "Giving full satisfaction." S. O. S. Wide Fidelity is within anyone's reach, $179.70 up complete. S. O. S. CORP., 1600 Broadway, New York.

WIDE RANGE OPTICAL SYSTEMS—FIT ANY make soundhead. Lenses by Bausch & Lomb 9,000 cycle frequency response, slit image .0008 high. Specially priced, $19.75. S. O. S. CORP., 1600 Broadway, New York.

NEW EQUIPMENT

FREE! FREE! — THEATRE LOOSE LEAF ledger sheets—free! "Old reliable Monarch" carries most complete stock theatre equipment, sound accessories, supplies. Surprising prices. Our central location assures snappy service. New catalog free. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

COUPON ROLL TICKETS, 7½c PER THOUSAND while tbey last—consecutively numbered, neither theatre names nor denominations imprinted. Cash with order. S. O. S. CORP., 1600 Broadway, New York.

BURWOOD SEMI-PORTABLE PROJECTORS, new, complete with 1,000 watt Mazda motor and lens. List $290. Now selling $57.50. Many other bargains. ZENITH THEATRE SUPPLY CO., INC., 630 Ninth Avenue, New York City.

BRAND NEW PAIR REAR SHUTTER SIMPLEX projectors, complete. Five point bases. Never used. $500 each. THEATRE SOUND SERVICE, Rochester, N. Y.

POSITIONS WANTED

A-1 PROJECTIONIST, ALL MAKES OF EQUIPment, single and sober. BOX 386, MOTION PICTURE HERALD.

MANAGER OR SOUND OPERATOR, 15 YEARS' experience, married, reasonable salary. H. SWATEK, 260 Cedar, Higbland Park, Ill.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3-COLORS, $3.75 cash. BERLIN PRINT, Berlin, Md.

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"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

BRUSHES AND SUPPLIES

THEATRE MANAGERS! SAVE 10 TO 50 PER cent on brushes, cardboard, colors and otber sign and poster cards. Simply cut out tbis ad, pin it to your letterhead and our big 80-page book will be mailed free of cbarge. DICK BLICK CO., Box 43, Galesburg, Ill.

GENERAL EQUIPMENT

COMPLETE BOOTH AND SOUND EQUIPMENT. New and rebuilt. Accessories and Supplies. Expert repair and servicing. Guaranteed quality. Unusual prices. Trades considered. EMPIRE THEATRE SUPPLY CORP., 334 W. 44tb St., New York.

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LEARN MODERN THEATRE MANAGEMENT and theatre advertising. Big opportunities for trained men. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, N. Y.

SCREEN RESURFACING

WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK'S RE-NU SCREEN SURFACE CO., 823 S. Wabash Ave., Chicago.

REPAIR SERVICE

CONVERT YOUR OBSOLETE SOUND SYSTEM to Wide Range. Consulting engineering services gratis. Let us advise you. NEW ENGLAND MOTION PICTURE EQUIPMENT CORP., 356 Worthington St., Springfield, Mass.

THEATRES

INVESTIGATE! $2,500.00 PURCHASES LEASE, equipment, business of the only tbeatre in town of 4,000. Past year's profit will satisfy you. See: MRS. M. EPPSTEIN, Amherst, Ohio.

NEIGHBORHOOD THEATRE LEASE, 450 seats, population 57,000, drawing population 10,000. Rent $20 month. Price $1,800. Reason selling, other interests. Great opportunity. MERTZ AMUSEMENTS, Springfield, Ill.

REPRESENTATIVES

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 390, MOTION PICTURE HERALD.

THEATRES WANTED

WANTED TO LEASE OR BUY PAYING theatre town not less than 4,000—pay cash—prefer south. BOX 388, MOTION PICTURE HERALD.

Appreciated by

ENGINEERS

MEMBERS of the S. M. P. E. are quick to appreciate fine materials... significant new products. That fact explains the immediate acceptance accorded Eastman Super-sensitive "Pan" when it was announced. It helps to explain, too, the remarkable list of photographic triumphs and box-office smashes achieved by pictures made on this film...the world's foremost motion picture negative. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors.)

EASTMAN *Super-Sensitive*

Panchromatic Negative


"WE'RE NOT DRESSING"
with BING CROSBY
CAROLE LOMBARD • GEORGE BURNS and
GRACIE ALLEN • ETHEL MERMAN • LEON ERROL
Directed by NORMAN TAUROG
it it's a PARAMOUNT PICTURE it's the best show in town!
"LOVE THY NEIGHBOR" "SHE REMINDS ME OF YOU" "MAY I" "ONCE IN A BLUE MOON" "GOODNIGHT LOVELY LITTLE

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

CODE MACHINERY NOW OPERATING IN FIELD

Local Grievance Board Acts on First Case; Exhibitors Warned to Pay Assessments; Four Regional Meetings for Secretaries

ONLY ONE IMPORTANT ADVERSE BILL PASSED

Ohio Admission Tax Is Sole Inimical Measure Made Law of 300 Proposals Before State Legislatures Now Adjourning

WOMEN'S LEADERS RENEW FAMILY PICTURES DEMAND

Appeals for Higher Standards in Product Are Voiced by National Organizations' Executives at Meetings in Four States

OL. 115, NO. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* APRIL 28, 1934

CREAM OF TODAY'S NEWS!

1 -"VIVA VILLA!" HIT!

Broadway greets M-G-M's Giant $2 Road-show sensation at Criterion, N. Y. with grand press notices and packed houses. (*Okay Wallace Beery!*) And watch it soon at popular prices!

2 -"TARZAN AND HIS MATE"

As predicted, the new and greatest Johnny Weissmuller romantic thriller is a box-office wow! Simultaneous engagements all over America, backed by glorious showmanship, bring smiles to happy exhibitors.

3 -"MANHATTAN MELO-DRAMA" PREVIEW!

Hollywood Reporter says: "Smash hit! Combination Clark Gable, William Powell, Myrna Loy sure-fire." Coast Variety says "Exceptional, powerful, exciting drama." Get ready for a BIG ONE!

4 -"RIPTIDE" EXTENDED TIME!

Everywhere theatres are adding extra playing time. Norma Shearer's greatest!

5 - M-G-M HAS THE HITS!

One after another Leo's big entertainments are clicking. Watch for "Sadie McKee" (Joan Crawford, Franchot Tone), "Hollywood Party," rousing musical comedy. "Operator 13" (Marion Davies—Gary Cooper) and lots of other good news on the way!



LEO MARCHES ON!




LET'S ALL SING
LIKE THE BIRDIES SING . . .
WARNERS HAVE THE
SHOWS FOR SPRING!


"I just got a birds-eye view of Warner Bros.' Spring Schedule. They're releasing 5 big comedies in a row in the next 5 weeks!"
"And very wise, too! . . . It's been a long, hard winter and America's 1934 spring song is gonna be 'Let us be gay!'"
"Of course we've been South all Winter—but we hurried back to see 20 MILLION SWEETHEARTS. I hear it's simply too hilarious."


"Why doncha watch where ya're goin?"
"Was my throat red when Glenda Farrell started making love to Guy Kibbee in MERRY WIVES OF RENO . . . Such goings-on!"
"I was just thinking wh riot it's going to be when all those Warner Stars get together as one big nutty family in The Merry Frinks."
"What's the big idea, fella?"
"That new JOE E. BROWN show, A VERY HONORABLE GUY, is just what the doctor ordered for America's Spring Fever!"
"A lot of my clients have been lying awake nights laughing at JOAN BLONDELL in SMARTY, and I'm practicing up to put 'em to sleep."

LONG DISTANCE CALLING H. F. KINCEY!

Hello . . . H. F. Kincey of Publix-Kincey? . . . Know you'd like to hear that "Stand Up and Cheer!" is still standing them up at Radio City Music Hall . . . Absolutely . . . THE HOLD-OVER WEEK IS JUST AS STRONG AS THE FIRST WEEK . . . Yessir . . . you'll see BUSINESS when it hits Charlotte! . . .



STAND UP AND CHEER!

A FOX PICTURE

APR 27 1934 ©CLB 224183

MOTION PICTURE HERALD

Vol. 115, No. 5 April 28, 1934

THE GREAT GIVE-AWAYS

MORE entertainment is being given away by advertisers than the amusement business has for sale.

The whole mercantile world has taken up the pattern of the medicine show's ancient technique—a free show to draw in the suckers—maybe "customers" is a more polite word.

From this time on, the motion picture industry is confronted with the problem of making entertainment so much more appealing than the free shows of advertisers that it can be sold at a price and a profit.

The motion picture has demonstrated itself as the greatest mechanism that the world has ever known for the making of star value. Star value means merely the power of commanding public attention and interest.

Extraordinary efforts, new plans and methods of operation will have to be evolved if the screen is to keep competitively for itself some reasonable proportion of the drawing power that it creates.

A casual glance at the developmental aspects of advertising will reveal a startling picture. When advertising began it consisted of an announcement of the availability of commodities already in demand and their prices. It was pure announcement copy. It was "news about merchandise."

It was of no interest to the person who did not require the goods. It was of vast interest to the person who did require the goods. Advertising, in the modern sense, began in this nation when there was an inadequate supply of manufactured goods. Success in business in those days was practically assured by competent production. Selling was not a large problem. It consisted in telling where to "come and get it."

Out of the technological revolution in industry we have come to a vast increase in the production of things, a production which delivers goods much in excess of demand.

In this era advertising has crossed over from the service of wants to the business of striving to create wants. The real want of American business is wants wanted. Every advertisement is a want ad.

When production outstripped demand and there was discovered to be more goods than wants, advertising had to look for something beyond "news about merchandise."

The advertiser had to change the subject in order to get one that was interesting. Why the expedient succeeds is not explicable in terms of common sense. There is no good reason why the whimsical patter of Mr. Ed Wynn, for instance, should make you want any special brand of gasoline. Mr. Wynn has nothing to do with gasoline. But we are not to look for common sense in advertising, the show business, or other broad public contact because sense is not common. Nor are buying reasons reasonable.

That may be one of the most important reasons why no one is ever able to explain the show business to a layman.

Meanwhile advertising, which means merely merchandising in the world of merchandise, is engaged in giving away entertainment—a free show on the air, a ten-cent newspaper for three cents, a magazine that costs thirty-five cents to produce for a nickel, and free deals of story books, toys and whatnot ad infinitum—while the motion picture industry has to try to make a living selling entertainment.

Cruelly enough, experience tends to indicate that the amusement business finds little profit to trying to hit back by giving away merchandise.

So apparently, the show business is confronted with the problem of being louder, funnier and vastly more entertaining than anything that the advertisers' millions can buy to give away.

△ △ △

ARGUING aspects of censorship, Mr. Cecil B. DeMille, as reported by Film Daily in a Hollywood dispatch, told exhibitors there assembled in convention: "Every time you get a picture, you get the heart-blood of many people." The many who have had their throats cut in Hollywood will confirm Mr. DeMille's assertion.

△ △ △

A Harvard professor of anthropology has already spent two months in the Free State making measurements in quest of the typical Irishman. He might as well come home. He can find Mr. Eddie Dowling in Motion Picture Almanac.

△ △ △

DISCUSSING the annual report of the president of the Motion Picture Producers and Distributors of America, Inc., the *Morning Citizen* of Ottawa, Ontario, remarks: "Will Hays' encyclicals on the progress of the movies are invariably absorbing documents. Besides an unquenchable humor, there is an *elfin optimism* about the screen 'czar's' reports to his congregation, which is the movie public."

△ △ △

MANAGEMENT FIGURES

SLIGHTLY more than one-fifth of the national income was taken by taxes in 1932, according to the National Industrial Conference Board. American tax collection in that year totaled almost as much as the combined tax takings of the United Kingdom, France and Germany. The stupendous sum of $8,000,000,000 was collected in the United States.

When we consider a figure of 20.3% for government, alongside of what it does for us, some of the costs of distribution in industry appear slightly more reasonable.

Twenty per cent of the gross for "management" is a higher figure than even the motion picture industry has tolerated so far. It would appear that Uncle Sam has a lot too many relatives on the payroll—and practically all "yes men."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

BLOCK BOOKING DEBATE

Invited this week to defend block booking against any two opponents were Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, and George J. Schaefer, vice-president of Paramount, by the Women's Republican Club of Boston. Considered probable opponents are Dr. A. Lawrence Lowell, former honorary president of the Motion Picture Research Council, and Mrs. Florence Bagley. . . .

TO ADVISE SOVIET

Enlisted by the Russian government to confer with a Soviet official next month on a five-year plan for Russian motion picture production, Darryl Zanuck, production executive of 20th Century Pictures, will set the plans for such a program and also advise on the mechanics of picture-making.

B. & K. NET PROFIT

A consolidated net profit of $95,191 for the 52 weeks ended December 30, 1933, was reported last week by Balaban & Katz, Chicago circuit, and subsidiaries. The net compares with a consolidated net loss of $993,638 for the 53 weeks ended December 30, 1932. . . .

STAGE SHOW INCREASE

Discovery that a weak film will not stand up at the box office, plus the increase in business generally, has led to a definite upturn in the use of stage shows and vaudeville in the Kansas City area. Indicative is the fact that last week saw stage shows at three first runs, where there had been only one before, and that occasionally. . . .

FILM COWBOYS

The motorized circuses traveling the Midwest are using film cowboys to a large extent. With the Barnett Brothers in Ohio is Harry Carey, with the Downie Brothers circus are Jack Hoxie and Dixie Starr, with the Gorman Brothers is Buzz Barton, with the Sam Dill-Tom Mix caravan is Mr. Mix.

POLES MAY LIFT BAN

As a result of the recently signed Polish-German trade treaty the lifting of the ban against German pictures is considered likely in Warsaw. For almost one year all German product was banned, while the new Polish contingent law limits the number of foreign films shown in Poland to 200 per year. . . .

GOLF FOR NEEDY

Led by H. H. Everett, president of the Jesters' Club of South Carolina and Charlotte Monogram exchange head, film men there are sponsoring a club golf tournament on May 14 for needy film folk. . . .

MGM JUNGLE PICTURE

Plunging into the South American jungles via airplane will be the adventurous assignment of George B. Seitz, director; Harold H. Noice, explorer-author, and Joseph Cook, business manager, all MGM men. Last week they took off for a 73,000 mile flight, their destination the Indian communal village of Yarawate on the Rio Vaupes, where, with an all native cast, they will film "Jungle Red Men," taking a year in the doing. . . .

EMBASSY'S NEWSREELS

Shifting from its exclusive use of the Pathe Newsreel, the Embassy, Broadway's newsreel theatre, has reverted to its original policy when a Fox house. Last weekend it began the use of the reels of Pathe, Hearst Metrotone, Paramount and Universal. With the admission remaining as is, a travelogue will round out the program. . . .

SELWYN PROMOTED

To the executive staff at MGM has been added Edgar Selwyn, a successful stage producer before he went to the films. He will work with Louis B. Mayer and E. J. Mannix on future productions. Starting as an actor, Mr. Selwyn moved rapidly from production to the screen. . . .

In This Issue

Exhibitor loses 30 features in first code case under Local Grievance Board Page 9
Only one important adverse bill is passed out of 300 before state legislatures Page 10
National leaders of women's organizations renew demand for family pictures Page 11
NRA forestalls strike by theatre service union Page 12

FEATURES

Editorial Page 7
The Camera Reports Page 13
J. C. Jenkins—His Colyum Page 48
DeCasseres on Plays Page 16
The Cutting Room Page 26
Asides and Interludes Page 25

DEPARTMENTS

What the Picture Did for Me Page 49
Showmen's Reviews Page 31
Managers' Round Table Page 55
Technological Page 64
Short Features on Broadway Page 53
Chicago Page 45
The Release Chart Page 65
Box Office Receipts Page 42
Classified Advertising Page 70

MPPDA INFLUENCE

Indicative of the influence being wielded by the Motion Picture Producers and Distributors of America is the decision of MGM to abandon production plans for "The Postman Rings Twice" and "Professional Co-Respondent," due to inability to prepare acceptable scripts. . . .

ROWLAND SUED

Named defendant in a $50,000 damage suit this week was Richard A. Rowland, recently appointed associate producer for RKO Radio, sued by Florence Strauss, former film story editor, for alleged injuries sustained when a dog of Mr. Rowland's knocked her down on the grounds of his Rye, N. Y., home in May, 1933. . . .

TALMADGE-JESSEL

Norma Talmadge, former screen star, who recently divorced Joseph M. Schenck, president of United Artists and 20th Century Pictures, in Mexico, and George Jessel, stage comedian, were married early this week at Atlantic City. Mr. Jessel was divorced by Florence Courtney. . . .

DISNEY HONORED

Chiefly responsible for the honoring of Walt Disney in unprecedented fashion by London's Arts Workers' Guild, through an honorary membership, was Robb Lawson, United Artists publicity director in England. A lecture by Mr. Lawson, "The Art of Walt Disney" before the Guild recently, so delighted the members that the designation followed. . . .

FILM SCENE ON AIR

A novel air program will come to United States radio listeners May 5, when a scene from Douglas Fairbank's new film, "The Private Life of Don Juan," English production is to be broadcast from the Imperial studios, London, across the Atlantic, and through the facilities of Columbia Broadcasting System made audible here. . . .

EXHIBITOR-NOMINEE

From exhibition, to the law—and now to politics—has gone Charles R. Metzger, Indianapolis attorney, currently running for judge of the Marion County (Ind.) juvenile court. Mr. Metzger is also attorney for the Associated Theatre Owners of Indiana.

SALLY TO SALLIE

Declaring the action is "to prevent a conflict of names," Sally Blane, Universal player, has re-spelled her first name "Sallie," which, as a change, seems to be of little consequence, except, perhaps, to Miss Blane. . . .

EXHIBITOR LOSES 30 FILMS IN FIRST GRIEVANCE RULING

Clearance Boards Start on New Zoning Schedules; Exhibitors Must Pay Code Assessments in 30 Days or Face $500 Fine

The motion picture code of fair competition is working in the field—at last—a Local Grievance Board having handed down the first decision, after an exhibitor had been tried and found guilty of unfairly competing with another theatre by overbuying motion pictures with the intent and effect of depriving his competitor of product. Decisions on cases of unfair competitive practices, dozens of which are pending, now are expected to be forthcoming daily from the 32 Local Grievance Boards.

Other evidences of progress in code administration: (1) Local Clearance Boards in some cities started to effect new zoning schedules; (2) Exhibitors were given 30 days to pay their code assessments; (3) The NRA named a Trade Practice Complaints Committee as a final check to keep complaints within the industry; (4) The last of the code board secretaries were appointed, as leases were being signed for the last of the field headquarters.

The Local Grievance Board at Milwaukee announced the first board decision and declared Saxe Amusement Management, Inc., was justified in charges of unfair competition, by overbuying, preferred against Ashley Theatre Corporation of Madison, Wis. The board awarded 30 Warner features to Saxe for its Capitol, which runs in competition with the Ashley house at Madison, and ordered Ashley to release Warner of its contractual committments to Ashley in order that Warner may deliver the 30 pictures to Saxe.

Ashley was given five days in which to appeal the decision, and, if in the event that any or all of the 30 Warner pictures are exhibited by Ashley before a final determination of the proceeding, as a result of an appeal, then Ashley is to release product under contract from Columbia, Fox, MGM, Paramount, RKO, United Artists and Universal, in the order named, until a total of 30 features are received by Saxe.

The decision was unanimous. Members of the board were M. T. Ellis, Jr., George Fischer, L. George Ross and Sam Shurman. Representatives of both theatre interests appeared in person and were represented by attorneys. Warner was represented by its attorneys. The hearing was in the Hotel Schroeder, Milwaukee, and took eight hours.

Complaints Ready Elsewhere

At Cleveland, complaints charging distribution of free tickets in violation of the code were ready for hearing, with the Lyceum complaining against the Arion and Southern theatres, and the Paul Gusdanovic Circuit complaining against Myer Fine's Mt. Pleasant theatre.

At Kansas City, exhibitors were complaining that while some exchanges were readily granting the 10 per cent cancellation privilege, others were refusing on the ground that they had not been so instructed by their sales managers in New York.

Pete Wood, acting for the Independent Theatre Owners of Ohio, petitioned the Code Authority and Division Administrator Sol Rosenblatt to reopen the code clause controlling subsequent run advertising, saying the clause is unfair and unworkable.

The MPTO of Maryland voted to ban giveaways and premiums, but both are prohibited by the code anyway. However, because the Local Grievance Board merely acts on complaints and does not file them, the action will be presented as a complaint charging unfair competition and will serve as a test case.

Issues Forms for Clearance Protests

The Code Authority this week made available to the Local Clearance and Zoning Boards copies of the official blank to be used by exhibitors who complain about new schedules or about changes in existing drafts as recommended by the local board. Unless protests are officially filed, the recommended changes or new drafts will stand without further hearing.

The complaining exhibitors, in addition to the usual information for identification, must state the nature of the protest with sufficient facts in detail to indicate that existing clearance and zoning is unfair, unjust, unreasonable and inequitable in length and/or area, specifying in detail the facts which will be relied upon in support of the protest. The names and addresses of all exhibitors and/or distributors claimed to be directly involved must also be enumerated. Three copies must be filed by the exhibitor with the secretary of the Local Clearance Board.

A proposed rezoning plan in Kansas City was threatened with severe opposition by a group of independents, headed by W. D. Fulton. They claimed that if the board should proceed to re-zone the city, it would exceed its authority, because the code does not grant it the power to re-zone and set up a new protection schedule for the balance of this year's product. The independents held that the re-zoning should begin with 1934-35 product.

Exhibitors Warned on Assessments

The first checks were received by the Code Authority in New York in payment of theatre code assessments. Exhibitors must remit within 30 days after receipt of notice, the first payment being for the first six months of 1934. Unless a Local Grievance Board unanimously recommends that such 30-day period be extended, the Authority ruled last Saturday that an exhibitor who does not remit within the specified period shall not exhibit in his theatre any motion picture to which is attached the Blue Eagle insignia of the NRA, and any exhibition of any motion picture in violation of this order shall be deemed a violation of the code. A violation may be punishable by a fine of $500, with each day's violation a separate offense.

The Authority immediately started to notify the Local Boards of the receipt of payments by individuals, which notification automatically makes the exhibitor eligible to file complaints of unfair competition. Distributors will be notified when exhibitors do not pay the assessment.

Exhibitors who did not sign the code must also pay an assessment for their particular classification, if they desire to receive code benefits, such as the 10 per cent cancellation privilege, among others. Non-assentors, however, did not receive a bill stipulating the assessment to be paid.

Complaints against the code assessments were voiced by exhibitors. The schedule of assessments is unfair to independent theatres, said Mr. Wood of Ohio.

The Code Authority was at work on a detailed analysis of how the $181,362 to be collected from producers, distributors and exhibitors, will be spent in code administration. The report will list salaries of all code workers, amounts to be spent for rentals of local board headquarters, and the like.

New Board, Last of Secretaries Named

A special Trade Practices Complaint Committee was set up this week by the NRA to keep trade practice complaints within the industry. It consists of Charles L. O'Reilly, of the New York Theatre Owners' Chamber of Commerce, and J. Robert Rubin, of MGM, representing the industry, and Division Administrator Rosenblatt, for the Administration. The industry's representatives have the power of vote. Mr. Rosenblatt has not. However, he may veto, subject to review by the NRA.

The new Board will directly contact the Local Grievance and Local Clearance Boards. They will not handle complaints involving production, vaudeville, presentations or labor.

Secretaries for the 32 boards are all at work, the Code Authority this week having completed the staff with appointment of the following:

(Continued on following page, column 3)

NEW BLUE EAGLES FOR CODE ASSENTORS

Members of the film industry who have filed their assents to the motion picture code next week will begin to receive the new Blue Eagle insignia, which is to distinguish code adherents from those who have not accepted the code.

On the new poster, the word "code" will replace the familiar "We Do Our Part," accompanied by the name of the trade or industry of the establishment displaying it and employer's individual registration number.

Failure to comply strictly with code requirements may be penalized by withdrawal of the Code Eagle, and the insignia will not be issued to any employer who is violating a code or agreement.

Distribution of the new posters will be made by the NRA through the state compliance directors.

Trade Complaints Committee Named as Final Check to Keep Complaints Within Industry; Roster Completed

ONLY ONE IMPORTANT ADVERSE BILL IS PASSED OUT OF 300 PROPOSED

Ohio Admission Tax Law Lone Significant Outcome of 76 State Legislative Sessions; 3 States Legalize Sunday Shows

The 1934-35 legislative "season" swung into the home stretch this week through a field of 300 film measures introduced in 76 state legislative sessions. In addition to these 300 state measures definitely affecting the industry, there were 18 federal legislative proposals introduced at Washington, involving the business of the motion picture. A total of 47 state legislatures met in the past 12 months—Mississippi being the only state not meeting—despite the fact that only nine states had scheduled regular sessions during the 1933-34 season. The legislatures of 19 states met twice and five states met three times.

Of adverse measures of major industry importance proposed only one actually was made law, and that was the Ohio admission tax, which, though bitterly fought by exhibitor groups, was expected. Thirty similar measures had been introduced in various state legislatures. South Carolina repealed its admission tax and state measures legalizing Sunday shows were passed in New Jersey, Kentucky and Wisconsin. Likewise Sunday showings also were made legal in two counties in Maryland, including the city of Baltimore. Tax bills proposed, other than those on admissions, included levies on footage, licensing and sales.

The two most important pieces of adverse motion picture legislation proposed during the session of Congress at Washington were the Dickstein bill, which would have placed severe restrictions on the importation of alien actors, and the two Patman bills, one of which provided for complete elimination of all block booking and the other for federal censorship of all motion pictures. The Dickstein bill was not passed and the Patman bills are lying dormant.

Bill on Minors Held Up

At Albany, the Burchill bill to permit a city, town or village to pass an ordinance permitting children to attend picture theatres unaccompanied by parent or guardian when school is not in session, ran into difficulties this week and was not expected to pass at this session. Certain welfare agencies of New York City, including the Society for the Prevention of Cruelty to Children, objected to the measure. Upstate welfare officials are said to have favored the bill. Under the terms of the Quinn bill, just passed by the New York legislature and sent to the Governor as an amendment to the state penal law, only a motion picture producer can be held responsible for the presentation of an adjudged immoral show. This relieves theatre employees and exhibitors of the prospect of arrest. The bill applies also to legitimate theatrical presentations and burlesque shows. This measure becomes law and goes into effect September 1, 1934.

Asheville, N. C., will be allowed to have Sunday shows under an ordinance passed last week by the city council. After May 4, all local theatres will be open Sundays from 1 to 7 P. M. and after 9 P. M. at night.

The bill to establish a board of censorship of all films in Massachusetts has been withdrawn. This means that all attempts at unfavorable film legislation at the current session in that state have failed.

The legislature of South Carolina has passed a new tax bill supplanting the 10 per cent admission tax with a graduated tax on theatres, according to seating capacity and location. It is estimated this will reduce the state's annual theatre tax by $80,000 to $100,000.

That the collective sales tax has fallen short of estimates was disclosed in Ohio last week in a speech of Governor White before the General Assembly, made in an effort to influence passage of the general sales tax, defeated in the House last week, following two previous defeats within the past year. Governor White pointed out that the 10 per cent imposts on admissions, cosmetics, beverages and malt wort, enacted last autumn, were supposed to produce $666,000 each per month, but that the returns have been only $400,000 to $450,000 from each.

Mayer Warns of Alien Bill

Addressing a group of more than 50 MGM players on Monday in Hollywood, Louis B. Mayer declared grave danger lies in the Dickstein bill. He urged all interested in the acting profession to sign a petition of protest to be forwarded to Senator Coolidge. John Emerson, writer, outlined numerous reasons why the measure should be fought, saying that only one-twentieth of all salary payments made to actors went to foreign talent. He added that if the United States bars foreign talent Europe would be certain to retaliate even to the extent of banning all American pictures. He said the determination of American producers to use foreign actors might result in their operating in foreign studios, where pictures, he declared, can be made less expensively than in the States. The meeting voted unanimously against the bill.

Exhibitors in St. Louis face the prospect of another tax, a one per cent sales levy, in addition to the present state sales tax of one-half of one per cent. Mayor Bernard F. Dickmann has indicated his intention of asking for such a tax in an address to the Board of Aldermen.

Trendle Contemplates No Further Changes

No further changes in the United Detroit Theatres management are contemplated at this time, according to George W. Trendle, as a result of the resignation of Thomas D. Moule as general manager and his replacement by Willard Patterson.

Mr. Moule had held the general managership for 15 years, staying on when Kunsky-Trendle turned the houses over to Publix. Howard O. Pierce continues as advertising and production manager and L. H. Gardner remains as manager of the suburban houses.

First Grievance Decision Made

(*Continued from preceding page*)

Miriam Yergin, for Indianapolis; Lillian Silver and Florence Abramson, New York; Olive Bursiel, Boston; Lila Schofield, St. Louis; C. P. Zears, Oklahoma City; Regina Molseed, Omaha; Emaline Fineberg, Pittsburgh; James Fitzgerald, Washington; Benjamin Stosverg, Atlanta; Basil Ziegler, Philadelphia, and Don Douglas, Dallas.

New York is the only city in which separate secretaries have been appointed to serve the Grievance and the Clearance board.

The secretaries will be given a first-hand outline of their work at four regional meetings, to be held within 10 days by John C. Flinn, Code Authority. Secretaries from surrounding territories will attend meetings at Los Angeles, Kansas City, Chicago and New York. Mr. Flinn arrived on the Coast this week. Following the meeting with the Coast secretaries, he will investigate the production situation as it involves the code.

Local board headquarters were opened at Des Moines, in the Iowa Building; at Cincinnati, in the Palace Theatre Building, and at San Francisco, in the Golden Gate Theatre Building.

George W. Coleman was named as the Administration's "impartial" representative on the Boston clearance board.

The Administration's "impartial" members of local boards probably will be called into a general meeting at Washington in July.

It was indicated at the Capital that difficulty in determining upon recommendations which can be approved by all members of the National Recovery Review Board, headed by Clarence Darrow, had delayed presentation of the report on the Board's film code investigation to the President. The board had held several hearings for the socalled "little man."

Chairman Darrow of the Board conferred briefly with President Roosevelt. It is understood he was asked to continue his investigations.

The Board's report is expected to carry sharp criticism of the Recovery Administration and, backed by Senator Nye's demand for changes, it is considered possible that Congress may be asked to amend the Recovery Act before it adjourns.

Warner Directors Meet; No Comment on Erpi Case

The board of directors of Warner Bros. met in New York Tuesday to transact what executives described as "routine business."

Abel Cary Thomas, secretary, declined to comment on reports that the board considered a plan of settlement of litigation between Stanley Co., a Warner subsidiary, and Electrical Research Products, Inc. Trial was to have begun in Wilmington last month, but was postponed to next autumn in order to permit discussion of a proposed settlement, according to reports.

Heads Warner Checkers

H. M. Doherty of the Warner auditing department has been named in charge of the company's theatre checking organization, formed by Ralph Budd of the personnel department.

PLEA FOR FAMILY FILMS RENEWED AT WOMEN'S SESSIONS IN 4 STATES

Leaders Voice Demands Before Junior Leagues, D. A. R., Federated Clubs, Research Council; 3,500 Better Films Councils

The industry was forcefully reminded this week, from several quarters, that the women of the country are firmly intent upon obtaining an improved moral tone in motion pictures for family consumption, and that they are fully prepared to wage their campaign more vigorously than heretofore until they have accomplished this end.

At meetings in New Orleans, Washington, Kansas City and New York, respectively, spokesmen of millions of members belonging to the National Association of Junior Leagues, Daughters of the American Revolution, General Federation of Women's Clubs, and the comparatively new Motion Picture Research Council, voiced the following conclusions:

Education of the nation to select only the good pictures is necessary to end the making of bad ones; censorship cannot accomplish this.

Parents are negligent in not selecting proper pictures for children.

Stronger nationwide campaign for cleaner films is needed.

Three-fourths of all pictures seen by children under 21 are based on love, sex or crime.

Development of a critical sense in children, especially, is necessary, because they are too receptive.

22,000,000 out of 77,000,000 who attend motion pictures weekly are under 21.

The present "going-to-have-a-baby" cycle, socalled, should be ridiculed to death by laughter.

Good pictures must be supported by the families of the nation.

At the same time that the women's leaders were making their demands, there came to light in New York the results of an investigation which showed that in one year Better Films Councils have increased in number from 3,000 to 3,500. These Councils, a direct contact among women's groups, theatregoers and exhibitors, represent locally all leading national associations.

In addition, there are now 1,500 motion picture committees of women's groups operating in other places independently.

Approximately 6,000 theatres are now tied in. Local Councils have tieups with from two theatres to 50, as the case in St. Louis.

Cooperative merchandising campaigns are arranged, principally to promote special programs designed for children or family endorsed by the Better Films Councils.

Some 20,000 "Selected Lists" are sent out every month.

The expressions of the women leaders, for improved product, were heard but a few hours after the producers in Hollywood had promised delegates to the MPTOA convention that off-color gags and questionable dialogue, subtle or otherwise, will be number one on the list of production "don'ts," at least insofar as those pictures are concerned which are widely used by theatre owners in the field for the family.

PLEDGE OF THE LEGION OF DECENCY

(Sign and give to your Pastor)

I wish to join the Legion of Decency, which condemns vile and unwholesome moving pictures. I unite with all who protest against them as a grave menace to youth, to home life, to country and to religion.

I condemn absolutely those salacious motion pictures which, with other degrading agencies, are corrupting public morals and promoting a sex mania in our land.

I shall do all that I can to arouse public opinion against the portrayal of vice as a normal condition of affairs, and against depicting criminals of any class as heroes and heroines, presenting their filthy philosophy of life as something acceptable to decent men and women.

I unite with all who condemn the display of suggestive advertisements on bill-boards, at theatre entrances and in newspapers, and the favorable reviews often given to immoral motion pictures in the daily press.

Considering these evils, I hereby promise to remain away from all motion pictures except those which do not offend decency and Christian morality. I promise further to secure as many members as possible for the Legion of Decency.

I make this protest in a spirit of self-respect, and with the conviction that the American public does not demand filthy pictures, but clean entertainment and educational features.

Name_____

No dues whatever for the Legion of Decency. No meetings.
Millions of Americans, pledging themselves individually, can rid the country of its greatest menace—the salacious motion picture.

Herewith is a reproduction of the pledge of the Legion of Decency which is being distributed in Catholic churches in a movement for elimination of salacious material from motion pictures.

The National Association of Junior Leagues joined in the current discussion about better motion pictures when Mrs. John G. Pratt, president, traveled to New Orleans, late last week, to address the local Better Films Council. She said: "Three-fourths of the pictures that are seen by persons under 21 years of age are based on love, sex, or crime. The attitude of children of today is merely receptive, instead of critical. A critical sense must be developed in children in order that they may choose the good from the bad. We must educate instead of legislate and create an audience that will demand good, clean pictures." A stronger campaign for clean films was urged.

Nearly one-third of the present average weekly motion picture attendance, approximating 77,000,000, is composed of children under 21, it was said.

In reply, Mr. Harry S. McLeod, president of the Gulf States Theatre Owners' Association, placed the blame on the parents. He charged that most persons know what kind of motion pictures they are taking their children to see.

On behalf of producers, Mr. Guy C. Brown, of RKO, said that producers would produce "clean" motion pictures if the public would make their box-office performances worth while.

At Washington, last week, the militant Daughters of the American Revolution went on record as strongly opposed to the "going-to-have-a-baby" cycle.

Mrs. Mildred Lewis Russel, chairman of the Better Films Committee of the DAR urged the nation to ridicule sexy sequences by deliberately ill-timed laughter as a sure method of killing undesirable motion pictures.

She added that education of the country to better motion pictures will be more effective than censorship.

Tracing box-office deflation from the stock market crash in 1929, to the present, Mrs. Russel cited the following attendance figures:

Year	Attendance
1928	100,000,000
1929	90,000,000
1930	85,000,000
1931	75,000,000
1932	60,000,000
1933	80,000,000

The representative of some 2,000,000 members of the General Federation of Women's Clubs—the largest in the country—was heard Friday at Kansas City when Mrs. Richard M. McClure, of Chicago, head of the Federation's motion picture activities, told the Missouri Federation of Women's Clubs that American womanhood, credited by merchandising surveys with influencing 80 per cent of the purchases of motion picture theatre tickets, possesses a tremendous but as yet unrealized power to elevate film standards. She urged the women to support by ticket purchases those pictures which Better Films Councils are clamoring for, and to stay away from others.

Mrs. McClure said there was a serious intent on the part of the industry to keep its screens clean, through the Advisory Advertising Council and activities of the Producers' Association on the West Coast. She told the club women that no nudes or otherwise offensive copy has been noticeable in theatre advertising recently and that in the last few weeks the association "has rejected eight pictures in toto and a number of scripts have been returned for revision."

Executives of National Associations Agree Political Censorship Is Not Solution; Third of Patrons Declared Minors

Blames Independent Producers

The motion picture chairman echoed the frequently expressed opinion of large producers when she said: "The inferior, objectionable product to a large extent can be blamed on the independents who flood the market with shoddy films made for a certain class of exhibitors. They never have been bound by the 'moral code,' but under the industry code they, too, must submit to higher standards."

Censorship, she continued, is a process of putting the cart before the horse and is no solution since "you can't make a bad picture good once it is made bad."

Mrs. McClure said that seven years ago when as a club leader in Morgan Park, Ill., she was handed the job of organizing exhibitions in the high school to supply the total lack of film entertainment in the village through a profit-sharing plan with 28 organizations, "the question they asked was not whether the pictures would be entertaining or educational to our children, but 'How much money will it make for us?'"

Mrs. McClure read MOTION PICTURE HERALD'S list of the ten biggest money making stars, as chosen by a poll of exhibitors.

"Where are your Barrymores, your Marches,

(*Continued on following page*)

NRA MOVE FORESTALLS THEATRE UNION STRIKE

Service Local's Secretary-Treasurer, Out on Bail, Denies Coercion Charge; Records to Be Submitted to Rosenblatt

The combined efforts of the National Recovery Administration and the Regional Labor Board in New York this week resulted in an armistice and postponement of a threatened strike of Local 118 of the Theatre Amusement Employees' Union, composed of unskilled motion picture and legitimate theatre workers. The union had threatened to strike against the 62 theatres in the Loew circuit in New York territory and RKO theatres in the district.

On the day following the postponement, Charles C. Levey, secretary and treasurer of Local 118, was arrested on charges of coercion brought against him by Harry Lewis, manager of the Tivoli theatre, Brooklyn. Mr. Levey was released in $1,000 bail. He entered a plea of not guilty and a hearing was set for May 21.

Charge Follows Strike

The coercion charges came as the result of a several weeks strike of members of the local at the Tivoli. The theatre charged that Mr. Levey had "threatened violence" against Mr. Lewis for his refusal to reinstate several employees, members of the union, who, the complaint said, were discharged "for incompetency."

"There are no grounds for the charges," Mr. Levey said Monday. "There were no threats of violence made and the orders to reinstate the discharged employees were issued by the Regional Labor Board after a thorough hearing of the case.

Mr. Lewis charged specifically that Levey had threatened him "with violence between April 6 and 14" unless he reinstated a man discharged for incompetency and that when he refused to comply, "a stench bomb was dropped in the theatre and caused a panic."

The armistice on the projected strike was credited largely to the presence of division administrator Sol A. Rosenblatt at a special meeting at the Code Authority headquarters.

Rosenblatt Aids Armistice

The chief contention of the local has been that, in addition to its demands for reinstatement of discharged employees, its members represented a majority of employees at theatres in the New York Loew and RKO circuits. For this reason, the local feels it is entitled to make certain demands, such as higher wage scales for ushers, doormen, janitors and matrons; a "closed shop" in the theatres, and generally bettered conditions and shorter working hours for their members. If the check-up, instigated by Mr. Rosenblatt, shows a majority of affected employees in the union's membership, Loew's and RKO may be obliged to accept its demands. Labor Department operatives began the investigation Tuesday.

Both the union and the two circuits were to submit their records to Mr. Rosenblatt, with a report to be made at the end of this week. A majority of union members among Loew's and RKO employees, would, it is believed, be acceptable to other leading metropolitan circuits as a satisfactory representation in their own employees' ranks, with a city wide agreement resulting.

Elsewhere in the field strike flurries again appeared.

In Akron, Local 127 members of the Building Service Employees' International Union—of which the New York union is an affiliate—were picketing Loew's Akron theatre. The picketers were all ushers who had been discharged in January, and though the Regional Labor Board had "recommended that the ushers be reinstated," the theatre thus far has refused to sign an agreement, according to R. C. Rechel, recording secretary of the Akron local.

"All local unions are boycotting the theatre, and a distinct dropping off in attendance has followed," reported Mr Rechel. "Union officials say that Loew's will be picketed until a settlement satisfactory to everyone concerned is reached. All central labor unions in cities where a Loew theatre is located are being requested to boycott these theatres until such time as Loew's, Inc., see fit to recognize Service Employees' Unions."

In Buffalo, the state law requiring licensing of operators in first-class cities was upheld by the court in the case of a 16-year-old projectionist, who, detectives said, was in charge of the Marlowe theatre projector, but had no license.

Dubinsky Case Up in St. Louis

Ed Dubinsky this week again became the center of attention in the Kansas City situation with hearings scheduled in St. Louis before a special NRA compliance board on his controversy with projectionists.

Mr. Dubinsky's disagreement with the operators and stagehands is over the question of whether his Regent and Liberty theatres are to be classed as downtown operations, as in the past, or grouped with subsequent runs. The unions have different scales for the two classes of theatre. Dubinsky contends that when new agreements were put in force a year ago, his two theatres were given subsequent run classifications. That is denied by the operators' union.

St. Joseph Argument Still Alive

The St. Joseph, Mo., argument, involving two Dubinsky houses there, is still alive. The regional labor board at St. Louis recently ordered reinstatement of union operators and stagehands, but Dubinsky refused, obtained a Federal injunction, and agreed to arbitration by the National Labor Board. That board still is considering the question, and has asked the regional board for additional information. The St. Joseph fight is over Dubinsky's demand for only two men in a booth.

An action to test the power of the NRA in attempting to force Seattle suburban and neighborhood houses to increase salaries of operators is being undertaken in the western city by a group of exhibitors.

In Zanesville, Ohio, a five-year union battle was ended last week between Zanesville Theatres, Inc., and the IATSE and the American Federation of Musicians, largely, it is said, through the efforts of Arthur H. Bischoff, business agent for the stange hands and operators, and R. F. Cullis, president of the musicians' local. Four houses were affected.

Family Film Plea Renewed by Clubs

(*Continued from preceding page*)

your Arlisses?" she asked. "There's a reason for their absence—you didn't buy the product they make. When you club women realize that you pay Mae West's salary and that you demonstrate our objection to her pictures by not buying them, she will cease to be on Paramount's payroll.

"Those who cry for censorship lose sight of the fact that no matter how much you cut and splice, the flavor still remains, and there is the danger of spoiling a great production. If you see a picture that is immoral or indecent, be vocal, be militant, tell your manager about it and he will tell the producer."

Touching on block booking, which is the manager's answer to criticism by offended patrons, Mrs. McClure pointed out that "in no community must a theatre run a picture that is immoral, indecent or offensive to race or religion." She explained a method employed by the Better Films Council of Chicago which has a committee to confer with the managers on bookings a month in advance and indicate those films which might be objectionable, carrying their case to the exchanges. She said the small independent is more willing to cooperate than the large circuits.

Mothers Blamed, Not Pictures

"The problem of what motoin pictures the child shall see is the mother's responsibility," said Mrs. William Dick Sporborg, chairman of the east coast pre-viewing committee of the General Federation of Women's Clubs, at an open forum conducted late last week in New York by various women's associations, to discuss motion pictures and their relation to home life. "We are a sophisticated people," she added, "and we cannot have movies strictly for the sake of the children."

Differing with Mrs. Sporborg's belief that good films should be picked out and bad ones left to perish for lack of box-office success, Mrs. August Belmont, chairman of the Motion Picture Research Council, came out flatly for action to upset "the preponderance of crime, sex and horror" in motion pictures. Mrs. Belmont added that her organization, while opposed to outright censorship, favors some form of film discipline.

Regarding the Payne Foundation study of motion pictures, to which Mrs. Belmont referred frequently, Mrs. Sporborg asserted it was not representative, because only delinquent boys were singled out and asked: "What movie ruined you?" The study should have included normal boys, she declared.

Nazi Film Producer Fights N. Y. Censor

Jewel Productions, Inc., producer of "Hitler's Reign of Terror," said to be an authentic record of the activities of the Nazi in Germany, has withdrawn its application for permission to exhibit the film in New York state, and will open the picture at the Mayfair on Broadway next Monday, without the formality of a permit.

In Chicago this week the same film was virtually banned when Mayor Edward J. Kelly, acting after a protest by Dr. R. L. Jaeger, German consul general in Chicago, rescinded the permit for the exhibition of the film. Dr. Jaeger declared he had acted on instructions from the German embassy in Washington, asserting that the picture had been made chiefly in America and that its exhibition would tend to cause bad feeling.

THE CAMERA REPORTS



VACATION. At Monte Carlo, where three screen personages took a short holiday. From the left: Alexander Korda, director of London Films; Douglas Fairbanks, making "The Private Life of Don Juan," for United Artists release, and Charles Laughton, star of "Private Life of Henry VIII," also a London Films product.

AMERICAN DEBUT. (Below) And Warner director Michael Curtiz congratulates the noted English actress, Edna Best, on her first day before American cameras, working opposite William Powell in "The Isle of Fury."





STILL GOING STRONG. Despite its 224 years. Helen Lowell as Abigail Ardsley, winds the almost ancient daddy of clocks which is "featured" in the Warner film, "The Old Doll." which stars Richard Barthelmess.



GOVERNOR AT MUSIC HALL. Governor A. Harry Moore of New Jersey at Radio City to see Fox's "Stand Up and Cheer" as guest of Colonel Arthur Foran, whose son, Nick, made his film debut. Left to right, front row: Mrs. Moore, Governor Moore, Mrs. Foran, Lew Brown, Col. G. J. Jones. Rear row: General John Toffey, Mrs. Toffey, Col. Foran, Arthur, Jr.



GUESTS. At the Warner studio, when "Dames" was in work. Rear row, left to right: J. de Mouzilly-St. Mars, British capitalist; Stanley Logan, of Warner, H. H. Livingston, Hugh Herbert. Front, l. to r.: Mrs. Livingston, Zasu Pitts, Mrs. St. Mars, Guy Kibbee.

GREETING AMPA. (Below) William R. Ferguson, MGM exploiteer, says welcome to 1,000 eastern executives, advertising and publicity operatives, as new president of the Associated Motion Picture Advertisers, at the annual "Naked Truth Dinner" at the Hotel Astor last Saturday. At the right is Paul Benjamin, National Screen Service, new treasurer, in charge of arrangements. Speakers were Terry Ramsaye, Mrs. August Belmont and Louis Nizer.





HERE TO STAR. (Left) Robert Donat, English actor, as he appeared in "The Private Life of Henry VIII," and who is in Hollywood for the title role in Reliance's "The Count of Monte Cristo," a United Artists release.



REHEARSAL. As Gloria Swanson, who will shortly return to production in Hollywood, rehearsed her lines for a personal appearance at the New York Paramount. Thurston Hall is the "judge."



JIGGS' DADDY. And was the juvenile cast of Universal's "Half a Sinner" excited when they were visited by none other than George McManus, cartoonist of "Bringing Up Father." In front are Joel McCrea, Sally Blane, Mickey Rooney, Mr. McManus, and Edmund Grainger, associate producer.

COURT GIVES PARAMOUNT TRUSTEES APPROVAL TO OPEN $12,237,000 SUIT

Trustees Authorized to Institute Proceedings Against 16 Directors and Former Directors in Stock Repurchases Approval

Court approval was granted this week to the trustees of Paramount Publix Corporation, bankrupt, for the institution of a suit in New York supreme court against certain directors and former directors of the corporation to recover $12,237,000, for which amount the directors are said to be liable as a result of their authorization and approval of certain Paramount stock repurchases made in 1931 and 1932.

Adolph Zukor, Paramount president, coincidentally explained that the stock repurchases had been made in connection with certain commitments in connection with theatre deals, and that "no officer or director had any interest in any of the contracts." Furthermore, he said, in determining the various accounting questions involved in the repurchases, particularly as to whether Paramount had sufficient surplus to perform the stock-purchase contracts, "the directors relied upon the audits of the company's books."

Sixteen Directors Named

The trustees—Charles D. Hilles, Eugene W. Leake and Charles E. Richardson—were authorized to institute proceedings against the following who were directors at the time the purchases were authorized and approved:

FRANK A. BAILEY	SIDNEY R. KENT
JULES BRULATOUR	AUSTIN KEOUGH
WILLIAM H. ENGLISH	RALPH A. KOHN
DANIEL FROHMAN	JESSE L. LASKY
JOHN HERTZ	ELEK J. LUDVIGH
FELIX E. KAHN	WILLIAM WISEMAN
GILBERT W. KAHN	ADOLPH ZUKOR
SAM KATZ	EUGENE J. ZUKOR

Also named by the corporation's trustees as being liable were: Donald S. Stralem, as executor under the will of Casimir I. Stralem, deceased; and Eugene J. Zukor, Melville Shauer, and Julia Shauer, as executors under the will of Emil E. Shauer, deceased. Both of the deceased were directors.

Events Set Forth in Statement

The specific nature of the complaint and the events which prompted the trustees to seek court approval for its institution were explained by the trustees' counsel in the following statement which was issued to the press on Wednesday afternoon, at Paramount's headquarters in Times Square, New York:

"On the petition of Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, trustees in bankruptcy of Paramount Publix Corporation, Henry K. Davis, referee in bankruptcy, today directed the trustees to institute a suit in the supreme court, New York County, against certain directors of Paramount Publix Corporation who authorized and approved the purchase by Paramount of its own stock from various stockholders on certain dates between September 9, 1931, and March 7, 1932. The purchase of stock involved a total expenditure of $12,237,071.25.

"The petition of the trustees sets forth that on September 15, 1933, Messrs. Barrow, Wade, Guthrie & Co., accountants, were retained by the trustees to investigate and report on the purchases by Paramount Publix Corporation of shares of its own stock during the years 1930, 1931 and 1932. Subsequently, in December, 1933, and March, 1934, Mr. Arthur W. Teele, of the firm of Patterson, Teele & Dennis, accountants, and Mr. Frederick H. Hurdman, of the firm of Hurdman & Cranstoun, accountants, were respectively retained by the trustees to consult with Messrs. Barrow, Wade, Guthrie & Co. upon the same matter. The petition then states that in March of this year the trustees received reports from these three accountants. According to the petition Messrs. Barrow, Wade, Guthrie & Co. state in their report that they are of the opinion that the capital of Paramount was impaired by the purchase by it of its own stock on September 9, 1931, December 26, 1931, January 29, 1932, and March 7, 1932, in an aggregate amount of at least $11,335,285.78, as of March 7, 1932. The petition also states that Mr. Teele is of the opinion that the purchases impaired the capital of Paramount to the extent of at least $3,257,453.96 as of March 7, 1932, and that Mr. Hurdman states in his report that no facts have been presented to him to indicate that the purchase by Paramount of shares of its own stock during the periods in question impaired the capital of Paramount.

Suit Advised by Counsel

"The petition then sets forth that the trustees' counsel, Messrs. Root, Clark, Buckner & Ballantine, have advised the trustees that, based on their investigation of the facts and the law, the trustees should institute a suit in the supreme court, New York County, against the directors who authorized or approved the purchases, on the ground that the capital or capital stock of the bankrupt was impaired by reason of the purchases of stock in question.

"In order to determine the liability of the directors in connection with these transactions the trustees have been authorized to institute suit against the following persons who were directors (or whose testators were directors) at the time the purchases were authorized and approved:

"Frank A. Bailey, Jules Brulatour, William H. English, Daniel Frohman, John Hertz, Felix E. Kahn, Gilbert W. Kahn, Sam Katz, Sidney R. Kent, Austin C. Keough, Ralph A. Kohn, Jesse L. Lasky, Elek J. Ludvigh, Sir William Wiseman, Adolph Zukor, Eugene J. Zukor, Donald S. Stralem, as executor under the Last Will and Testament of Casimir I. Stralem, deceased; and Eugene J. Zukor, Melville Shauer and Julia Shauer, as executors under the Last Will and Testament of Emil E. Shauer, deceased.

"The petition points out that the maximum amount of recovery by the trustees from all of the directors together would be $12,237,071.25, with interest. The petition further states that the trustees and their counsel are investigating the possible liability of those stockholders who were the recipients of money or property in connection with the transactions in question."

Identification of Directors

Frank A. Bailey represents Allied Owners Corporation, realtors. Jules Brulatour is the sole representative in the industry for Eastman Kodak film. William H. English and Messrs. Felix and Gilbert Kahn were the Kuhn, Loeb representatives on the Paramount board, as was Sir William Wiseman. Sam Katz, Jesse Lasky and Sidney Kent have since resigned as officers of the company, Messrs. Lasky and Kent now being at Fox Film. John Hertz, bankers' representative, has likewise since resigned. The following still are Paramount executives: Adolph Zukor, Eugene Zukor, Elek Ludvigh, Ralph Kohn, Austin Keough.

Zukor States Stock Repurchases Were Made in Connection with Certain Commitments in Theatre Deals in 1931 and '32

Zukor Explains Proceedings

At the same time on Wednesday that the Paramount trustees made known their intentions, Mr. Adolph Zukor made the following explanation of the proceedings:

"When the trustees' petition was called to his attention, Adolph Zukor, president of Paramount, stated that several years ago Paramount acquired various theatre properties by the issue of its stock, with agreements to repurchase the stock upon demand within specified periods. The suit brought by the trustees involves these repurchases. No officer or director of Paramount had any interest in any of these contracts. In determining the various accounting questions involved in the repurchases, particularly as to whether Paramount had sufficient surplus to require performance of its contracts, the directors relied upon the audits of the corporation's book by its regular auditors, Messrs. Price, Waterhouse & Co., and upon a special report made by Messrs. Haskins & Sells. The consolidated earned surplus of Paramount and its subsidiaries at December 26, 1931 (before deducting $8,711,917.06 of stock repurchases) was certified by Messrs. Price, Waterhouse & Co. to aggregate over $27,000,000. The points raised by Messrs. Barrow, Wade, Guthrie & Co. have been submitted to Messrs. Arthur Anderson & Co.; Lybrand, Ross Bros. & Montgomery; Miller, Donaldson & Co.; Peat, Marwick & Mitchell; and Price, Waterhouse & Co., all of whose opinions upon the disputed points sustain the action of the directors in performing the company's obligation to repurchase the stock in question."

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22 Features Given German Bank Help

Special Berlin Correspondence

In the first year, or, to be exact, nine months, of the German Film Credit Bank, 22 feature films were financed by this institute, as well as fifty shorts and educational films.

The report to the general meeting of the bank organization, April 9, emphasized that the bank has carried on the business with a small profit, and an essential enlargement of the financial activities of the bank can be expected for 1934.

The board of directors was re-elected. Dr. Scheuermann, president of the Film Chamber, takes the chair, and state secretary Walther Funk and general manager Ludwig Klitzsch were elected as vice-presidents.

'SOLO SHOW FOR JOHN BARRYMORE'

Says DeCasseres of "Broadway Interlude"; Four Other Plays Discussed from Film Viewpoint

By BENJAMIN DE CASSERES

BROADWAY INTERLUDE

This "comedy-drama" by Achmed Abdullah, made from the Abdullah-Faith Baldwin novel of the same name, kept whispering into my ear all the time I was looking at it, "John Barrymore." A one-man show.

The central character, Grant Thompson, is a part that would perfectly suit Barrymore, that master of all the hooey of the actor's art. It is a somewhat distant but not recognizable caricature of the late David Belasco. And as portrayed by Robert Emmett Keane, who carries the show alone, it is an amusing picture of all the male Hermione's fake idealism, the producer's belief in his "star," the fiddle-faddle with women that he has "nursed to the heights," and the back-stage bunk that is Broadway.

The play—poor stuff, but which contains much picture material after high-developers have been applied to it—is laid in the swanky penthouse-studio-office atop Thompson's theatre.

Love affairs develop. There's the jealousy of a playwright for the "new star." Thompson's Wall Street backer (a distant caricature of a lately famous Croesus-Macaenas) cuts Thompson out of his girl—a fading ancient star.

Then, to complicate matters, Thompson's elderly secretary is romantically in love with this supreme humbug and thimble-rigger (but how charming!) of Broadway. With what gusto J. B. would take off this fellow!

For picture purposes, played by John Barrymore with a good supporting cast, "Broadway Interlude" contains half-a-dozen strong scenes, mostly comic and falsetto-dramatic.

As a play it needed the pulmotor. Hollywood probably has one for it in the Brain Farm.

Picture value, 60 per cent.

WIFE INSURANCE

"Wife Insurance," by Frederick Jackson (Arthur J. Beckhard, producing), was given in London under the title of "School for Husbands." It is a stringy, padded, loosely-jointed affair along ultra-modern lines with the kernel-theme that if husbands do not remain lovers their dames are likely to go off the reservation.

"Wife Insurance," with Ilka Chase, Kenneth MacKenna, Walter Abel, Harvey Stephens and Lillian Emerson, ought to have been better than it was. There are two many ambiguous complications. It has some picture possibilities for five swanky screen ladies and gents; but it will have to be simplified, for if a picture audience will not do one thing it is think out obscurities while the celluloid is running.

Two married couples are doing fairly well in a swell sort of a semi-cultured life when an up-to-date novelist, Leonard Drummond, a smoothie, as cynical as a police captain listening to a gangman's alibi, prances among 'em.

Both hubbies think their wives are having an affair with this Casanova-Gable, and the wives are inclined to let their more rotten halves believe it; but they are really, really not.

So the improbable situation is introduced of the husbands asking the common enemy, the writer, how they can keep their wives without spot. Drummond tells them—ha! ha! And the boobs almost fall into the trap.

After some unbelievable fal-lal, it is all cleared up and Drummond passes out of the play after having taught the husbands a lesson (moocha nerts and bull right here). A fairly good dialogue chin-chins its way through the show.

Picture value, 60 per cent.

Play Ratings For the Screen

To the Broadway plays reviewed in this issue Benjamin DeCasseres, critic and essayist, assigns the following percentages as potential screen material:

"Broadway Interlude"—60 per cent.
"Wife Insurance"—60 per cent.
"Stevedore"—10 per cent.
"Pirates of Penzance"—100 per cent.
"Are You Decent?"—Zero.

STEVEDORE

George Sklar and Michael Blankfort (Paul Peters, too) are born to motion pictures. They will froth at the mouth when they read this, for these young fellows are full of Radical Uplift and Snort with Indignation at the Condition of Things. And Hollywood, to them, would naturally be the Capitalistic Den of Infamy *de luxe*.

But these fellows know how to pour action and living dialogue into their whirling, blazing, high-pressure scenarios of dear old Oppressed Humanity. They did a good job in "Peace on Earth"—simply raised speed-hell, although, *sub-rosa*, the play *qua* play was just soap-box wind.

Now George and Mike and Pete have put over another seven-thousand-geared stunner called "Stevedore," with a fifty-fifty white and Negro cast.

It is laid on a Southern city waterfront and concerns the pursuit of a Negro (and the attack by the infuriated whites on the Negro ghetto) whom a white girl—forced to do so by the chief of police—has framed for rape.

It is all flat Negro propaganda; but the point that concerns us here is that these three young fellows ought to be doing high-powered scribble-work out in Hollywood (no, I'm not their press-agent). For "Stevedore" is tremendously gripping and exciting, although I knew that I was every minute looking at *balonie absolutus*.

But what is the essence of putting over the average picture? Why, just that—making something gripping and exciting of what is fundamentally sheer garbage. Mike, George and Pete are masters of that game.

So it is only a question of time when George, Mike and Pete will go the way of all competent Denouncers—Hollywood. These boys know the art of hokum second only to Ben Hecht.

Picture value, 10 per cent.

PIRATES OF PENZANCE

In my Herculean efforts to get some courageous and enterprising producer in Hollywood to do the best of Gilbert and Sullivan, I wish to point out that at every revival anywhere in the country of the big four ("The Mikado," "Pirates of Penzance," "Pinafore" and "Iolanthe") they pack 'em in.

These operas are sung more often on the radio than any other musical shows. And just listen to the applause when and wherever this music is played in summer by the open-air bands (and where is it not played?).

There's a mint of money for someone in these Gilbert and Sullivan masterpieces.

"Pirates of Penzance," the second production by S. M. Chartock, packed the house. Every number had to be sung two or three times. And here is a picture story if there ever was one.

It is incredible that an article so universally in demand and so unanimously acclaimed as these Gilbert and Sullivan operas should not soon find its way to the screen. All the more so as next March is the Golden Jubilee of "The Mikado" (born March 24, 1885).

Picture value, 100 per cent.

ARE YOU DECENT?

This play by Crane Wilbur is a throwback to those good old Ibsen days when young women began to weep for babies without marriage certificates. You remember the old yamp?—"I wanna pick the father of me cheeee-ild!"

Antonia is one of those Long Island young women who live high, wide and handsome. Plenty mun. Nothing but *dolce far niente* (bumming to you). Reads Freud, Jung, Keyserling and nix on "Anthony Adverse."

Antonia wants to get a baby without book or bell. She parks her eye on a couple of country-house week-end dingle-dangles. One is a gymnast. She doesn't care for him a bit—but why not a gymnast for baby's papa? The other fellow is just a fellow. She rather likes him. But there's Eugenics!

So we work up to the Bed (third act). Here is the usual dirty drivel and cheap stuff *ad naus.*

When and if this script reaches Hollywood, I advise that it be heaved into a nice, decent, clean Vine street sewer.

Picture value, 0.

2,000-FOOT REEL PREFERABLE TO 1,700, SMPE CONVENTION IS TOLD

New Sweep of Society's Interests from Laboratory to Exhibition Is Reflected in Four-Day Meeting at Atlantic City

By GEORGE SCHUTZ
Editor, Better Theatres

The theatre—its design as well as mechanical instruments through which it brings the motion picture to the public—probably never has received so great an amount of methodical, serious attention from the industry's technical organizations as at the Spring Convention of the Society of Motion Picture Engineers, at Atlantic City this week. The new aim of the organization, to extend its interests from those of the laboratory to practical problems of more effective exhibition, was to be observed in nearly every session of the four-day meeting, which opened Monday at the Haddon Hall hotel.

In addition to papers and reports of direct bearing on projection and sound reproduction, one whole session Tuesday was devoted to conditions in film servicing and the theatre itself, while an open forum on size and shape of the screen image was conducted Wednesday morning.

Rosenblatt Address Broadcast

The motion picture code is a scientific approach to the problems of the industry, Sol. A. Rosenblatt, division administrator of the NRA, said at the banquet Wednesday night. His address was broadcast over the Red Network of the National Broadcasting Company.

He said that not all of the problems have been adjusted by the code but "fortunately the code is flexible."

A recent analysis, according to Mr. Rosenblatt, showed that "89.5 per cent of all provisions benefit independent exhibitors, distributors and producers."

"An NRA administrator is neither a dictator nor a tyrant," he declared.

More than 200 members attended the convention, many with guests. Sessions were presided over by the Society's president, Dr. Alfred N. Goldsmith.

An important problem which has its roots in the theatre was disposed of early, so far as this technical body is concerned, in the recommendation of the Practical Projection Committee that, if any change is to be made in film footage per reel, the reel length be made 2,000 feet, instead of 1,700 as proposed.

"As long as reels of 1,000-foot film footage are used," the committee declared, "film mutilation will continue, and exchanges must either accept the 2,000-foot reel or be prepared to police projection rooms to prevent doubling."

The open forum on size and shape of screen image was really an aftermath of a paper read by Ben Schlanger, New York architect, based on studies originally made and published in *Better Theatres* a year previous, but now brought directly before an industry technical organization for the first time. Mr. Schlanger examined scores of productions and found that although cinematography was exercising greater latitude in order to achieve a more dynamic pictorial effect, use of peripheral areas of screen still remained restricted, especially in American pictures.

This matter of the image, indeed, was but another phase of criticism voiced by Mr. Schlanger at a previous session, involving the functional character of many other auditorium elements as represented in present theatre design.

"The name 'motion picture,'" said Mr. Schlanger, "is somewhat misleading and is not truly expressive of the science and art of cinematography. The word 'motion' is self-explanatory, intimating action, but the word 'picture' must be analyzed in its applications to the cinema art.

"It is important for the motion picture that it should assume a shape which makes the view least conscious of an obviously committed outline. It is the apparently shapeless shape which is the most adaptable to the motion picture."

Stipulates Two Changes Needed

Seeking from optics principles through which natural vision for the viewer might be achieved, Mr. Schlanger stipulated two changes that must be made, one to attain conformity of the image to the shape of the natural field of vision; the other, appearance within this shape of both direct and indirect peripheral vision, meaning that the outer edges of the screen should be utilized more, not only for primary business of plot and narrative, but for secondary action as might be conducive to a more perfect illusion and greater pictorial appeal. To some extent, this would involve widening of the screen, at least proportionately to the height.

Mr. Schlanger's previous paper, although effective in winning both him and the Society extraordinary space in the daily press of New York and other cities, repeated the plea which he and others have been making for years, that the theatre, which is essentially the auditorium, be designed to function as an integral part of the whole mechanism of the motion picture.

Higher Standards Urged

Chief in general interest among other papers in a session devoted especially to exchange and theatre affairs, were those by R. M. Wilcox and L. W. Conrow of Electrical Research Products, on maintenance and operating costs; and by F. H. Richardson of MOTION PICTURE HERALD, who urged higher standards in the selection and maintenance of projection equipment. The Wilcox-Conrow paper, though emanating from a source commonly associated with the manufacture of sound equipment, ranged from illumination to heating and ventilating, offering nothing, however, that has not been published extensively by specialists.

Further refinement of sound recording was promised in methods described in a paper by G. L. Dimmick and H. Belar of RCA Victor. The system was represented as eliminating all ground noises and requiring only few changes in existing reproducing apparatus.

Rather augmenting the attention devoted to the professional motion picture was that given to developments in the 16 millimeter field, which enjoyed a session of its own. This meeting brought out the practicality of colored pictures in narrower width as well as the remarkable strides in the improvement of the quality of both the sound and image.

Papers at this session were read by representatives of RCA Victor, the Amateur Cinema League and the United Research Corporation, while H. Jones of Buffalo, N. Y., discussed the technique of hand synchronization.

Difficulties so far encountered in the application of the alternating carbon arc were attributed largely to the unfamiliarity of the industry at large with this development, which was introduced to the Society by the National Carbon Company a year ago. According to a paper by D. B. Joy and E. R. Geib of this company a measure of fluctuation noticeable is to be attributed to the shutter mechanism, and they declared that reports from the field show that fluctuation may be diminished by stopping down the objective lens and cutting down both blades of the two-wing shutter to a point just before the shadow ghost appears.

Forum on Size and Shape of Screen Image Follows Paper by Schlanger; Rosenblatt Address Broadcast at Banquet

Predict Color in Features

Further faith in the practicality of the A.C. high intensity carbon for supplanting low-intensity equipment was expressed by Rudolph Miehling, who described a device for adapting present low-intensity equipment to the A.C. carbon.

In making its routine report on recent technical developments in the world of the motion picture, all of which have been reported in the trade press, the progress committee ventured the prediction that color in feature pictures is to be revived. "It appears," it was stated, "that the public is evincing more interest in colored cartoons, and the stage seems to be set for an impressive revival of color in important feature pictures."

"Phase Shift" Sound Is Tested

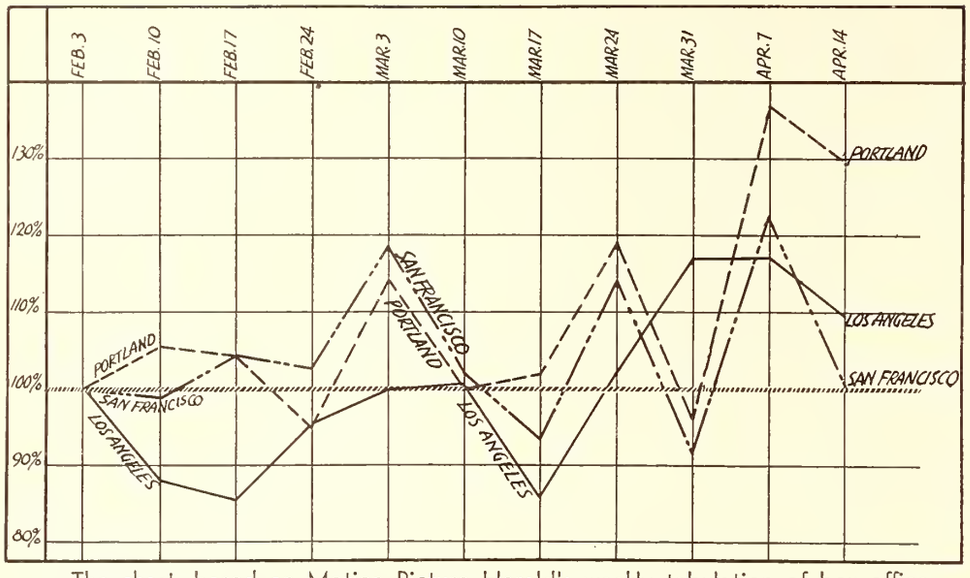
"Phase Shift" sound—a refinement of wide range recording—has made its appearance in four Hollywood studios and is regarded by Electrical Research Products, Inc., as marking the greatest advance in sound to date. Paramount, MGM, Columbia and the General Service Studios have tested the device.

"Phase Shift" has been developed by the Bell Telephone Laboratories' engineers as the latest step in improvement of the Western Electric sound system.

Designed specifically to eliminate pressure and conflict on light values, it increases the sound cycle range in both lower and upper registers. It necessitates changes in studio amplifiers and refinements in present recording equipment, but does not require changes in theatre reproducers, it is said.

Willard S. McKay to Paris

Willard S. McKay, general counsel of Universal and newly elected secretary, sailed Wednesday for Europe, where, in his new capacity, he will take up matters of Universal production and distribution in Europe.



The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the variations in business in three West Coast key cities during the eleven-weeks period from February 3, 1934, to April 14, 1934. In each city, the receipts for the first week of the period in that city are taken as 100 per cent.

Ratio of Taxes To the National Income in Rise

The ratio of taxes to national income rose to 20.3 per cent in 1932, the highest figure recorded in the United States, the National Industrial Conference Board announced last week in a study of "The Burden of Taxation in the United States and European Countries."

In 1929 total tax collections, federal, state and local, were equal to 11.8 per cent of the national income, while from 1926 to 1929, the pre-depression years, the survey showed, the ratio of taxes to national income was almost constant in this country, moving no lower than 11 per cent and no higher than 11.8 per cent. In 1929 taxes totaled $9,800,000,000, compared with national income of $83,000,000,000.

Taxes increased to $10,000,000,000 in 1930, while national income decreased to $70,300,000,000, with the result that the ratio of taxes to national income rose to 14.6 per cent. In the following two years taxes fell off to $8,000,000,000, but national income decreased even more rapidly to $39,400,000,000.

American tax collections in 1932—the last year for which comparable data were obtainable—were almost equal to the combined total of the United Kingdom, Germany and France.

Aggregate tax collections in the United States reached an all time record of $10,300,000,000 in 1930, the survey shows. Of this, total federal taxes accounted for $3,500,000,000; state taxes for $1,800,000,000, and local taxes, $5,000,000,000. In 1932, federal taxes amounted to $1,800,000,000; state taxes, $1,700,000,000, and local taxes, $4,500,000,000.

Federal tax revenues for the fiscal year 1933 were at the 1932 level, and for 1934, the indications are that collections will be substantially higher than during the previous two years, the report said.

Universal Shows Net of $24,507 For Three Months

Universal Pictures Company, Inc., has reported a consolidated net profit of $24,507 for the three months ended January 27, after all charges, including depreciation of fixed assets in the amount of $131,699. The net compares with a net loss of $213,211 for the same period of the previous year. A company statement declared business since January 27 is showing a marked gain over the same period of the preceding year, and "the indication is that a substantial profit will be realized" for the quarter ending April 28.

Following the annual meeting of Universal stockholders at Wilmington, Del., last week, at which seven of the nine directors were re-elected, the board elected Carl Laemmle president. Other officers named were: R. H. Cochrane, vice-president; Samuel Sedran, second vice-president; W. S. McKay, secretary; Helen E. Hughes, assistant secretary; Charles B. Paine, treasurer; Eugene F. Walsh, assistant treasurer. Immediately after the meeting Mr. Laemmle left New York for the Coast studio.

At Wilmington J. Myer Schine, upstate New York circuit operator, and Simon J. Klee, New York manufacturer, were elected to the board of directors to succeed Frank Mastroly and E. F. Walsh. Directors re-elected were: Carl Laemmle, P. D. Cochrane, Charles B. Paine, Helen E. Hughes, James R. Grainger, Willard S. McKay and R. H. Cochrane.

Pioneer Pictures Tests New Color Process

Pioneer Pictures, Inc., headed by Merian C. Cooper, RKO Radio production executive, this week made preparations at the Radio studios for production of a one-reel subject as a test film for a new color process.

Webb Reelected; Stock Purchase Plan Is Indorsed

Stuart W. Webb was reelected to the presidency of Pathe Exchange, Inc., on Tuesday following the annual meeting of the stockholders.

The principal business revolved around the voting on a proposal of the board of directors that Mr. Webb be given power to purchase shares of common stock not exceeding 12,500 at $2 a share each year over a four-year period, and not exceeding 3,000 shares of Class A preference stock at $12 a share in each over a three-year period.

Stockholders representing 402,343 shares of the combined issues voted in favor of the proposal against 770 shares of the combined issues dissenting.

Mr. Webb announced that business for the first three months of 1934 will show an appreciable profit, and expected net profit for the entire year to be equal, if not considerably more than for 1933. Profit for 1933 before interest charges, but after deducting all expenses, taxes, amortization and depreciation, amounted to $570,966.

The Pathe president said the Bound Brook, N. J., laboratory is running at the rate of 40,000,000 feet of film annually, or about 20 per cent of capacity, and that several deals pending will increase this figure.

Other officers re-elected include: Arthur B. Poole, vice-president and treasurer; John C. Walsh, secretary and assistant treasurer; Ellen U. Keogh, assistant secretary.

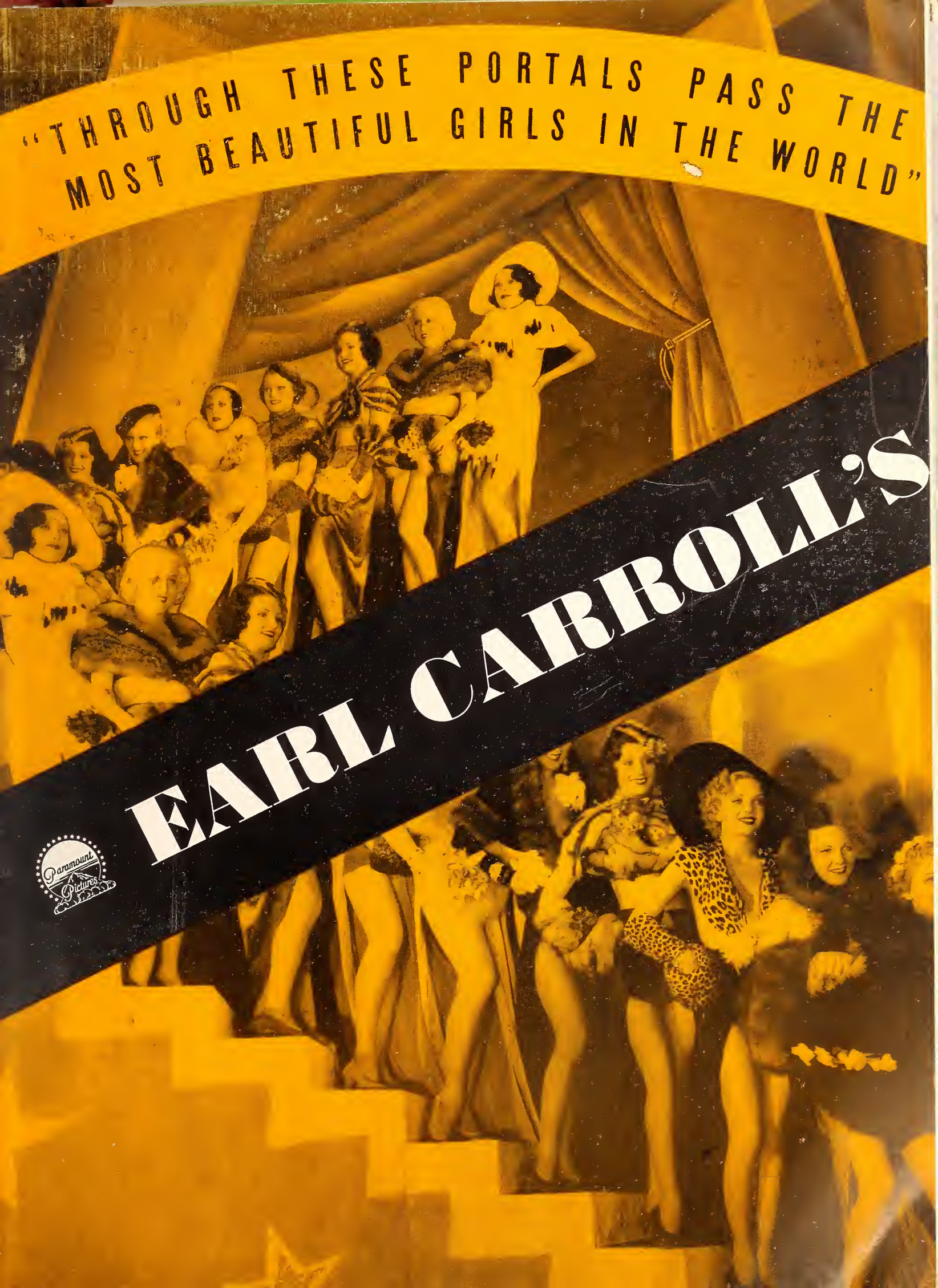
Mr. Walsh, Daniel Frankel, Charles Fleming and T. J. Loach, company employees, were elected to the directorate, which consists of Mr. Webb, Mr. Poole, Robert W. Atkins, Henry J. Guild, Paul Fuller, Jr., Ellery W. Mann, George S. Montgomery, Jr., Arthur Sewall, 2nd, Charles A. Stone, Theodore C. Streibert and Charles B. Wiggin, these members all being reelected to the board.

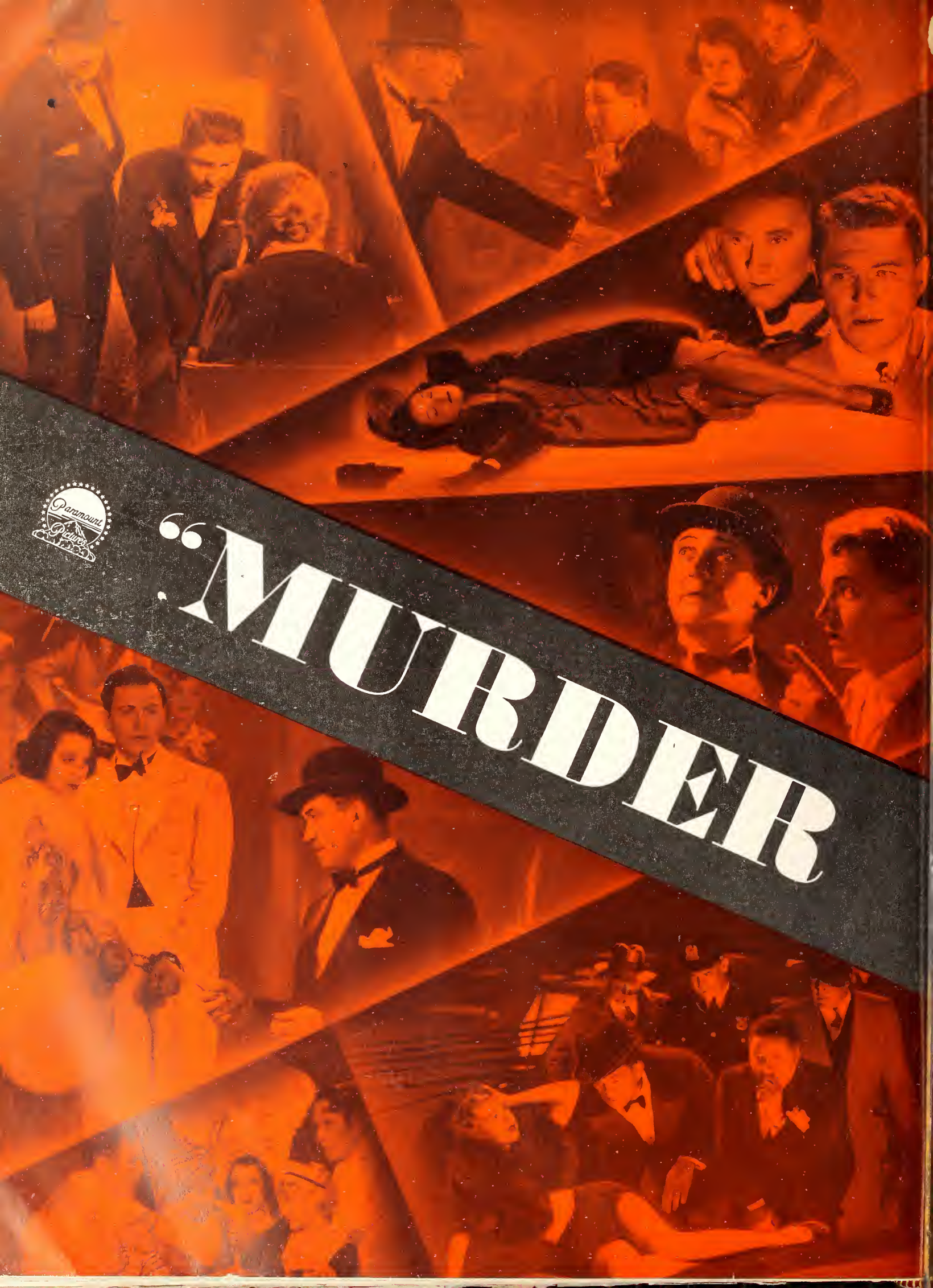
May Require List Of All Salaries

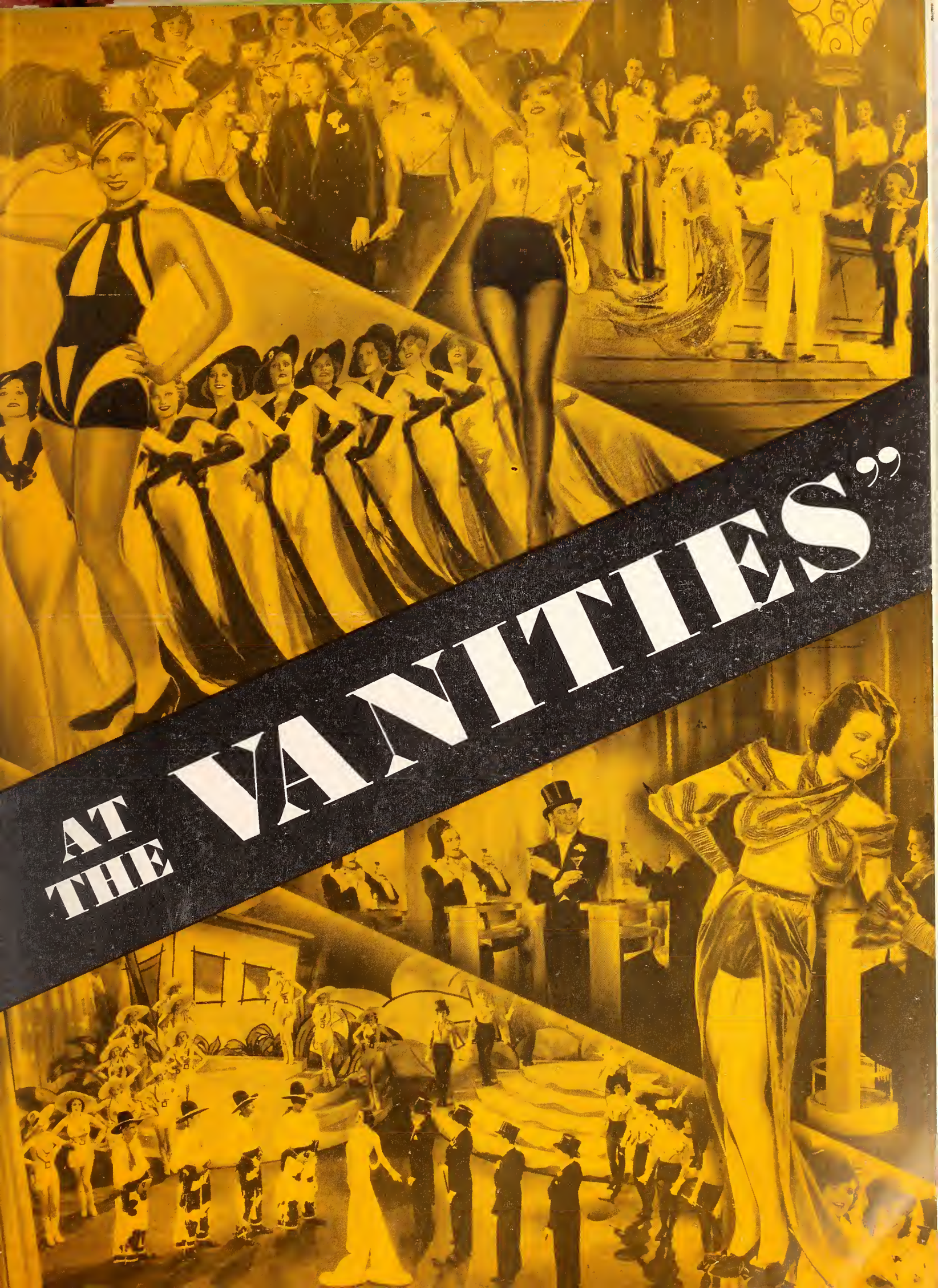
A sharp lowering of the level of corporate executive salaries may be brought about by a provision incorporated in the new federal tax bill by the Senate, requiring corporations, in filing income returns, to include a statement showing salaries and bonuses paid to officers, directors and others in excess of $15,000 a year.

Demand for the legislation is a result of the recent investigation of corporation salary payments by the Federal Trade Commission, which disclosed that even during the depression period many corporations have paid executives large sums in the form of salaries and bonuses, in some instances the total in 1932 or 1933 being even greater than in 1929.

While the purpose of the amendment was to make it possible for stockholders to learn through this requirement what salary and bonus payments are being made, Treasury officials are said to favor withholding the information from publication because of its possible value to competitors.


"THROUGH THESE PORTALS PASS THE MOST BEAUTIFUL GIRLS IN THE WORLD"
EARL CARROLL'S
Paramount Pictures


Paramount Pictures
"MURDER


AT THE VANITIES"



KITTY CARLISLE and CARL BRISSON



A Paramount Picture

DUKE ELLINGTON and HIS FAMOUS ORCHESTRA



VICTOR McLAGLEN and TOBY WING



JACK OAKIE and two of "the most Beautiful Girls in the World"

The Hollywood Scene

MAYER STRIKES AT DICKSTEIN BILL
SIGNIFICANCE OF MPTOA CONVENTION
TWO CATHERINES AND TWO PICTURES
FIVE PICTURES START, FOUR FINISH

by VICTOR M. SHAPIRO

The first gun in Hollywood's major offensive against the Dickstein bill was fired Monday by Louis B. Mayer in a confidential talk to all MGM contract players.

Stating the bill will cut down the number of foreign actors to be used in American-made productions and add production obstacles by precluding foreign talent importation in meritorious cases Mr. Mayer called the projected legislation unfair and offered figures to show that less than 5 per cent of players appearing in American films were foreign born.

Less than one-twentieth of the entire salaries paid in Hollywood goes to foreign actors, Mr. Mayer said.

Considering the international phase of the situation, the production executive pointed out that many Hollywood stars with front line drawing power were foreign personalities and this investment would be jeopardized to the detriment of every branch of the business if the bill went through.

He also contended that reprisals against American personalities and American pictures could be expected from abroad.

It is understood that after the meeting a petition was signed by those attending expressing their opposition to the measure, and the petition will be forwarded to Washington along with other petitions representative of the industry.

▽

Exhibitors, Producers Shook Hands

Out of the maze of meetings and greetings, winings and dinings, resolutions and proclamations, together with quests for autographs and photographs, at the recent M.P.T.O.A. convention, the profound fact that producers and exhibitors agreed to meet, did meet, and agreed to agree, stands out like a Mazda lamp in a dungeon.

Though their meeting was secret, it is understood they shook hands on a plan whereby a service of information will be established from exhibitors in the front lines, to the producers in the service of supply.

Together they expressed a desire to present wholesome films, establish standards of good taste and to encourage more films for family trade, as well as to keep a weather eye on the young folk, the future customers.

▽

The Two Catherines

Preview of Paramount's "Scarlet Empress" this week drew comparison with the Korda-British produced film, as both spin around the personality of Catherine of Russia.

"Scarlet Empress," directed by Josef Von Sternberg, stars Marlene Dietrich. "Catherine the Great," directed by Alexander Korda, features Elizabeth Bergner, Austrian actress.

"Scarlet Empress" is painted on mural canvas, with broad sadistic strokes, depicting the brutality, chicanery and decadence of the Russian court.

"Catherine the Great" is a cameo, carved with charm and magnificence. By delicate touches the human values are embossed.

Miss Bergner, not possessed of the striking beauty of Miss Dietrich, is a consummate artist, an actress of rare power. Marlene Dietrich has more magnetism. "Scarlet Empress" assaults the senses. "Catherine" exalts the feelings.

▽

Release of "Scarlet Empress" soon after the release of "Catherine" brings to mind the simultaneous showing of the screen productions "Carmen," one by Fox and starring Dolores del Rio, the other by Paramount and starring Geraldine Farrar. Both films profited by the public discussions in parlors and in prints.

Crowds also flocked to box-offices of two stage plays opening day and date with "The Devil" in two different theatres, one featuring George Arliss and the other Edwin Stevens.

The press agent of George Arliss' production scored by advertising "Go to 'The Devil' with George Arliss."

▽

Studios are all working their companies overtime nightly since the windup of the convention. Most of the larger companies lost a good deal of time entertaining the exhibitors.

This situation rather bears out the thought that the local cameramen were using empty magazines when grinding out film scenes for the benefit of the visitors.

▽

Hollywood production turnover being the smallest in weeks, no single entertainment trend is noticed in the five started and four finished. Included are straight dramas, romances, comedies, domestic dramatic romances and a semi-historical. None of the new five appears to be more than average program, though casts contain some outstanding names. On the other hand, two of the four finishing strongly promise to be of the big picture class.

With two, Universal tops the new picture group, which includes single units at Columbia, Paramount and Warner. Fox has two of the four completed; singletons come from Columbia and Paramount.

Two from Zeidman

First of the Universal duo is "I Give My Love," a Vicki Baum story, produced by B. F. Zeidman, directed by Karl Freund, with Wynne Gibson, Paul Lukas, Eric Linden, Dorothy Appleby, Sam Hardy, John Darrow and Kenneth Howell in the cast. The second feature is "Funny Thing Called Love," also a Zeidman production, directed by Kurt Neumann, in which Chester Morris and Mae Clarke head a cast comprising Frank Craven, Andy Devine, John Warburton, Irene Ware and Lois January.

Columbia started "Whom the Gods Destroy," dramatic romance, directed by Walter Lang, with Walter Connolly, Robert Young, George Cassiday, Doris Kenyon and Henry Kolker.

At Paramount the newly starting "I Married an Actress," is a Charles R. Rogers Production. The cast is headed by Elissa Landi and Adolphe Menjou with David Manners, Ala Mowbray, Paul Porcasi and George Baxter the principal supports. Ralph Murphy is the director.

At Warner, with Alfred Green directing, "Housewife" got underway. It features George Brent, Bette Davis, Ann Dvorak, John Holliday, Ruth Donnelly, Leila Bennett, Hobart Cavanaugh and Robert Barrat in a Robert Lord-Lillie Hayward original.

New Personality Introduced

Both the Fox completed pair look to be big box-office attractions. "The World Moves On," a Winfield Sheehan production, introduces a new personality, Madelaine Carroll, British actress, in a powerful story. The supporting cast includes Franchot Tone, Reginald Denny, Raul Roulien, Louise Dresser, Marcelle Corday, Ferdinand Schumann-Heink, Lumsden Hare and Stepin Fetchit among a lengthy list. "Merry Andrew" is a very different Will Rogers' picture. Sol Wurtzel is the producer and David Butler directed. The cast includes Peggy Wood, musical comedy stage star.

Paramount's completed picture is "Many Happy Returns," starring Burns and Allen, and directed by Norman McLeod.

"One Night of Love," a Columbia, winds up the list. An operatic tinged romance, it teams the singers Grace Moore and Tullio Carminati in the leads, supported by Lyle Talbot. Victor Schertzinger directed.

GALA OPENING FOR MICKEY AND MINNIE

While Mickey Mouse has been conceded a big box-office name he and Minnie are to have their first gala Hollywood premiere with super, titanic, colossal, mastodonic investitures, including all the other superlatives under-estimating the brilliant affair. The opening will be held at the Carthay Circle, May 3, and will introduce for the first time Disney's latest mousey creation, "Gulliver Mickey."

20 CENT MINIMUM FACES EXHIBITORS

Local Code Boards Expected to Decide; Columbia Stock Company Will Have 25 Players; MGM Plans Color Shorts

With further announcements of product plans for the 1934-35 season being made this week, the possibility that selling contracts may include a clause stipulating a 20-cent minimum admission charge was confronting small exhibitors. Sentiment of local code boards in the field is expected to determine the decision. This opinion was voiced in Chicago by Gradwell Sears, Warner sales executive, en route back to New York from the MPTOA convention in Los Angeles.

Mr. Sears said that cooperation of exhibitors with distributors to the extent indicated at the convention, also was an important consideration.

"It is still too early to tell whether exhibitors want to raise admissions, since the local boards are just beginning to operate," he said. Speaking for the company, he said that Warner did not sell 10-cent houses last season and "probably won't next year."

"But I am not prepared to say that this will be a definite sales policy," Mr. Sears added. "Also equally indefinite is whether rentals will be raised. It is well known that the NRA has increased production costs $25,000 to $35,000 a negative, but there is nothing definite to indicate this will be reflected in film rentals."

25 in Columbia Stock Company

Additional announcements of new season policies and product from New York and Hollywood included the following:

John M. Crimmon of Amity Pictures has acquired distribution rights to the mystery drama, "Before Morning," from the stage play by Edna and Edward P. Riley. Leo Carrillo is to be starred, and Lora Baxter and Taylor Holmes are in support.

Astor Pictures is contemplating a new series of Tim and Tom three-reel westerns and six six-reel melodramas, in addition to an increase in the Bud 'n Ben series to 12 more releases.

Columbia Pictures' stock company, now being organized, will carry about 25 players. Bill Perlberg, casting director, now in New York, is interviewing players at the company's home office. As the nucleus the following contract players have been signed: Walter Connolly, Ann Sothern, Richard Cromwell, Donald Cook, Raymond Walburn, Richard Heming and Billie Seward.

Sol Lesser has leased space at the Mack Sennett studios where he will produce "Peck's Bad Boy," beginning May 18. This will be followed by "When a Man's a Man," "Chandu," and a series of westerns.

A series of 13 shorts in Technicolor, using juvenile players, will be made by Robert MacGowan for Paramount release. Mr. MacGowan formerly made the Our Gang and Mickey McGuire comedies.

MGM winds up a two-year releasing deal with P. A. Powers at the end of the current season and soon will start production of its own series of color cartoons for 1934-35. During the past two years MGM has been releasing 12 "Flip the Frog" and 12 "Willie Whopper" cartoons, both series produced by UB Iwerks for Powers. David O. Selznick will make about 10 pictures for MGM's 1934-35 program.

Sales policies will be set by Paramount at a two-day meeting of home office executives, division and district managers starting Saturday at the Edgewater Beach hotel in Chicago. The policies decided upon will be officially announced at the annual sales convention in Los Angeles June 18-20.

RKO is considering taking all of its salesmen to Chicago for its annual sales convention June 18-20 at the Drake hotel. The dates were approved this week.

Superior Talking Pictures, Inc., will distribute two series of 12 three-reel featurettes, to be known as Tarzan the Police Dog, and Morton of the Mounted.

United Artists will release 20 features next season. In addition, 26 shorts, all in color, will be produced by Walt Disney and will consist of 13 Mickey Mouse and 13 Silly Symphonies.

Universal Will Have 40

Universal will complete its current schedule by June 1, and by that time three features on next season's program will either be well into production or completed. Production at Universal City during 1934-35 will be stepped up to include approximately 40 features, the greatest number in the last three years. Last season's program embraced 36 features, while the year before saw 26. The 40 features include six adventure pictures to be made by Buck Jones. There will be serials in addition. The program represents an additional $1,000,000 expenditure.

Al Jolson has signed a long-term contract with Warner calling for one picture annually. Hoot Gibson may make a series of six western for the Warner 1934-35 program. Warner has an option on Gibson's services after his first picture, "A Cowboy in London," which he will make in London this summer for Warner.

Majestic, with Larry Darmour in charge of production and Herman Gluckman in charge of distribution, has increased its feature schedule for 1934-35 to sixteen. Mascot, originally planning four exploitation pictures and four serials, has expanded its quota to twelve features and four serials.

Boston Projection Local Has Jubilee

By F. H. RICHARDSON

Unique and thoroughly successful was the Silver Jubilee dinner dance given by motion picture projectionists' local Union No. 182, IATSE & MPMO, Boston, on Wednesday, April 18, at the Copley-Plaza, Boston's most swank travelers' parking place. The event was unique in that speech-making was absolutely taboo and its success is attested by the attendance of between 500 and 600 guests.

Experience of years has taught me that when the Boston men start to do something, it always is well done. Even so I was just a bit astonished at the completeness of this, their latest attempt. The affair was, so far as the dinner itself be concerned, really a banquet *par excellence* expertly served. The huge grand ballroom of the Copley-Plaza was filled with tables, and all the tables were filled with guests.

Projection "Relics" Exhibited

Prior to the dinner, in a separate room the local exhibited a collection of projection relics, including several projector mechanisms and one of two complete projectors of ancient vintage that had been dug out of the mists of the past. Some day I hope to give you a detailed account of the various items of the exhibit, to which I propose to add later a relic of historic interest and monetary value in the shape of an original Edison spool-bank projector "reel" of film, together with its tin shipping case, the latter, strange as it may seem, acting also as the rewinder.

The affair was in general charge of Joseph S. Cifre, chairman of the Twenty-fifth Anniversary Jubilee Committee, its membership comprising 25 leading Boston projectionists.

Mr. Cifre, a member of the union, is general manager of the Boston branch of the National Theatre Supply Company, one of the company's largest stores. "Joe" is one of the hardest working men of whom I have knowledge.

Members Back Canavan

I enjoyed a long talk with James F. Burke, business representative of Local 182. Mr. Burke in years past has held every post of authority in the local, and administered well the affairs of each one.

Another very capable, competent man with whom I chatted was Thad Barrows, president of the organization. That is a hard working union officer. Both Barrows and Burke do their work for enthusiasm for the "cause." Neither receives or has ever sought a banker's salary to be drawn from the pockets of the men beside the projectors. Either would be most excellent timber for an I. A. vice-presidency. By the way, I talked with many of the Boston men and found that every one had a fixed idea that William Canavan should be returned to the I. A. presidency. The Boston local has 177 members. It has suffered no set-back because of the times; instead, it has maintained its position, and 100 per cent at that, except for a temporary reduction in wages through the summer months. The local was organized in 1909, chartered by the I. A. in 1910 and has grown steadily ever since.

The following men prominent in or having officially to do with motion picture affairs in Boston were among those present:

General Daniel Needham, representing Governor Ely.
Martin J. Mullin and Samuel Pinanski of M. & P. Theatres.
Edward W. Smith, manager and director of Metropolitan Theatre.
E. M. Loew, of the E. M. Loew Circuit.
Al Somerby, Bowdoin Square Theatre.
Hy Fine, music director of M. & P. Theatres.
Bob Sternberg, district manager of M. & P. Theatres.
Gene Fox, publicity director of the Metropolitan Theatre.
Harry Gaufain, producer.
Major Healy, state censor.
James J. Sheeran, state censor.
Joseph Levinson, circuit owner.
Phil Smith, circuit owner.
Harleigh Shultz, Hearst Publications.
Everett Ryan, state inspector.
James J. Finn, The International Projectionist.
Harry Sherman, president of Local 306.
Don McRae, McCauley Lamp Co.
Harry Wasserman, district manager, M. & P. Theatres.
Mrs. Bernard Corbett, Film Board of Trade.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Colonel Lemuel Q. Stoopnagle, of air fame, a six-footer of charm with a smile that flashes on and off like an electric light, confided to our *Motion Picture Almanac* biographical editor that he will shortly enrich the world of science with five marvelous inventions. A new wrinkle to end wrinkles, is the Colonel's red, white and blue starch, which would be used to keep American flags flying when there is no wind. Too, he has perfected cellophane umbrellas to permit the user to see if it's raining, and inverted lighthouses for submarines. A stationary elevator is another Colonel Stoopnagle advancement—the building will move up and down instead of the elevator. For the business world, the Colonel has devised wet envelopes, which will eliminate the necessity of licking postage stamps.

Not quite developed is his siren absorber for catching the noise made by fire sirens when answering false alarms, so that the racket may be used again for real fires.

▽

We have turned that corner, at last. Al Jolson predicts a $3,000,000 gross for his "Wonder Bar."

▽

The grave of the Hindu sage, Guatama Sidhartha, founder of Buddhism, must have reverberated from indignation within when 64 professional pallbearers and 20 Buddhist monks accompanied an empty casket down the streets of Peiping, the other day, while the camera boxes of Metro-Goldwyn-Mayer merrily clicked away taking scenes for Pearl Buck's novel about China, "The Good Earth." The city fathers stepped in and forcibly halted the procession in the name of old Chinese law. The monks, who had been "lending color," for a fee, were ordered back to their temples, where they returned reluctantly, probably muttering, "A nice state of affairs when a fellow can't make an honest dollar or two."

▽

What this country really needs, according to Ted Cook, is a movie star who'll announce that she still loves her husband, even though she's not suing him for divorce.

▽

Squawk-of-the-Week Department:

Another dreary ritual
For us managers in the ranks
Is that of taking forms in hand
And filling in the blanks

—*Apologies*

▽

Newspaper correspondents in Washington have their annual "Gridiron Dinner." The motion picture AMPA-ites staged their "Naked Truth" in New York last weekend. There were "Once in a Lifetime," "Let 'em Eat Cake" and "Gabriel Over the White House." To these great rib-roasts we add the Kansas City Variety Club's recent dramatization of the foibles and fancies of the industry.

One set depicted a meeting of the Independent Theatre Owners of Kansas and Missouri. Jay Means, president, asked the members to post a cash bond of $500 each to guarantee their performance of a code of ethics, or something. The members jumped to their feet with a lightning-like rush and breathlessly ran forward with checks in their hands. Means fell dead.

▽

Quite Mae Westish is Paramount's announcement of Miss Carole Lombard's next production, "The Notorious Sophie Lang" who, they say, is "a lady with remarkable propensities for interesting exploits into all strata above and below the accepted moral standards."

CAWN'T IT BE GRANTED?

I should like to awsk, before I die,
This little boon: That I may heah
A talkie made in the middle west,
On Pacific's shore, or some new frontieah,

In which from the fehst wehd to the lawst,
Neyther the low clawses nor the gent-
Lefolk will feel called upon to use
A bally three-ply English awccent.

C. A. S. in "Starbeams," Kansas City Star

Odd McIntyre's current contribution to the story circles is the yarn about Dashiell Hammett, silver fox of the mystery tale, who was called to Hollywood studios. After the usual period of loitering, he was sent for to view the most recent film of quite a hammy star, and told to turn out a script for him. Several days later he sent in the opening scene of the synopsis. It showed an undertaking parlor. In the dim light was a coffin. A slow-moving close-up revealed the hammy star in the coffin. Then workers came in and began hammering down the lid. There was more to come, but Hammett left the plot right there. And hurried back to New York.

▽

Virginia Woods described Hollywood as a place of lost souls—and heels.

▽

Wonder what "Pop" said when he saw the rotogravure sections the other weekend, showing young Elliott Roosevelt holding the script for "It Ain't No Sin," while Mae West looked on smiling, "How'm I doin' folks?"

▽

There is always a great public curiosity about the working habits of great authors. So we are minded to reveal the amazing technique of A-Mike Vogel, editor of our Round Table section, who, when in the heat of dictation of his pages, seizes a window pole and strides valiantly back and forth across his green carpet, pausing the while to peer into the distances of Central Park in a pose for all the world suggesting Nanook about to spear a walrus. Several visitors to the editorial offices have fled in alarm at the unconscious attitude of menace.

▽

A daughter of Pancho Villa was invited to attend the New York opening of "Viva Villa" and sat through a character study of her father that must have been flattering.

▽

Add to the roster of motion picture angling enthusiasts the name of Mr. Anthony Muto, of the Hays office staff. Once upon a time Tony, overtaken by an upstate game warden for fishing without a license, put on a haughty mein and a gutteral accent and got away with the assertion he was an Indian, not subject to the law. That summer Tony was sunburned enough to get away with it.

▽

A news item reports that diplomatic relations between Persia and China have been re-established after a lapse of 1,300 years, which would indicate that there's still hope that Allied and the MPTOA will get together.

RKO sings out the music of spring and flowers and birds and things in a tuneful description of a "love island" which has been ordered constructed at the studio in Hollywood for a new motion picture. The island, they say, will be "so blessed by nature that men who live upon it will have nothing to do but make love to beautiful women."

The place, to be known as "Malamokalu," will put all so-called heavenly tropical islands in the shade. "It will have ground so soft and fragrant that just any spot forms a delightful bed and bower. Its tree leaves will pour forth intoxicating nectars and other trees will, with timely breezes, drop breakfasts, dinners and suppers into the laps of those who frequent their shade."

▽

One of the last of the bachelor trade paper reporters took unto himself a bride last Sunday afternoon, when Mr. Thomas MacDonald Waller, Variety, married Miss Esther Louise Warwick. The influence of approaching domesticity began to exert itself some two months ago when Tom left the Champagne byways of Times Square for a buttermilk diet in Westchester.

▽

Mr. Cecil B. DeMille, friend of the plumber, has had built for Paramount's "Cleopatra" the kind of bathtub he had always dreamed of—150 feet long by 100 feet wide—in which fifty "Roman" ladies and gentlemen have been disporting themselves rather freely—coeducational bathing a la Hollywood. Great secrecy was maintained by Mr. DeMille to save the players the "embarrassment" of going through the scene under the interested gaze of half, at least, of the studio personnel. Radio could borrow the tub for King Kong's next.

▽

Mr. Louis B. Mayer and a group of the leading production executives sent MPTOA delegates home from Hollywood and the 14th annual exhibitors' convention with the promise that they would clean up their pictures. One week later we hear that "100% Pure" will be the next Metro picture. That's sixty-six one-hundreds purer than Ivory Soap, purest of the pure.

▽

Paging Hollywood is this personal in the Saturday Review:

IF THERE is such an animal as an intellectually inclined Southern Californian would like to hear from it. Jeanne.

Maybe they think the studio city has been taken over entirely by the producers of animal pictures.

▽

The air-cooled Franklin motor folded the other day. Harold Brooks had nothing to do with that one.

▽

Architects say that it would cost $156,000,000 *to erect a stone replica of the Great Pyramid in New York. They'd better not talk that way or the Rockefellers and RCA will do it.*

▽

Vaudeville *IS* dead. Dr. Wirt hasn't had an offer for even a week's playing time.

▽

Just when people begin to think they almost understand the motion picture code situation somebody in the NRA holds another meeting at Washington.

THE CUTTING ROOM

MOST PRECIOUS THING IN LIFE

Columbia

This is a modern mother-son drama. The story is an original by Travis Ingham, the screen play by Ethel Hill and Dore Schary. Lambert Hillyer, who has handled many Columbia pictures, is the director.

Keyed to stimulate sympathetic human interest, the story is located in a college town. It eulogizes a type of woman, the college "biddy," known to thousands of graduates. First a waitress, married to a wealthy student football star, family influences force a divorce after her son is born. Jumping a generation, the son comes to college. Thoroughly spoiled at home, he is remade by his own mother—whom he knows only as the hall janitress. Repeating his father's athletic career, he also repeats his poor girl romance. When his father attempts to break up the affair, she goes to her ex-husband, points to the tragedy of their own lives when paternal influence interfered, and as the boy senses the relation and learns the story of his birth, he marries the girl, sure that his father's error will not be repeated.

Jean Arthur, long absent from the screen, is the mother. Donald Cook has the role of the father of their son, Richard Cromwell. Anita Louise is the poor girl whom Cromwell marries. Others in the cast are Mary Forbes, Jane Darwell, Ben Alexander, John Wray, Dutch Hendrian and Paul Stanton.

Supplementing the straight mother love dramatic theme are many incidents atmospheric of college life—campus fun and romance and athletics, with several football games providing the punch action, and excitement contrast. The combination of elements featured in the picture that appeal to both juveniles and adults suggests adoption of showmanship establishing the picture as family type entertainment.

DR. MONICA

Warner

Impressive and realistic dramatic romance is the keynote of this story. It is based on a Polish stage play by Marja Szczepkowska that has been highly popular in Europe. The English adaptation by Laura Walker Mayer was scenarized by Charles Kenyon, who did "Working Man" and "I Loved a Woman." Direction is by William Keighley.

As four persons are intimately concerned in the story, the cast is headed by a quartet of well-known screen personalities. The part of Dr. Monica, famous woman physician, is played by Kay Francis. Warren William is her husband. Jean Muir, heroine of "The Earth Turns," is the other woman. Verree Teasdale is a family friend. Supporting players include Phillip Reed, who scores in "Glamour"; Emma Dunn, familiar in many Warner pictures; Herbert Bunston, Ann Shoemaker, Virginia Hammond, Hale Hamilton and the muchly publicized socialite, Virginia Pine.

Located on the Continent, the story narrates a gripping dramatic triangle situation. William, devoted to his wife, Kay Francis, but fascinated by Jean Muir, decides to break up their clandestine affair, not knowing that the girl is to have a child. Building to tense drama, Kay, treating Jean for an injury, discovers the real situation. Only the dynamic pleas of Miss Teasdale convince her that she has a duty more vital than her moral scruples. Informing her husband of her knowledge and that he has a duty to the unmarried mother, Kay plans for a divorce that she knows will be a tragic blow to all. But Jean thinks differently, and after sending William back to his wife, she boards a plane and flies straight out to sea, as those who watch know the gasoline will only take her so far to a sacrificial death.

Marked by a seriousness that's far from grim, "Dr. Monica," which is presented in the spirit of the story in action and dialogue, looks to be a woman's picture mainly, but one which, because of its nature and caliber of the players presenting it, will interest any mature audience.

HE WAS HER MAN

Warner

In this, James Cagney and Joan Blondell are teamed again in the kind of story through which both rose to stardom. Basically it's a gangster atmosphered drama, in which the dynamic law of the gunman influences the sustaining romantic contrast. The original story is by Robert Lord, whose adaptability to this type yarn is attested by "Little Giant" and "Heroes for Sale." The screen play is by Tom Buckingham, last credited with "Tom Brown of Culver," and Nevin Busch, who adapted "College Coach."

Supporting the leads are Victor Jory, recently in "I Believed in You;" Frank Craven, known for both stage and screen appearances; Russell Hopton, now in "Half a Sinner;" Sarah Padden, Bradley Page and Samuel Hinds.

The principal locale is San Francisco and its fishing village environs. Cagney, ex-con, after being paid 15 grand to crack a safe, squeals to the police, and one of the gang is killed. Fleeing, he meets Joan Blondell, lady of the streets, who gets out of the mess by telling Cagney that she is to wed Jory, Portuguese fisherman. Welcomed and sheltered by Jory and his mother, Sarah Padden, suspense grows as Page's mobsters trail him to his death.

Besides the reunited Cagney-Blondell team to sell, the story has realistic drama, exciting suspense to sell, in addition to the moral that crime does not pay—particularly if the vicious underworld sits in judgment.

THE CIRCUS CLOWN

Warner

With Joe E. Brown as the star, this title adequately explains the color, character and background of this story. It's a circus picture and should be sold in circus style. While romance, drama, comedy, human interest and semi-tragedy are woven in, the exciting color of a three-ringed circus—everything from the menagerie, performers and thrill to sideshow freaks—is the natural feature.

Original story and screen play are by Bert Kalmar and Harry Ruby, who collaborated on "Horsefeathers," "Duck Soup" and "Kid from Spain," remembered as box-office comedies. Direction is by Ray Enright, who made a preview Brown picture, "The Tenderfoot," also "Silk Express" and "Havana Widows."

The cast supporting Brown is composed of known screen names. In most prominent roles are Patricia Ellis, recently in "Let's Be Ritzy;" Dorothy Burgess, currently in "Friends of Mr. Sweeney;" Donald Dilloway, in several important pictures during the last year, Gordon Westcott, one of the "Convention City" funsters. Harry Woods, little Ronnie Cosby, Spencer Charters and Tom Dugan also are included.

The son of an old acrobat, gone sour on the game, has circus blood in his veins. A barnyard performer and a pair of free tickets carry him away with the show. Roustabout, the butt of every one's jokes, he sticks as he's in love with Miss Ellis, queen of the flying trapeze, until Westcott, Patricia's dissolute brother, shows up drunk, and Brown, fearing what might happen to the girl if he goes on, kayoes Westcott. climbs to midair and goes through the act.

The story calls for many exciting situations and much action. It seems to have the stuff for all classes of patrons, and because of its character, theme and atmosphere demands that showmen take a leaf from the circus advance man's book of tricks in exploiting the show.

Sun Still Shining And Still Needed

To the Editor of the Herald:

Just a line from California, U.S.A., to let you know that the sun is still shining and that the sun is still needed here, and from what the press reports say, maybe we foreigners out here should send you a little of that "enigmatic, reluctant California Sun," but perhaps you could construct a nice little studio stage to cover Cape Race to the lower Chesapeake, and make the weather to suit you.

After reading your editorial, "Chains of Old Silver" in Motion Picture Herald of February 24, I must say that you should come to California and find out just what keeps the movies in the Sunshine State, or, as you call it, "the State of Smiles." Now if you were to stop and think that the success of a picture is not only "shots" produced by the brains of the studios on studio stages, but shots where the "shots" of the "Great Out-of-Doors" are used. Now what really great production has only "shots" made on studio stages, as for instance the Fox production, "Paddy the Next Best Thing." Show me what studio stage or any other kind of stage can produce the coast line and general scenic beauty that was found in this picture—it was all taken by "Sun Light."

I could tell you details of production, as to the location, distance, climate, the amount of sun that is needed, and all found here in California, but maybe you foreigners have a way to produce any and all kinds of "shots" on stages, where day and night are produced at will. As to the "Nothing of the land the sun-seekers found remains to the screen but the address" I am inclosing a few pictures from the Los Angeles *Times* of March 4th on "Around the World in California in Four Days." By looking over these pictures you can see for yourself what keeps the movies in California, and that the Sun is still needed very badly in the making of pictures. If you were to keep a record of all the pictures released in the 1933-1934 season you would no doubt find a large percentage of the footage in which both the out-of-doors and the sun have played an important part in the picture.

I am a steady reader of your magazine or, as I call it, "the Exhibitor's Bible," and get a great deal of good out of Friend Richardson's section, "The Bluebook School." Hoping you will appreciate a Californian's view on this subject, and good luck to your magazine, I remain,

R. G. Mobarry, 2715 Hope Street,
Walnut Park, Cal.

P. S. Looking over the release list I find that the following productions had a large percentage of out-of-doors and sun-"shots" in them: "The Lost Patrol," "Last Round Up," "Roman Scandals," "Miss Fane's Baby," "8 Girls in a Boat," "Hips Hips Hooray," "Man's Castle," "Sweetheart of Sigma Chi," "Lady for a Day," and "Wild Boys of the Road." These are just a few—all made within 200 miles of Hollywood.

Mr. Mobarry makes interesting contention in his citations about California locations and their value to current production. However, his contention does not take cognizance of the fact that there are also many and varied natural locations in as ready access from any other major center where production might be undertaken. There is "out-of-doors" almost everywhere, and it is always picturable. —The Editor

Foy Names Caldaref

George Caldaref has been appointed western division manager for Foy exchanges of Foy Productions, Ltd.

The Day of Days Arrives!

From the penthouses of Park Avenue to the Purlieus of the Pacific, society has been on the *qui vive!* Delicious debutantes and delirious dowagers, all ha-cha over the screen's best dressed man, have waited impatiently for this great moment when the elfin soul of the divine Schnozzola breaks its bonds and he ups and ats grim tragedy . . . Vesuvius is just a firecracker when he's boinin' up with passion!

Schnozzola is here! Let joy be unrefined!

LUPE VELEZ

JIMMY DURANTE



STRICTLY DYNAMITE

The tragic story of a devil wit' Women who was putty in the hands o' a dame! Wat Actin! Wat Pathos! Wat Passion!

With

NORMAN FOSTER
WILLIAM GARGAN
MARIAN NIXON
MILLS BROTHERS

•

Directed by Elliott Nugent

RKO RADIO PICTURE

Pandro S. Berman
Executive Producer


THE STARS OF IMMORTAL
IRENE
STL
with
MARY BOLAND
CONWAY TEARLE . . ANDY DEVINE
HENRY STEPHENSON . . UNA O'CONNOR
DIRECTED BY WILLIAM A. WELLMAN
BASED ON STORIES BY E. W. HORNUNG
RKO RADIO PICTURE
A MERIAN C. COOPER PRESENTATION
PANDRO S. BERMAN, Executive Producer

"CIMARRON" UNITED AGAIN!

DUNNE... RICHARD DIX

NGAREE

A PRICE ON HIS HEAD . . . a song in his heart . . . a girl in his dreams . . . this gay Australian outlaw who feared neither death nor devil fires your blood with leaping thrills in a rash romance of danger.



"Joe Palooka" Brings Horne Recognition

Motion picture advertising was singled out of all other types for commendation this week when the *American Spectator,* monthly literati newspaper, selected Hal Horne's campaign on United Artists' "Joe Palooka," Reliance comedy starring Jimmy Durante, as the best of the year.

The five distinguished editors of the *Spectator*—George Jean Nathan, Ernest Boyd, Sherwood Anderson, James Branch Cabell and Eugene O'Neill—formed their own prize committee and, besides Mr. Horne's campaign, commended the New York *Times* for the best newspaper reporting of the year with Frederick Birchall's dispatches from Berlin. Sean O'Faolain's "A Nest of Simple Folk" was adjudged the best fiction; the preface of George Bernard Shaw's "On the Rocks" was selected as the best prose, and Gordon Daviot's "Richard of Bordeaux" won the accolade as the best play.

Of the five winners, Mr. Horne is the only native American. His staff at United Artists assisted him. The combined efforts in advertising "Palooka" "interested several of the editors to the extreme of luring them to Mr. Durante's performance," said the *Spectator* announcement.

Change in Astoria Studio Use Talked

Paramount is considering an arrangement whereby outside unit producers will make feature pictures for company distribution at the Eastern Service Studio in Astoria, Long Island. This studio formerly was operated by Paramount, but feature production there was discontinued in 1931.

The company is not, however, contemplating the establishment of any definite studio organization at the Long Island plant, it was stated at the Paramount home office.

At the same time, reports that Warner Bros. was considering a similar move were denied by Sam Sax's office at the Vitaphone Studio in Brooklyn. The Warner home office also considered "such a thing extremely doubtful."

Biophone Suing Three Electrics

The Biophone Corporation, manufacturer of reproducing equipment, filed suit on Wednesday in the United States district court, New York, for $15,000,000, against the American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc., charging violation of the Sherman and Clayton anti-trust acts.

The suit, filed by Biophone's attorneys, David Berger and Ralph Vatner, also charged the defendants with monopolizing the talking picture field.

ALLIED PLEDGES AID TO RESEARCH COUNCIL

Allied States Association on Wednesday pledged its support to the Motion Picture Research Council, headed by Mrs. August Belmont, in the Council's campaign to elevate the standards of motion picture entertainment, and in its opposition to compulsory block booking. At the same time Allied petitioned the Council for its support of the Patman federal proposal to abolish block booking.

Allied's promise to "cooperate fully with the Council and all public spirited groups in general to employ the right of selection" came at a meeting Wednesday of eastern Allied leaders at the Park Central Hotel, New York, at which the following were present: E. M. Loew, Ed. Ansin, L. Levin, J. Charnow, I. Dollinger, E. Tarbell, A. Stone, William Smalley, B. Berkowitz, W. H. McLaughlin, E. H. Stoneman, H. Blum, W. B. Littlefield and S. E. Samuelson.

The meeting considered organization of expansion plans and new product and will be followed by another session on May 15 at Syracuse.

Sisk Will Handle Only Film Publicity

Robert F. Sisk, for the past two years in charge of all RKO film and theatre advertising and publicity, will relinquish within the next few weeks all duties pertaining to theatre publicity and devote his efforts exclusively to the management of the motion picture advertising. The move is reported to have been engineered by J. R. McDonough, RKO general manager, who is said to feel pictures and theatres should be handled separately.

It was learned also that Mike Meehan, controller of RKO's preferred stock, is agitating to divorce operation of Keith-Albee-Orpheum theatres from the picture company, and that the Sisk transfer was indictative of Mr. Meehan's plans.

RKO officials, however, on Wednesday denied any likelihood that the K-A-O houses will be removed from RKO supervision. That there is considerable disagreement over Mr. Meehan's proposals was disclosed.

"Meehan is simply trying to assert his rights as the controller of the company," an RKO official said.

John Dowd, who has handled the RKO theatres' advertising and publicity under Mr. Sisk, will continue in that position.

Arliss in Gaumont Film

George Arliss has arrived in London from the United States on a visit which will include his making his first British film, having signed with Gaumont British. Work will start in August. Gaumont British also has signed Conrad Veidt to a year's contract.

Warner Purchases Teddington Studio For British Output

Warner Bros. this week announced the purchase of the Teddington studios near London, the property having been occupied by the company for its British production since September, 1931. Harry M. Warner, president, and Sam E. Morris, vice-president in charge of the company's foreign affairs, negotiated the purchase.

The Teddington studios maintain an annual output of 26 feature pictures, chiefly for distribution in the United Kingdom, India, Australia and other parts of the Empire. Irving Asher is chairman and managing director of Warner-First National Productions, Ltd., and A. M. Salomon is studio manager.

Fox-West Coast Agreement Made

Fox Film Corporation, Chase National Bank and the Skouras Enterprises this week were understood to have come to an agreement regarding reorganization of Fox-West Theatres. While no details could be obtained—due chiefly to the fact that any plan must first be submitted to the United States district court at Los Angeles for approval—it was said by authoritative sources that an agreement had been reached pertaining to the actual set-up of the theatre group under reorganization. Coast reports indicated Sidney Kent, Fox Film president, may head the new company.

Meanwhile, a hearing on the petition of U. S. Senator Daniel O. Hastings of Wilmington, Del., receiver for General Theatres Equipment, Inc., for authority to enter into a compromise agreement with the Chase National Bank, was fixed last week for May 1, by Chief Justice Daniel J. Layton, in chancery court, Wilmington.

Irving Trust Petition For $110,000 Approved

The petition of Irving Trust Co., trustee in bankruptcy for Publix Enterprises, and its attorneys, Winthrop, Stimson, Putnam & Roberts, for partial compensation aggregating $110,000 for bankruptcy administration services was approved Tuesday by Referee Henry K. Davis.

Two large claims against Publix held not provable by Referee Davis are those of the Sixteenth Street Realty Co., for $1,000,000, and the Fifteenth Street Investment Co., for $250,000, both for future rent on Denver theatre leases.

Meanwhile, consideration of three claims against Paramount Publix scheduled for Monday in New York was postponed until the creditors' meeting May 2. Claims to be adjusted are those of St. Louis Properties, $33,000; Citizens' National Trust and Savings Bank, Los Angeles, $10,000 and $13,000.

An order expunging a claim of $113,000 filed against Paramount by Vincent Lawrence, writer, alleging breach of contract, was signed by Referee Henry K. Davis at a hearing last week.

In Dover, Del., Interstate Circuit, Inc., was chartered, listing a capital of $10,000.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Manhattan Melodrama

(MGM-David O. Selznick)

Drama

This dramatic picture has showmanship vividly present in cast, story and production values. Its interest-creating potentialities are solely dependent upon the amount, money and effort applied to its exploitation. Screen quality for modern audiences, men, women and children, seriously entertaining and morally instructive, is there. The producers have done their part—provided novel saleable merchandise. It's up to the men who play it.

Although elaborately mounted, "Manhattan Melodrama" is simple drama with broad appeal. It deals with an understandable situation, presenting it clearly and completely. Yet while using every theatric trick to deliver its wallop, it permits deft illusion to have a forceful part. Topical interludes, accenting the picture's character, make possible an understanding more realistic than were entire reliance placed upon action or dialogue.

"Manhattan Melodrama" is life drama of two men and a woman, and modernly romantic. It includes many sparkling comedy moments in situation, action and dialogue. With quick excitement it builds suspense.

Locaied in New York, covering a period of years, using few persons as symbols, it dramatizes certain phases of life. Actually it is the intimate human story of two boys. Orphaned in the General Slocum steamship disaster; further bereft when their foster father is killed during a Trotzky riot; one (Gable) chose the wrong life path, the other (Powell) the accepted right. Blackie, crap-shooting kid, became a big shot gambler. Jim, studious, became a lawyer. Always a bond between them, their paths separated, crossed and finally converged at the most critical moments.

Blackie killed, but, aided by his pal Spud, he cleverly tricked Jim (now district attorney) so that he had no case. Blackie, loving Eleanor, his mistress, surrendered her to Jim when he knew that union meant happiness for both. When Snow, Jim's ex-aide, menaced his chief's gubernatorial ambitions, threatening to expose the Blackie-Jim relations, the inside story on Eleanor as well as that of the Arnold killing, Blackie, to protect both, killed again.

Jim prosecuted, convicted and obtained a death sentence against his boyhood friend. But there was no venom in Blackie's heart. As governor, Jim was deaf to Eleanor's pleas. Blackie, knowing what was going on, alone sympathized with the perplexed man. In his strange philosophy, he would consider Jim a skunk if he did anything other than his sworn duty to the people.

In Sing Sing's death house, the men re-live their lives, but Jim is sorry for the path he chose. As Father Joe, who once pulled them from the burning river boat, listens, Jim would commute the sentence. But not for Blackie. With quick step he marches to the fate the law demands. The lights dim suddenly as Jim stumbles down the corridor. But the finale is not morbid; rather a triumph for men who stuck to their ideals.

The showmanship is as simple as the picture itself. There are names for those who need them. There's an intensely provocative story teeming with ticket selling catchlines. It's acted with convicing realism that most folk understand.—McCarthy, Hollywood.

Cosmopolitan production released by MGM. Produced by David O. Selznick. Directed by W. S. Van Dyke. Original story by Arthur Caesar. Screen play by Oliver H. P. Garrett and Joseph L. Mankiewicz. Photographed by James Wong Howe. Song by Richard Rodgers and Lorenz Hart. Art director, Cedric Gibbons. Associates, Joseph Wright and Edwin B. Willis. Special effects, Plawko Vorkapich. Wardrobe by Dolly Tree. Film editor, Ben Lewis. Running time, 90 minutes when seen on Coast. Release date, May 4, 1934.

CAST

Blackie	Clark Gable
Jim	William Powell
Eleanor	Myrna Loy
Father Joe	Leo Carrillo
Spud	Nat Pendleton
Annabelle	Isabel Jewell
Tootsy	Muriel Evans
Snow	Thomas Jackson
Miss Adams	Claudelle Kaye
Blackie's attorney	Frank Conway
Mannie Arnold	Noel Madison
Jim as boy	Jimmy Butler
Blackie as boy	Mickey Rooney

Springtime for Henry

(Fox-Lasky)

Romantic Farce

Semi-sophisticated romantic farce for specialized audiences, many hurdles must be hopped if popular interest is to be stimulated for this picture. As it concentrates on visualizing the effects of Spring on one man's character, it involves three other persons in a mixed-up situation love affair difficult to understand. The comic touch is applied continually in both action and dialogue to the extent that some of the lines handicap the picture's value as an all-family attraction in the effort to make the picture appealing to the modernes.

Henry, gay philanderer, enjoying a reciprocated affair with Julia Jelliwell, has an uplifting influence brought into his life as Miss Smith becomes his secretary. Husband Johnnie philosophically tolerates the affair, believing it will eventuate in his selling carburetors to the Dewlit Motor Company. Johnnie meantime going on the make for Miss Smith, the show moves through the regular theatric gamut until, thoroughly inoculated by the uplifting influence of the good woman, Henry, lured by Julia, visits the Ray of Hope Mission. Confessing his past errors, the meeting generates into a slam-bang riot. The anti-climax reveals Miss Smith (the good woman) an ex-murderess who shot her husband in the Touraine, with much surprise all around. However, as Johnnie gets the carburetor contract, it's okay with him for Henry and Julia to carry on as long as he can have the reformed Miss Smith.

Despite value of cast names, the main field for the picture undoubtedly is the more liberal minded audiences to whom it may be sold as a spring tonic cocktail with a good supporting program.—McCarthy, Hollywood.

A Fox release. Jessie Lasky production. Directed by Frank Tuttle. From the play by Keene Thompson and Frank Tuttle. Photographed by John Seitz. Running time, 83 minutes when seen on Coast. Release date, May 25, 1934.

CAST

Henry Dewlit	Otto Kruger
Julia Jelliwell	Nancy Carroll
Johnnie Jelliwell	Nigel Bruce
Miss Smith	Heather Angel
Trivers	Herbert Mundin
Alfred Ordway	Arthur Hoyt
A young lady	Geneva Mitchell

The Scarlet Empress

(Paramount)

Drama, Romance, Music

How patrons will respond to "The Scarlet Empress" is a problem, the solution of which demands astute showmanship. Basically, it's a lavishly mounted eye-and-ear spectacle. From the standpoint of magnitude, it is vividly different. Production effects, masterpieces of detailed pictorial splendor and unprecedented utilization of sound, dominate story or cast personnel values.

In many ways, as it comes up on the screen, the picture is a direct return to the silent day technique. A score or more subtitles are used to facilitate story interpretation and explain action. The musical score, in which chiming bells clang continuously, is a treat for music lovers. Particularly is this true of the sequence which features the famous "Kamennoi-Ostrow," a triumph of instrumental, choral and ringing melody. Yet so much is simultaneously presented that watching and listening to the picture is analgous to attempting to grasp every feature of a multi-ringed circus.

Not an historical romance drama as has been modernly established by such pictures as "Catherine the Great," "Henry VIII," or "Rothschild," it uses scattered pages from the diary of a Prussian princess, who became Russia's great empress, as the framework for its story. Because of this fact, there will be a tendency to compare the picture to "Catherine the Great." Actually the similarity is vague. Though presented with gigantic scope, "The Scarlet Empress" is the intimate story of a woman.

As the picture visualizes the semi-barbaric Oriental exoticism of the early 18th century Muscovite court, it dramatizes Sophie Frederica, the diplomatically betrothed wife of mentally deranged and lecherous Grand Duke Peter. As she is the center of all courtly intrigue, jealousy, conspiracy, it dramatizes the ambitious mother who wanted a throne for her daughter; with a comedy twist, it dramatizes Empress Elizabeth, giving her a composite Avenue A-Brooklyn-Kansas City character, presenting her as a woman whose only desire is that through this strange marriage should come an offspring worthy to continue her dynasty. It makes Sophie a hated wife, picking and choosing her lovers from the host of plotters. Finally, when powerful Elizabeth dies, it whirls Sophie into seething conflict—marked by a most thrilling bit of action as whole troops of Cossack cavalry ride through the palace—revolution that destroys Peter and puts her on the throne as Catherine the Great.

Practical selling calls for a brand of showmanship that's been long dormant. Essentially it's a pageant of masses, mechanics and sound wherein common entertainment elements are subordinate to both ponderous and dashing spectacle. Marlene Dietrich is really the only publicity valuable name, although Louise Dresser is the most easily understood character in the picture, so something more than mere dependence upon names is necessary. The impression should be created that the picture is vividly different. Strong references to its physical bigness should be broadcast. So should intriguing hints as to its intimate character appeal to those who consider unusual music and sound an attraction. It shouts for ingenious, mind-stunning showmanship comparable to the type



"Enjoyable and satisfying entertainment flows from this bucket of farce and fun. It's a sparkling draught right from the well of laughter. Taken from a successful play, modernized with shrewdness for homespun values, smart showmanship has aimed it at the masses and it hits the mark."

—Motion Picture Daily

"Promise your patrons their money's worth in entertainment, assured that the picture will deliver."

—Hollywood Reporter

JOEL McCREA
SALLY BLANE
BERTON CHURCHILL

Mickey Rooney, Russell Hopton. Produced by Carl Laemmle, Jr., from a play by John B. Hymer and LeRoy Clemens. Directed by Kurt Neumann. Associate Producer, Edmund Grainger.

HALF A S



How much sin makes 'half a sinner?'

STEP OUT WITH UNIVERSAL

INNER

Presented by CARL LAEMMLE

used by circuses in which sensationalism is not the least quality.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Josef von Sternberg. Based on "A Diary of Catherine the Great." Arranged by Manuel Komroff. Sound, Harry Mills. Photographed by Bert Glennon. Running time, 100 minutes when seen on Coast. Release date to be announced.

CAST

Sophia Frederica and Catherine II...Marlene Dietrich
Count Alexei ..... John Lodge
Grand Duke Peter ..... Sam Jaffe
Empress Elizabeth ..... Louise Dresser
Catherine As Child ..... Maria Sieber
Prince August ..... C. Aubrey Smith
Countess Elizabeth ..... Ruthelma Stevens
Princess Johanna ..... Olive Tell
Gregory Orloff ..... Gavin Gordon
Mons. Lieut. Ovtsyn .....Jameson Thomas
Chancellor Bestuchef.....Erville Alderson
Marie ..... Marie Wells
Herr Wagner .....Edward Van Sloan
Mlle. Cardell ..... Jane Darwell
The Doctor ..... Harry Woods
Ivan Shuvolov.....Hans von Twardowski
Archimandrite Simeon Tevodovsky, Arch-Episcope—
Davison Clark
Count Lestocq ..... Phillip Sleeman
Marquis de la Chetardie ..... John Davidson
Lieut. Officer Dmitri.....Gerald Fielding

Half a Sinner

(Universal)

Comedy

In adapting this stage play, "Alias the Deacon," all the color that made it a legitimate comedy success has been preserved. Action and dialogue are of equal importance in carrying the story which develops a standby romantic angle, creates some ludicrous buffoonery, uncovers the expected dramatic asset and centers audience interest on practically every character at one time or another.

The Deacon actually is a card sharp masquerading as a man of the cloth. As a hobo, he first aids Phyllis, also riding the rods, to escape the unwelcome attention of Slim, later to light the spark of love for her and John Adams. Fostering the romance, the Deacon permits himself to be lured into a card game, where by manipulating the deck he outslicks the slickers and saves Widow Clarke's hotel from mortgagee Cunningham's clutches. As the faked wrestling match interludes, in which the double crossing manager Slim and dumb grappler Bill Moran shine, the show is brought to a happy ending.

Cast names being none too strong, showmanship dependence should be placed on story value with the comedy aspects stressed. As the fun making is clean and wholesome throughout and it also moves with catchy speed, the show is okay for family audiences, yet because of its semi-sporting world atmosphere it has more than the usual picture of this type to interest men folk. Card manipulating gags suggest some tricky showmanship to attract advance attention.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Kurt Neumann. From the play, "Alias the Deacon," by the John B. Hymer and LeRoy Clemens. Screen play by Earl Snell and Clarence Marks. Added dialogue by Ralph Spence. Photographed by George Robinson. Running time, 75 minutes as seen on the Coast. Release date, April 30, 1934.

CAST

Deacon ..... Berton Churchill
John Adams ..... Joel McCrea
Phyllis ..... Sally Blane
Louella ..... Gay Seabrook
Willie ..... Mickey Rooney
Mrs. Clarke .....Alexandria Carlisle
Mrs. Gregory ..... Theresa Conover
Slim Sullivan ..... Russell Hopton
Bull Moran ..... Guinn Williams
Jim Cunningham ..... Spencer Charters
Sheriff ..... Reginald Barlow
Rimplemeyer ..... Bert Roach
Radio Announcer ..... Walter Brennan

Now I'll Tell

(Fox-Sheehan)

Drama

This is the biography of Arnold Rothstein, New York gambler. Obviously dramatic, it is given a human interest dramatic twist, carries a thread of contrast comedy, generates topical excitement that colors suspense and in the end is an emphatic exposition that living beyond the pale, though not directly an accused criminal, does not pay. Not coming within the gangster classification, the picture nevertheless is adult entertainment with particular appeal to menfolk. Interest for women is found in the love story of Helen Twelvetrees as the gambler's neglected wife.

Spencer Tracy's performances paints Golden (Rothstein) as anything but an obnoxious character and theatric license tinges fact, yet the story is mainly authentic. A small time gambler, Golden uses Blue Book names to gain prestige. Established, married to Virginia, he promises to quit when he gets $200,000. Never associated with his activities, she demurely stays home and waits. The thrill of wagering on cards, sporting events, anything, is Golden's life blood. A fixed fight gains him Mositer's enmity. A mixup with Peggy, subsequently killed in an auto crash, strangles his wife's faith. Intensely loving her, he forces his right-hand man Freddie, comedy relief, to acknowledge Peggy as his mistress. Eventually his luck fails. His wife, tired of begging him to get out of his hectic dangerous life, goes to Europe, falls in love with another man and arranges a divorce. Befriended only by Freddie, Golden loses a fortune to Mositer. Pawning his wife's jewels, which he always promised to give her, he buys an insurance policy and walks to his doom.

As the picture is neither a character vindication nor apology, its entertainment is that accruing to the color, glamour, thrill of the inside story of a headline personality. Where the Rothstein story is more or less familiar to patrons, exhibitors have a special sales advantage. For general purposes, advance campaigns that combine the realism of the man's life with the names of the picture players who reenact it on the screen appear to be the most effective. —McCarthy, Hollywood.

A Fox release. Winfield Sheehan production. Directed by Edwin Burke. Original story by Mrs. Arnold Rothstein. Screen play by Edwin Burke. Photographed by Ernest Palmer. Running time, 90 minutes when seen on Coast. Release date, June 8, 1934.

CAST

Murray Golden ..... Spencer Tracy
Virginia ..... Helen Twelvetrees
Peggy ..... Alice Faye
Mositer ..... Robert Gleckler
Doran ..... Henry O'Neill
Freddie ..... Hobart Cavanaugh
Hart ..... G. P. Huntley, Jr.
Wynne ..... Barbara Weeks
Curtis ..... Frank Marlowe
Trailor ..... Ray Cook
Joe ..... Theodore Newton, Jr.
Davis ..... Clarence Wilson
Peppo .....Vince Barnett
Honey Smith ..... Jim Donlon
Mary ..... Shirley Temple
Tommie, Jr. ..... Ronnie Cosby

Where Sinners Meet

(Radio)

Comedy

There's lots of entertainment in this picture and plenty in the way of cast name and story values with which to sell it, yet though those qualities seem potent enough, there's still much to be done in selling it. It's always a comedy; but first it's a heavily English atmosphered picture. Dialogue is strongly British accented and the cast is decidedly British tinged. Paradoxically, it's modern American type entertainment. Situations, action and dialogue continually build comedy and as dramatic suspense is applied, interest is generated in the beginning, held all the way through and winds up with a climax that's a brilliant satire on the story's plot.

While the picture is light all the way through, it's essentially an adult attraction. Story intent, while readily understandable to grownups, is a bit too complicated for child understanding.

Latimer, a sort of romantic iconoclast, lives on Dover Road, highway for eloping lovers between London and channel ports. His hobby is to waylay infatuated elopers and by making them his unwilling guests, attempt to show them the folly of leaping before looking. When he entertains Leonard and Anne, he catches a pair of tartars whose stay in his home is one grand series of laughs in which Reginald Owen reveals himself as an A-1 comedian. The situation is complicated as Leonard's wife, Eustasia, eloping with Nicholas, is brought into the house and turmoil ensues that eventually reunites the errant husband and wife, saves Nicholas from what he is brought to realize is the monotony of wedded bliss, yet which ironically starts the anti-Cupid Latimer down the Dover Road with Anne.

With Diana Wynyard, Clive Brook and Billie Burke topping the cast, name values are adequate, but when the picture is over Reginald Owen undoubtedly will be the person of whom audiences talk. Consequently good showmanship dictates that the comedy for which he is mainly responsible should be stressed to the limit. Trick stuff is the material that should predominate in the advance campaign. Even the title, which sounds lurid, should be worked in in such a way that folk will know the show is a unique comedy. Likewise catchlines should be prepared with a light flair that lets patrons know that fun is the show's essence and that romance, given an unusual twist, is the element that makes the whole thing go.—McCarthy, Hollywood.

Produced and distributed by Radio. Executive producer, Pandro S. Berman. Associate producer, Davis Lewis. Directed by J. Walter Ruben. Screen play by H. W. Hanemann. From the play, "The Dover Road," by A. A. Milne. Musical director, Max Steiner. Photographer, Nick Musuraca, A. S. C. Art directors, Van Nest Polglase and Perry Ferguson. Sound recorder, Paul F. Wiser. Costumes by Walter Plunkett. Film editor, Jack Hively. Running time, as seen on the Coast, 71 minutes. Release date, May 18, 1934.

CAST

Anne ..... Diana Wynyard
Mr. Latimer ..... Clive Brook
Eustasia ..... Billie Burke
Leonard .....Reginald Owen
Nicholas ..... Alan Mowbray
Dominic ..... Gilbert Emery
Chambermaid ..... Phyllis Barry
Footman ..... Walter Armitage
Chambermaid ..... Katherine Williams
Footman ..... Robert Adair
Saunders ..... Vernon Steele

The Witching Hour

(Paramount)

Melodrama

Give this picture the support of energetic ingenious showmanship, as family entertainment. Though short of outstanding cast names, it presents unusual interesting and novel story values. These elements, suggesting unique exploitation possibilities, are supplemented by acting quality. Nevertheless, while possessing much unusual entertainment value, the show will not be easy to sell to the business it justly merits.

Using preview audience reactions as a basis, "The Witching Hour" belongs in that class to which the trade term "sleeper" sometimes is applied. Basically, it is a melodrama. But as story telling motif makes vivid, intriguing use of hypnotic influence as a narrating medium, the love interest, drama, comedy, thrill are given unusual twists. Yet the problem is to create the interest in advance that will make word of mouth advertising a forceful factor.

Short in running time, the picture packs a wide variety of novel amusement. Unaware of his hypnotic power, gentleman gambler Brookfield brings Clay, in love with Nancy, under his strange power. Endeavoring to rid the boy of his fear of a cat's eye ring, he threatens to kill a welching patron, Hardmuth. Next morning, in a daze, Clay goes to his office and kills Hardmuth. Unable to present a motive, no lawyer will take the boy's defense. Finally, spurred on by Mrs. Thorne and Nancy, Brookfield begs Prentice, retired attorney and friend of metaphysical discussion, to take the case. Only the vision of Clay's grandmother, a girl whom Prentice once loved and lost, impels the old man to take the case.

In the court room, the prosecution circumvents every defense argument. Against his wishes Prentice is forced to put Brookfield on the stand and reveal his hypnotic powers, which the defense claims were transmitted to the boy and thus became the medium of Brookfield's killing wish. As the jury foreman scoffs at this alibi, Brookfield goes to work on him: brings

him under his hypnotic power, forces him to cross the room, grab a gun and shoot at the prosecuting attorney. Then comes the "not guilty" verdict, permitting Prentice to return to his retirement and dreams of the girl of long ago, and opening the way to happiness for Clay and Nancy.

Probably the most forceful advertising factor available is that "The Witching Hour" is vididly different. It puts up on the screen most of the things that ordinary audiences like to see there. To these it adds unusual novelty. Fundamentally, it's a thrill picture, but not one in which fear or terror are even hinted. Rather it is an exposition of a strange power's influence. Yet always it's entertainment, in which the love angle generates human interest; the comedy provokes plenty of laughter, and the drama erects a suspense that holds attention continually.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Henry Hathaway. Assistant director Neil Wheeler. Original by Augustus Thomas. Adaptation by Salisbury Field. Screen play by Anthony Veiller. Photographed by Ben Reynolds. Running time, 64 minutes. Release date, April 27, 1934.

CAST

Martin Prentice	Sir Guy Standing
Jack Brookfield	John Halliday
Nancy Brookfield	Judith Allen
Clay Thorne	Tom Brown
Mrs. Thorne	Olive Tell
Foreman of Jury	William Frawley
Lew Ellinger	Richard Carle
Frank Hardmuth	Ralf Harolde
District Attorney	Purnell Pratt
Chief of Police	Frank Sheridan
Clarence	John Larkin
Henry Walthal	Selmer Jackson
Judge	Howard Lang
Asst. District Attorney	George Webb
Dick Wingate	Guy Usher
Ambrose	Robert Littlefield
Margaret Price	Gertrude Michael
Dr. Meiklejohn	Ferdinand Gottschalk
First Lawyer	Ernest Hilliard
Second Lawyer	Arthur Stuart Hull
Train	George Reed

Double Door

(Paramount)

Melodrama

This melodrama revives the terror thrill entertainment mode. Cold, realistic drama, it utilizes a simple yet powerful technique and motif to generate emotional hysteria. Creation of hatred for the marble-hearted villainess, leading character, is the sustaining element. Comedy, other than that inspired by a natural desire to see the she-devil get it in the neck, is absent. Lightened only by a continually menaced romance, in which the young lovers are recipients of every audience sympathy, fear of what this cruelly bitter woman will do next to bend every one to her iron will, builds chilling suspense.

As thrills grows to definite horror, the appeal of the show is difficult to estimate. In the general field, where lighter, gayer, less stark pictures are the demand, its successful presentation most likely will prove a test of constructive showmanship.

Timed to about 1905, all the action takes place within the walls of an old Fifth Avenue mansion. Victoria, tyrannical mistress of the Van Brett millions, despising lovely, work-a-day Anne, turns her marriage to Rip into bitter travesty. Making rabbit-willed sister Caroline the particular object of her viciousness, Victoria adapts every possible meanness to frustrate the marriage. Failing to prove Anne unfaithful, seeing her spiteful reign crumbling as Rip would take his bride from the house of horror, she lures the girl to her room under kindly pretext and shuts her up in a soundproof vault. Finally, under the prodding of Lawyer Neff, Caroline cracks under the strain, tells that Anne was last in Victoria's room, tells about the secret soundproof vault, and Victoria is forced to open the doors. As the others leave her alone, she goes to the vault, looks in, stops as she hears a noise and then, accidentally touching a hidden spring, is forced inside to suffer the doom she so devilishly plotted for Anne.

The fact that cast names are none too potent detracts nothing from the merit of their performances. In the new screen personality, Mary Morris, audiences will have a villain they can enthusiastically hate, as they pull for every other member of the troupe. Without kidding the picture, it seems reasonable that the thrill-terror should be accepted in such a way that it will give folk an opportunity to hiss, hoot and cheer. Yet, understanding of local likes and dislikes is the most vital consideration. If they like stern melodrama, give it to them. If lighter romantic drama, to which they can apply their own comedy is desired, present it in that way. In this way the subtitle, "The Play That Shocked Broadway," can, without being burlesqued, be used to good advantage.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Charles Vidor. Original by Elizabeth McFadden. Suggested by Hermine Klepac. Screen play, Gladys Lehman and Jack Cunningham. Sound, P. G. Wisdom. Art directors, Hans Dreier and Robert Odell. Photographed by Harry Fischbeck. A. S. C. Running time, 75 minutes when seen on Coast. Release date, May 4, 1934.

CAST

Victoria Van Brett	Mary Morris
Anne Darrow	Evelyn Venable
Rip Van Brett	Kent Taylor
Mortimer Neff	Sir Guy Standing
Caroline Van Brett	Anne Revere
Dr. John Lucas	Colin Tapley
Avery	Virginia Howell
Mr. Chase	Halliwell Hobbes
Telson	Frank Dawson
Louise	Helen Shipman
William	Leonard Carey
Lambert	Ralph Remley
Rev. Dr. Loring	Burr Caruth

Tarzan and His Mate

(MGM)

Jungle Fiction

Once again Tarzan, in the person of the physically powerful and amazingly athletic Johnny Weissmuller, comes to the screen, and it is a Tarzan picture which can be ballyhooed to the skies.

A sequel to the "Tarzan, the Ape Man," of 1932, also with Weissmuller, "Tarzan and His Mate," is far and away superior to its predecessor. It is wide open for the biggest exploitation possible, and is just as much a show for the adults of whatever age or disposition as it is for the youngest or oldest youngster. It most emphatically should be circused from start to finish, with its hordes of elephants answering the trumpet call of the great white boss of the jungle, its dozens of fiercely prowling lions lured to the kill, and its innumerable chattering apes, protecting and fighting for their human king.

The romance of the jungle man and his western white girl is there more strongly than ever, with Maureen O'Sullivan once again the mate of Tarzan, appealing as ever, springing from tree to tree with him and diving from lofty branches into his arms with all the reckless abandon and all the lithe grace of an adagio expert. Tarzan, with his mouthings of English words and his physical power, is yet every inch an ape man. Neil Hamilton and Paul Cavanagh are the menace to Tarzan's happiness with his mate in the jungle, the other players being unimportant.

Let the exhibitor ask his audience to open wide their imagination and revel in the wide flung panorama against which Cedric Gibbons, director, has set his strangly romantic jungle adventure. It is fiction of the purest die, just as the original Edgar Rice Burroughs stories were purest fiction. With almost amazing effect have been conducted Tarzan's rescues of his mate from a fighting crocodile, from a tearing lioness, from a leopard, from a maddened rhinoceros, doing successful battle with only a knife for weapon.

The plot finds Hamilton and Cavanagh striking into the jungle bound for a deep lying elephant burial ground, in search of a fabulous wealth of tusks. Hamilton is in love with Miss O'Sullivan and hopes to bring her back with him to civilization. Cavanagh, when he sees her, has the same idea, but with a different sort of personal interest. When Tarzan refuses to guide them to raid the cemetery of his friends, Cavanagh wounds an elephant, and the party follow him to the burial ground. Tarzan marshals his horde of thundering pachyderms to smash the invaders, but by a ruse Cavanagh causes their dispersal, then shoots Tarzan. An ape saves him, nurses him back to health, while the safari treks out with the ivory. Miss O'Sullivan, believing her mate is dead, goes with them. But the little ape who is Tarzan's constant companion, brings him word of the trapping of the party by savage blacks, who have ingeniously called a pack of lions for a Roman holiday. Tarzan races to the rescue of his mate, leading a herd of elephants. They arrive in time to see Cavanagh and Hamilton killed, rescue Tarzan's mate and the elephants trample the lions.

It is entertainment of such caliber as to offer one of those rare opportunities when the showman may go the limit. Dress up the front of the theatre, pre-sell the picture with all the stunts possible and plan a heavy campaign.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Cedric Gibbons. Based upon the characters created by Edgar Rice Burroughs in his "Tarzan" stories. Screen play by J. Kevin McGuinness. Adaptation by Howard Emmett Rogers and Leon Gordon. Photographed by Charles Clark and Clyde DeVinna. Art director, Arnold Gillespie. Film editor, Tom Held. Release date, April 20, 1934. Running time, 116 minutes.

CAST

Tarzan	Johnny Weissmuller
Jane Parker	Maureen O'Sullivan
Harry Holt	Neil Hamilton
Martin Arlington	Paul Cavanagh
Beamish	Forrester Harvey
Saidi	Nathan Curry
Mrs. Cutten	Doris Lloyd
Pierce	William Stack
Vanness	Desmond Roberts

Beyond Bengal

(Showmens)

Jungle Expedition

Harry Schenck, screen veteran, obtained the hearty cooperation of the Sultan of Perak, in the Federated Malay States, and accompanied by a host of natives, mounted upon huge Indian elephants, marched into the Malayan jungle with many guns, fourteen cameras and sound apparatus. The result of that expedition, "Beyond Bengal," is a strong drama of nature's own making, with many a real thrill.

Many months were spent in the making, and the highlights of the long trek through the jungle were selected with intelligence and a thought to dramatic content. It is a film of definite interest, of wide appeal, and certainly may be sold. If in spots it seems almost a bit gruesome at least it is real. The exhibitor selling the film should emphasize the ring of authenticity. The opportunity for ballyhoo and exploitation is there, with the use of appropriate lobby decorations, marquee displays and the like.

Woven into this record is a romance, that between Mr. Schenck's young native servant and the unusually attractive native girl who acted as maid for Miss Joan Lowell, a British scientist who accompanied Mr. Schenck. Named Ali and Bee, both are appealing characters.

The other leading players introduced are Badri, the native interpreter; Captain Nain Sei, number one gunner and a crack shot, and Tao Biin, number one native.

In chronological order the expedition goes first into the lion country, with the beaters driving the lordly beasts into the faces of the numerous cameras. Incidentally are caught many amusing scenes of the monkeys racing through the trees and others not so amusing—a python catches a monkey, also wraps its tremendous coils around a native servant. In many a close shot the lions and tigers are caught by the camera, some shot down by Nain Sei just in time to protect the cameraman. From there the expedition trails its way to the wild elephant country, and there is the amazing picture of natives, in tiny frail boats, pursuing the great pachyderms, forcing them into the eye of the camera, until they become annoyed and toss over men and boats.

Said to be the first time ever photographed,

Critics Acclaim "20th Century"

DICK MOOK—*Picture Play.* "'Twentieth Century' should cop the Academy award for 1934."

GENE CHRISMAN—*Fawcetts.* "It looks like the comedy hit of the year. Columbia has done it again! Barrymore and Lombard were never better."

DOROTHY DONNELL—*Motion Picture Publications.* "Hard to find words enough to describe 'Twentieth Century'. A director's picnic—an actor's holiday—and a vacation from care for the audience."

BARBARA BARRY—*New Movie.* "One more rung up the ladder for Columbia! 'Twentieth Century' is superbly hilarious and Barrymore displays an almost forgotten flair for comedy. Lombard gives a top-notch performance."

TED SMITS—*International News Service.* "It's the smartest comedy I have seen in I don't know how many years."

ALICE TILDSLEY—*Philadelphia Ledger Syndicate.* "Best performance Carole Lombard ever gave. We were rolling in the aisles. I can hardly say enough for it."

HUBBARD KEAVY—*Associated Press.* "It's sure a grand comedy—ought to be a smash hit."

COLUMBIA PICTURES

A COLUMBIA PICTURE

at Hollywood Preview

DOUGLAS CHURCHILL—*New York Times.* "One of the gayest and most intelligent comedies of the season."

JACK GRANT—*Motion Picture Classic.* "Again Columbia has done it! 'Twentieth Century' is a worthy successor to 'It Happened One Night'."

WALTER RAMSEY—*Western Editor of Modern Screen.* "Exceptional entertainment! John Barrymore must have imbued Carole Lombard with some of his enthusiasm for she does her best job to date."

DAN THOMAS—*N. E. A.* "'Twentieth Century' is a very amusing picture which brings John Barrymore to the screen in a type of role which he should play more often. Carole Lombard also gives an excellent performance as the temperamental actress."

JERRY HOFFMAN—*Universal Service L. A. Examiner.* "Not in a long time has Barrymore had a role better fitted to display himself as a splendid farceur."

ELIZABETH WILSON—*Silver Screen.* "A laughing, brilliant comedy, brilliantly acted. Lombard and Barrymore are the BEST!"

RUTH WATERBURY—*Movie Mirror.* "A delicious comedy balanced against really exquisite love scenes!"

COLUMBIA PICTURES

WORLD PREMIERE • Radio City Music Hall • MAY 3RD

the expedition, via telescopic lens, has caught the sladang, declared to be the most dangerous animal on the earth and combining fighting instinct with ability to think. Miss Lowell comes down with jungle fever, and it becomes necessary to make all haste to civilization if her life is to be saved. A short cut is undertaken, with the necessity of crossing the Boya (Crocodile) River, infested with numberless man-eating crocodiles. Natives are sent ahead to attempt to clear the river in their small boats, but first one, then another, is upset. Here is the real highlight of the picture, although there may be even a little too much of the crocodile sequence, thrilling as it is. The boy, Ali, volunteers to assist, is caught by a pursuing crocodile, and barely escapes with his life, as Bee nurses him to health. The return to civilization is made in time.

The picture, though it is of the type that has been seen before, offers something different and for the most part highly dramatic.—AARONSON, New York.

Distributed by Showmen's Pictures. Produced, written and directed by Harry Schenck, with the cooperation of His Highness, the Sultan of Perak. Narration by John Martin. Release date, May 2, 1934. Running time, 65 minutes.

CAST

Mr. Harry Schenck
Miss Joan Baldwin, British Scientist
His Highness, the Sultan of Perak
Captain Lindsay Vears, British Attache at the Sultan's Court
Bee, Miss Baldwin's Maid
Badri, Interpreter
Captain Nain Sei, Number One Gunner
Tao Biin, Number One Native
Ali, Mr. Schenck's servant.

Stand Up and Cheer

(Fox-Sheehan)

Musical

Fox offers a musical production which, with much fanfare and trumpets, revolves about the efforts of the federal government to get the country "out of the red" via song, dance and entertainment, and the appointment of a Secretary of Amusement in the national cabinet, whose duty it becomes to change the national disposition from darkness to light.

Around that novel if slightly far-fetched focal point has been built a series of musical numbers, most of them tuneful, most of them effectively entertaining, as the Secretary of Amusement goes to work on his assignment from the president of the United States.

The fact that Fox has done considerable preselling on its big musical should be the point from which the exhibitor starts his campaign. Loudspeakers in the lobby may be used, broadcasting the film's outstanding musical numbers. The title is open to exploitation, and the film's theme strikes a timely note. That should make the selling comparatively easy. There is no reason why local organizations may not be drawn into the campaign, especially such as the American Legion. The whole family may see the picture, since it is as clean as a hound's tooth, and has the additional value of numerous children, especially the tiny Shirley Temple. Special billing for little Shirley should be worthwhile. She is a full fledged star in her own right at this moment, or should be, and reflects that in her act with James Dunn, who sings and dances in appealing fashion.

Besides these two are Warner Baxter as the great producer who is named Amusement Secretary; Madge Evans, who completes the rather inconspicuous romantic phase of the film's story with Baxter, as the assistant in charge of children's entertainment, and such figures as John Boles and Sylvia Froos as a singing team; "Aunt Jemima," Mitchell and Durant, who, as a pair of investigating senators, slap each other about in their own amusing fashion; Nigel Bruce and Stepin Fetchit, who provides several amusing moments.

Baxter runs into obstacles when dignified senators resent his laugh-provoking plans, and insidious business interests attempt to ruin him by spreading harmful propaganda. He is ready to quit, but Miss Evans, in love with him, makes him stick to the job, and he finally puts it over, the film concluding in a blaze of triumphant chanting as representative workers from all walks of life march across the screen, shouting, and a dim Paul Revere-like figure rides a white horse across the skies.

The film has dash and vigor, entertainment and numerous laughs, tuneful music and bright dance numbers, and despite its concentration on other elements than plot development, should be sold well and easily as full-bodied entertainment.—AARONSON, New York.

Produced by Winfield Sheehan. Distributed by Fox. Associate producer and collaborator on story and dialogue, Lew Brown. Directed by Hamilton MacFadden. Story idea, Will Rogers and Philip Klein. Dialogue, Ralph Spence. Lyrics, Lew Brown. Music, Lew Brown and Jay Gorney. Photographed by Ernest Palmer and L. W. O'Connell. Dances, Sammy Lee. Costumes, Rita Kaufman. Art settings, Gorden Wiles and Russell Patterson. Sound, E. F. Grossman. Musical director, Arthur Lange. Release date, May 4, 1934. Running time, 80 minutes.

CAST:

Lawrence Cromwell ..... Warner Baxter
Mary Adams ..... Madge Evans
Jimmy Dugan ..... James Dunn
Sylvia Froos ..... Herself
John Boles ..... Himself
John Harley ..... Arthur Byron
Shirley Dugan ..... Shirley Temple
Secretary to President ..... Ralph Morgan
Boy Scout ..... Jimmy Dallas
"Aunt Jemima" ..... Herself
Senators Danforth and Short ..... Mitchel and Durant
Nick Foran ..... Himself
Dinwiddie ..... Nigel Bruce
Stepin Fetchit ..... Himself

Wharf Angel

(Paramount)

Drama

Verging rather on the melodramatic and conveying a story time-honored on the screen, "Wharf Angel" is rather more effective from the standpoint of atmosphere than in plot strength, either basically or in development. The atmosphere lends to the exhibitor an opportunity for what should be effective lobby decoration.

For the marquee there are the names of Victor McLaglen, Preston Foster and Alison Skipworth, while Dorothy Dell, a newcomer, has the leading feminine role, and David Landau and Mischa Auer, two familiar players, are in minor supporting roles.

The selling campaign will have to concentrate for the most part on the story itself, since there is little opportunity for exploitation of any unusual sort inherent in, or suggested by the development. A hunted soapbox orator, who is befriended by a flippant girl in a wharf saloon, with their mutual love broken into by his necessary escape and the fact that a hulking stevedore also is in love with the girl, will be the theme around which the selling copy will revolve. Miss Dell may be worth attention on the part of the exhibitor for future appearances since she gives evidence, in a not particularly inspiring role, of ability as an actress.

Foster, whose box oratory in the San Francisco of years ago has led to a riot in which a policeman was killed and who found a gun in his hand, seeks refuge from the pursuing police in the sailors' saloon of Mother Bright, played well by Miss Skipworth. At the behest of McLaglen, hulking sailor in the place, she hides him and he finds himself in a room in which is Miss Dell, quickly established as a girl of the place. She is taken by his cultured speech and inoffensive manner, and saves him from the investigating arm of the law.

In order to make good his escape, without her knowledge he goes with McLaglen aboard ship for China as a stevedore. Before sailing, McLaglen has been much taken with Miss Dell, and Foster and she have promised each other the completion of their romance when he returns. Aboard ship Foster carries on his oratorical method of persuasion concerning the rights of man, and he and McLaglen become fast friends. They talk to each other of their "girls," though the pural is actually the same singular. They return to San Francisco, where the girl, still making desperate efforts to go straight, is awaiting her man. Hiding from the police, the couple need money badly, Miss Dell gets it from the hopeful McLaglen, and when the latter finds it out, he reveals Foster's hiding place to the police, believing Foster has stolen his girl. Then, torn with remorse, he uses the large reward he had received for Foster's capture to assure his acquittal.

The "only for adults" admonition holds true here, of course, with somewhere in the midweek suggested as the best playing position. Sell the story and the names to whatever extent they will be of value in the individual case. The title may be made attractive, as well.—AARONSON, New York.

Produced and distributed by Paramount. Directed by William Cameron Menzies and George Sommes. Produced by Albert Lewis. From an original story by Frederick Schlick. Screen play by Samuel Hoffenstein and Frank Partos. Dialogue by Stephen Morehouse Avery. Music by Ralph Rainger. Lyrics by Leo Robin. Photographed by Victor Milner. Art direction by Hans Dreier and John Goodman. Release date, March 16, 1934. Running time, 62 minutes.

CAST:

Turk ..... Victor McLaglen
Toy ..... Dorothy Dell
Como ..... Preston Foster
Mother Bright ..... Allison Skipworth
Moore ..... David Landau
Goliath ..... John Rogers
Sadik ..... Mischa Auer
Steve ..... Alfred Delcambre
Brooklyn Jack ..... James Burke
The Skipper ..... Frank Sheridan
Slim ..... Don Wilson
Vasil ..... John Northpole
Dick ..... Max Wagner
Arrow ..... Frank Rice
Greasy ..... Russell Powell
Young Sailor ..... Joseph Sauers
Old Sailor ..... A. S. Byron

A Modern Hero

(Warner)

Drama

Out of a story by Louis Bromfield has been woven a screen drama of a sort which must be highly familiar to the bulk of motion picture audiences, the story of a young man of the circus who lets nothing, including love, stand in the way of an all-consuming ambition in the direction of financial greatness. He achieves his goal, but by reason of that blind ambition, comes eventually to utter ruin.

About that brief resume of theme will have to be built the selling of the picture, combined with the starring appearance of the long popular Richard Barthelmess, and the chief support of Marjorie Rambeau, trouper who gives another of her outstanding performances as the mother of Barthelmess, and Jean Muir, who is being pushed toward stardom by Warner. It would appear that drama of the type that should appeal to women especially would be the selling point of attack. The circus atmosphere is merely in the opening sequences; there is comparatively little of that. Something of the romance connected with the development of the automobile industry is suggested, that being the manner in which Barthelmess strikes his wealth, but these are no more than background phases.

The women who come into his life, attracted by his wealth and his physical appearance, are dropped when they seem to stand in the way of his achievement. Only one, his first, for whom he has an unforgetting affection, has any real hold on him, chiefly because she was the mother of his son. Into the picture has been brought another of the illegitimate child developments which are at the moment meeting with exhibitor disapproval. However, it is a central factor of the story.

Barthelmess, a bareback rider, is informed by his almost perpetually inebriated performer-mother, who once knew fame as an animal trainer before she lost an arm, that his father was a European person of importance years before. He meets Jean Muir. She is to have a child, but will not marry Barthelmess, prefering the local boy who promises her a home and dependability. A circus mechanic has a mind full of automotive ideas and the two, against Miss Rambeau's wishes, open a bicycle shop. Success comes to them and Barthelmess forges ahead, into the automobile field, with Arthur Hohl, whose daughter he marries, then proceeds to forget. His son, William Janney, a young



WARNER BAXTER IN HIS MOST ROMANTIC ROLE

9,000,000 women adored his novels . . . and clamored for his autograph. Three women loved him dearly...but nearly wrote his epitaph.



She believed!



She deceived!



She grieved!

WARNER BAXTER

starring in

SUCH WOMEN ARE *Dangerous*

with

ROSEMARY AMES
ROCHELLE HUDSON
MONA BARRIE
HERBERT MUNDIN
HENRIETTA CROSMAN

Produced by Al Rockett
From the story "Odd Thursday" by Vera Caspary
Directed by James Flood

A FOX PICTURE

man, is promised by his father all the things Barthelmess lacked as a boy. The only thing he really cares for in the world is the boy. Success looms bright before him, and he diligently keeps his secret from Hohl.

Then suddenly the world collapses about his head. The boy, Janney, is killed at school in an accident to the car which Barthelmess had given him. The money he had invested in stock on the market proves to have taken wings, and with it the accumulated wealth of his automobile partnership with Hohl. Beaten, with nowhere else to turn, he finds his way back to an elderly, slatternly crystal gazer in a boarding house back room. There he returns to his mother, having lost everything he had and wanted.

It is adult material.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by G. W. Pabst. From the story by Louis Bromfield. Screen play by Gene Markey and Kathryn Scola. Dialogue director, Arthur Greville Collins. Photographed by William Rees. Film editor, James Gibbon. Art director, Robert Haas. Release date, April 21, 1934. Running time, 71 minutes.

CAST:

Pierre	Richard Barthelmess
Joanna	Jean Muir
Mme. Azais	Marjorie Rambeau
Claire	Verree Teasdale
Leah	Florence Eldridge
Hazel	Dorothy Burgess
Mueller	Hobart Cavanaugh
Young Pierre	William Janney
Elmer	Theodore Newton
Ryan	J. M. Kerrigan
Flint	Arthur Hohl
Aunt Clara	Maidel Turner
Peter	Mickey Rentschler
Eggleson	Richard Tucker
Mrs. Eggelson	Judith Vosselli

I Like It That Way

(Universal)

Comedy-Drama with Music

There is a bit of tuneful music, and a song-and-dance number or two injected herein to liven proceedings, but the film is not a musical production. The music helps things along considerably, and is made an integral part of the story development.

Without outstanding names for marquee purposes, the film has nevertheless a cheerful, forthright manner of getting itself told with a goodly portion of humor and enough drama to sustain interest in the central plot structure.

The fact that the leading masculine role, taken effectively by Roger Pryor, is that of a rapid-fire, ever smiling super-salesman of insurance, should suggest an exploitation line to the exhibitor, while the theme phase which finds the girl working as a featured singer in a gambling hall-night club in order to support an incapacitated brother, offers an opportunity to lend color to the selling of the story itself. The music should not be overlooked, though too much stress thereon might provoke the erroneous impression that this is a musical comedy production.

The best name unquestionably will be that of Gloria Stuart, who combines an ability to sing a song with an attractive personality and performing ability. In addition are Marion Marsh, as Pryor's young sister, and several other familiar names, all in unimportant roles.

Pryor, the super-salesman, accidentally runs into Miss Stuart, and after an avid pursuit, during which he dons various guises in order to approach her, she consents to go out with him. He is a bit surprised when he finds her unlike other girls of his acquaintance, with her desire to attend symphonic concerts and her aversion to the forms of mutual admiration usual on the part of young people recently met. Pryor, then, ignores Shirley Grey, of whom he saw much before meeting Miss Stuart.

Pryor exercises a strong paternal and somewhat dictatorial influence over Miss Marsh, which she, naturally, resents. Working as a night telephone operator, she knows little, but wants to know much about things entertaining. She is drawn to the glamorous picture Miss Shea paints of her life as a night club hostess, and accepts a like position, without her mother or brother knowing. There she meets Miss Stuart, the headliner on the bill, who saves her from the attentions of Noel Madison, owner, by staging a scene in which she protests her love for Madison. Later, when Miss Stuart and Pryor are to be married, Miss Marsh meets the girl at Pryor's home and reveals her manner of occupation, which smashes the romance.

Finally Miss Marsh discovers and tells her brother the reason for Miss Stuart's action at the club, and Pryor goes to her apartment, to find there the blind brother for whom his fiancee has been working as a night club entertainer. The couple are reconciled.

It is fare for adults, has its moments of comedy, song and dance and a reasonably effective story of misunderstanding and complication.—AARONSON, New York.

A Stanley Bergerman production. Distributed by Universal. Directed by Harry Lachman. Story by Harry Sauber. Screen play by Chandler Sprague and Joseph Santley. Photographed by Charles Stumar. Songs by Conrad, Mitchell and Gottler. Musical numbers staged by Max Sheck. Dialogue director, Gene Lewis. Release date, February 12, 1934. Running time, 67 minutes.

CAST

Anne Rogers	Gloria Stuart
Jack Anderson	Pryor Roger
Joan Anderson	Marian Marsh
Peggy	Shirley Grey
Mrs. Anderson	Lucille Gleason
Stuart	Noel Madison
Trixie	Gloria Shea
Elsie	Mae Busch
Information girl	Marna Kennedy
The professor	Clarence Wilson
A pupil	Eddie Wilson
Messenger boy	Mickey Rooney
Harry Rogers	John Darrow

The End of the World

(Harold Auten)

Drama

In an American adaptation, socalled, that extends chiefly to the superimposition on the screen of subtitle translations of the dialogue, this French picture, depicting with graphic reality the stuning consequences of the end of the world, should it occur by collision of a far distant comet with the planetary body which is the earth, presents a problem.

Militating against pleasure-going entertainment is the depiction of the stark terror into which the population of the world is thrown when the prediction of the leading scientist comes true.

To lend force and a semblance of reality to the possibility of such a dire happening as is pictured, this American adaptation is foreworded with a brief address by Dr. Clyde Fisher, Curator of Astronomy of the American Museum of Natural History in New York, in which the savant calls it an "extraordinary film," one provocative of "intent" thought. He makes the logical point that the earth had a beginning, and must surely have an end. He poses the question: "Will the earth grow cold, with life disappearing, or will the end be the result of a collision with some other heavenly body?"

The film's producers have utilized many tricks of motion picture technics in creating, in impressionistic fashion, a mood of initial disregard and scoffing laughter at the warning of the scientist, which turns with increasing speed to wild excitement, culminating in a fearful spectacle of a world gone mad with fear of death and destruction.

That is the film, and it may be used by the exhibitor as a special, different kind of showing, with the appeal to adults only, and those of the more sophisticated type.—AARONSON, New York.

Produced in France by Abel Gance in association with L'Ecran D'Art. Distributed by Harold Auten. Directed by Dr. V. Ivanoff. Story by Camille Flammarion. Photographed by J. Kruger and P. Roudakoff. Art direction by D. Perrier. Musical director, M. Levine. Sound engineer, R. Bandouin. Dialogue by Jean Boyer. Film editor, F. Salabert. American adaptation by H. S. Kraft. Release date, April 12, 1934. Running time, 54 minutes.

CAST

Martial Novalic	Victor Francen
Genevieve	Collette Darfeuil
Isabelle	Sylvie Grenade
Werster	Georges Collin

Mediterranean Blues

(Educational)

Interesting Scenic

The use of color, through the Cinecolor process, definitely enhances the pictorial value and interest of this travelogue subject, one of the Romantic Journeys series, with Claude Fleming as the narrator. Algiers, Casablanca, and other noted towns and harbors which border the blue Mediterranean are beautifully pictured, while the explanatory dialogue discusses in intelligent manner what is seen. As a travel subject, this should be found interesting and of wide appeal.—Running time, 9 minutes.

What Not to Do in Bridge

(RKO Radio)

Entertaining

For the fans of the bridge table, and they must be legion, this number in the series "My Bridge Experiences," featuring the expert Ely Culbertson, should be distinctly of major interest, and one which should attract them to the theatre. For the non-bridge players the subject offers entertainment and amusement as the most common sort of bridge pests are pictured in the act. Culbertson explains a little of the psychology of studying the partner and opponent, and introduces his wife, also a noted bridge expert. —Running time, 15 minutes.

Pure Feud

(Vitaphone)

Amusing

The youngsters, and the adults as well, should be entertained by this Edgar Bergen ventriloquist act, in which Edgar, visiting a southern home in the mountains for his health, runs straight into a feud between the Jenkinses and the Murphys. With his dummy in this case taking the guise of a local boy, Bergen and "he" carry on an entertaining conversation anent the feud. Time is called for dinner, after which the local residents go back to "work" with a bang. Bergen is clever.—Running time, 10 minutes.

The Big Bad Wolf

(United Artists)

Splendid

Here is Walt Disney's sequel to "The Three Little Pigs," which has passed into something very like screen immortality. And the sequel is the equal of the original, with the addition of Little Red Riding Hood, herself immortal. In color, in subject matter, in development, it emerges as a treat for youngsters and oldsters, a brilliant job of animated motion picture making. This time, with the Disney variations, the story of Little Red Riding Hood and the Big Bad Wolf is reenacted, with the brick-house oldest pig coming to the rescue of the little heroine. Enormously clever is the shot of the wolf playing the part of grandma. The music, again, has a delightful lilt, with the "Whose Afraid" number again employed, and the other tuneful bits wholly in keeping with the production value of the rest of the subject. Give it top billing. It is worth it.—Running time, 9 minutes.

The Undieworld

(Radio)

Comedy

The introduction of a new comedian, Grady Sutton, is the chief point of interest in this subject. He is, actually, responsible for the laughs that crop up rather frequently in this subject. Sutton, violin teacher, is mistaken for a gangster, his violin case being assumed to carry a machine gun, by June Brewster in particular. Big Boy Williams employs Sutton to play the John Alden for him with Miss Brewster. In a night club, Sutton is again mistaken for a gangster and cleans up the mob in a rough and tumble.—Running time, 21 minutes.

Three RESTLESS HEARTS IN SEARCH OF *Love*

One love protected, one destroyed...one sacrificed gladly, fully, generously. A story afire with eternal human passions ...ablaze with box office appeal.





ALL MEN ARE ENEMIES

A FOX PICTURE with

HUGH WILLIAMS
HELEN TWELVETREES
MONA BARRIE

HERBERT MUNDIN
UNA O'CONNOR
HALLIWELL HOBBES
HENRY STEPHENSON

Produced by AL ROCKETT

From the novel by RICHARD ALDINGTON

Directed by

GEORGE FITZMAURICE

FOX

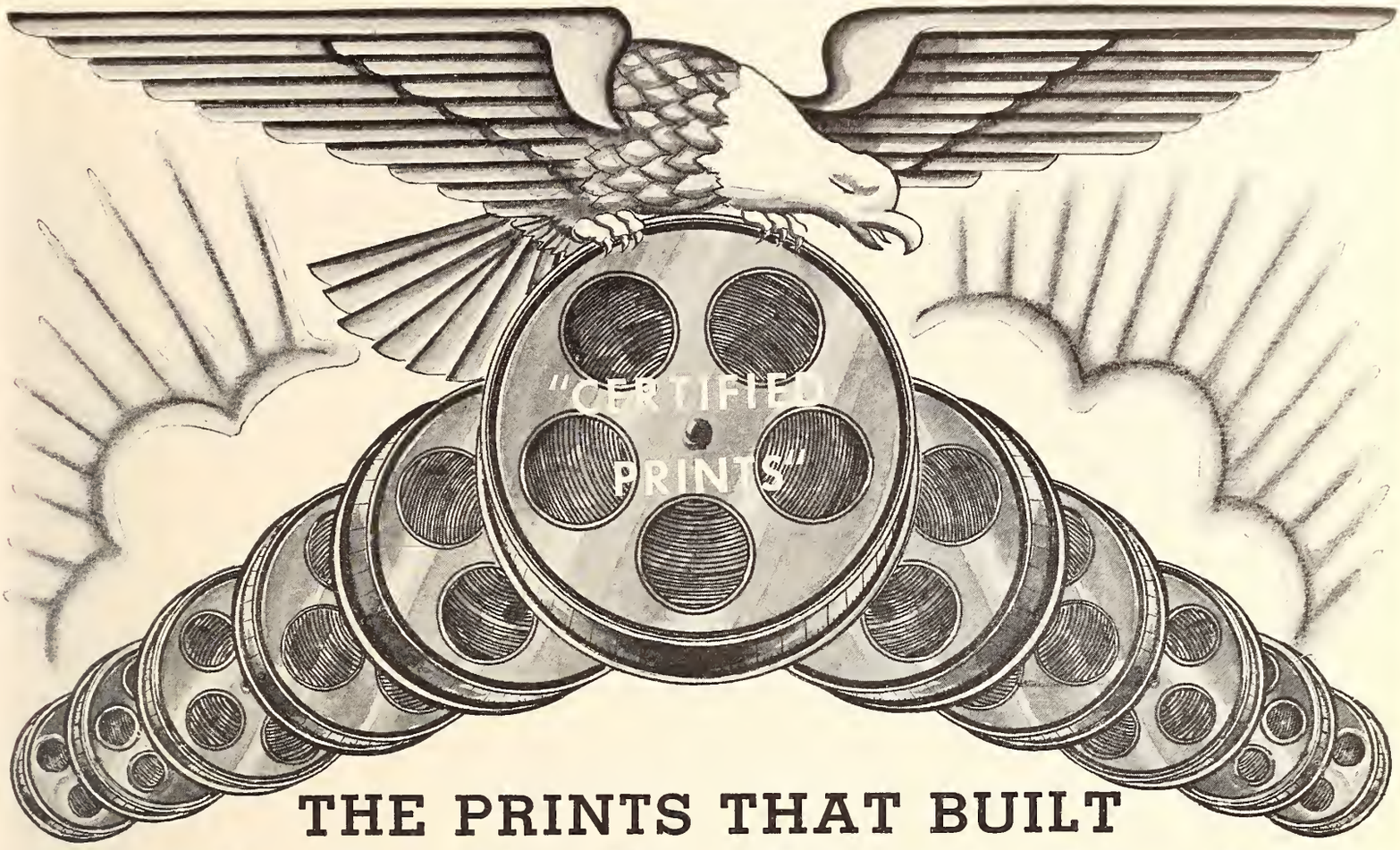
THEATRE RECEIPTS

Theatre receipts for the calendar week ended April 21, 1934, from 111 houses in 19 major cities of the country, reached a total of $1,138,601, a decrease of $49,560 from the total for the previous calendar week, ended April 14, when 108 theatres in 19 cities reported an aggregrate gross of $1,188,161.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Let's Be Ritzy" (U.)	19,500	"The Ninth Guest" (Col.)	19,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Harold Teen" (W. B.) and "You Can't Buy Everything" (MGM)	10,000	"You're Telling Me" (Para.) and "Heat Lightning" (W. B.)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Wild Cargo" (Radio)	22,000	"Spitfire" (Radio) (2nd week)	21,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"Men in White" (MGM)	19,500	"Riptide" (MGM) (2nd week)	20,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"The Trumpet Blows" (Para.)	33,000	"Wonder Bar" (F. N.)	34,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Harold Teen" (W. B.) and "You Can't Buy Everything" (MGM)	10,000	"You're Telling Me" (Para.) and "Heat Lightning" (W. B.)	10,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Men in White" (MGM)	18,400	"Spitfire" (Radio)	19,200	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"The Lost Patrol" (Radio) and "Three on a Honeymoon" (Fox)	8,100	"Massacre" (F. N.) and "Lone Cowboy" (Para.)	6,300	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-50c	"The Cat and the Fiddle" (MGM)	12,000	"House on 56th Street" (W. B.)	11,800	High 11-4 "I'm No Angel"	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Hippodrome	2,100	25c-40c	"Wild Cargo" (Radio)	7,400	"Wonder Bar" (F. N.) (2nd week)	8,600	High 6-24 "Gold Diggers of 1933"	16,100
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"The Road to Ruin" (First Div.) (2nd week)	1,000	"The Road to Ruin" (First Div.) (1st week)	1,900	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Wine, Women and Song" (Chadwick) and "Sixteen Fathoms Deep" (Monogram)	6,600	"Once to Every Woman" (Col.) and "Rainbow Over Broadway" (Chesterfield)	7,100	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Men in White" (MGM)	38,000	"Journal of a Crime" (F. N.)	34,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Wonder Bar" (F. N.) (2nd week)	14,000	"Wonder Bar" (F. N.) (1st week)	23,000	High 4-14-34 "Wonder Bar"	23,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"Heat Lightning" (W. B.)	16,000	"She Made Her Bed" (Para.)	17,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"The Crime Doctor" (Radio)	17,000	"Wild Cargo" (Radio)	23,600	High 9-9 "Morning Glory"	37,000
							Low 5-27 "Below the Sea"	14,000
Roosevelt	1,591	25c-50c	"Wild Cargo" (Radio)	11,000	"It Happened One Night" (Col.) (3rd week)	7,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"The Quitter" (Chesterfield)	13,500	"Love Birds" (U.)	14,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Riptide" (MGM) (3rd week-5 days)	8,000	"Riptide" (MGM) (2nd week)	16,500	High 1-21 "The Kid From Spain"	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Catherine the Great" (U. A.)	5,000	"Wine, Women and Song" (Chadwick)	5,100	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,880
Hippodrome	3,800	30c-44c	"Gambling Lady" (W. B.)	6,000	"Wonder Bar" (F. N.) (2nd week)	9,000	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-75c	"Wild Cargo" (Radio)	21,000	"The Crime Doctor" (Radio)	22,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Men in White" (MGM)	12,000	"Death Takes a Holiday" (Para.)	8,900	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"You're Telling Me" (Para.) and "Carnival Lady" (Goldsmith)	4,000	"Wharf Angel" (Para.) and "Beggars in Ermine" (Monogram)	4,200	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"The Ninth Guest" (Col.) and "Marriage on Approval" (Freuler)	2,200	"Ever Since Eve" (Fox) and "House of Mystery" (Monogram)	2,100	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"Catherine the Great" (U. A.)	4,000	"Palooka" (U. A.)	3,000	High 2-25 "Cavalcade"	10,000
							Low 4-8 "Smoke Lightning" and "Broadway Bad"	2,500
Denham	1,500	25c-40c	"The Trumpet Blows" (Para.)	5,000	"Melody in Spring" (Para.)	6,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Men in White" (MGM)	11,000	"Riptide" (MGM)	10,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-50c	"Gambling Lady" (W. B.) (25c-55c)	17,000	"Spitfire" (Radio)	9,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"The Poor Rich" (U.) (3 days)	1,000	"The Lost Patrol" (Radio)	2,500	High 4-1 "The Kid From Spain"	7,000
			"Looking for Trouble" (U. A.) (4 days)	2,000			Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Downtown	2,750	15c-40c	"The Crime Doctor" (Radio)	5,400	"Coming Out Party" (Fox)	7,700	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Wonder Bar" (F. N.)	7,200	"Jimmy the Gent" (W. B.)	6,500	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Glamour" (U.)	26,200	"Bottoms Up" (Fox)	25,300	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"The Trumpet Blows" (Para.)	24,700	"Wonder Bar" (W. B.)	23,200	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
State	3,000	15c-40c	"Let's Be Ritzy" (U.) and "Wharf Angel" (Para.)	5,100	.....		High 10-14 "I'm No Angel" (5 days)	24,100
							Low 2-24-34 "The Last Roundup"	3,200
United Artists	2,000	25c-50c	"Looking for Trouble" (U. A.) (15c-50c)	11,300	"Riptide" (MGM) (2nd week)	12,100	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

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CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (2nd week)	23,381	"The House of Rothschild" (U.A.) (1st week)	25,171	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W.B. Hollywood	3,000	25c-55c	"Journal of a Crime" (F. N.)	9,000	"Jimmy the Gent" (W. B.)	11,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Bottoms Up" (Fox)	2,000	"David Harum" (Fox) (return engagement)	2,000	High 2-18 "State Fair"	7,000
							Low 4-21-34 "Bottoms Up"	2,000
Circle	2,800	20c-40c	"Gambling Lady" (W. B.)	3,500	"Spitfire" (Radio)	4,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Melody in Spring" (Para.) and "One Is Guilty" (Col.)	3,000	"The Lost Patrol" (Radio) and "Sing and Like It" (Radio)	3,500	High 3-25 "Parachute Jumper"	15,000
							Low 4-21-34 "Melody in Spring" and "One Is Guilty"	3,000
Lyric	2,000	20c-40c	"Jimmy the Gent" (W. B.)	6,500	"Countess of Monte Cristo" (U.)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Looking for Trouble" (U. A.)	4,000	"Men in White" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"This Man Is Mine" (Radio) (7 days and Sat. late show) (25c-60c)	11,000	"Wonder Bar" (F. N.)	11,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Looking for Trouble" (U. A.) (7 days and Sat. midnite show)	8,900	"Men in White" (MGM) (7 days and Sat. midnight show)	12,500	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"The Trumpet Blows" (Para.) and "Harold Teen" (W. B.) (7 days and Sat. late show)	5,000	"Gambling Lady" (W. B.) and "Sons of the Desert" (MGM) (7 days and Sat. late show)	6,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"Come On, Marines" (Para.) (5 days)	700	"The Road to Ruin" (First Div.)	2,200	High 3-17-34 "Elysia, Valley of the Nude"	6,500
							Low 3-3-34 "The Ghoul"	2,000
Tower	2,200	25c	"Should Ladies Behave?" (MGM) (7 days and Sat. midnite show)	5,000	.....	.....	.....	.....
Uptown	2,000	25c-40c	"Coming Out Party" (Fox)	2,900	"George White's Scandals" (Fox) (2nd week)	3,200	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Criminal at Large" (Helber)	1,800	"Moon Over Morocco" (French)	7,600	High 4-14-34 "Moon Over Morocco"	7,600
							Low 4-21-34 "Criminal at Large"	1,800
Loew's State	2,416	30c-55c	"Bottoms Up" (Fox)	11,500	"Riptide" (MGM) (2nd week)	18,700	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"The Trumpet Blows" (Para.)	18,000	"You're Telling Me" (Para.)	21,075	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"This Man Is Mine" (Radio)	4,500	"Little Women" (Radio) (3rd week)	4,700	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"Looking for Trouble" (U. A.) (2nd week)	5,500	"Looking for Trouble" (U. A.) (1st week)	7,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Journal of a Crime" (F. N.)	8,000	"Jimmy the Gent" (W. B.)	10,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"She Made Her Bed" (Para.)	1,500	"No More Women" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Death Takes a Holiday" (Para.)	8,000	"Riptide" (MGM)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Wonder Bar" (F. N.)	6,500	"Spitfire" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Harold Teen" (W. B.)	5,500	"Coming Out Party" (Fox)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Private Life of Henry VIII" (U. A.) (3rd week)	4,000	"Private Life of Henry VIII" (U. A.) (2nd week)	4,000	High 4-21-34 "Private Life of Henry VIII" (3rd week)	4,000
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-75c	"Men in White" (MGM) and "The Poor Rich" (U.) (25c-60c)	9,000	"George White's Scandals" (Fox) and "Coming Out Party" (Fox) (25c-65c)	11,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"Dark Hazard" (F. N.)	10,500	"The Show-Off" (MGM)	11,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Death Takes a Holiday" (Para.) and "I Like It That Way" (U.)	9,000	"Melody in Spring" (Para.) and "Wharf Angel" (Para.)	8,500	High 2-18 "The Sign of the Cross"	15,500
							Low 4-14-34 "Melody in Spring" and "Wharf Angel"	8,500
Princess	2,272	25c-65c	"Advice to the Lovelorn" (U. A.) and "Bondsman" (U. A.)	6,000	"Moulin Rouge" (U. A.) and "Fury of the Jungle" (Col.) (2nd week)	5,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (5th week)	23,000	"The House of Rothschild (U. A.) (4th week)	23,730	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Riptide" (MGM) (3rd week)	22,000	"Riptide" (MGM) (2nd week)	50,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"I Like It That Way" (U.)	7,000	"I Believed in You" (Fox)	8,000	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Wild Cargo" (Radio)	12,200	"Good Dame" (Para.)	10,341	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"The Trumpet Blows" (Para.)	25,000	"You're Telling Me" (Para.)	30,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"The Lost Patrol" (Radio) (3rd week)	12,000	"The Lost Patrol" (Radio) (2nd week)	20,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Looking for Trouble" (U.A.)	28,500	"Catherine the Great" (U.A.) (3rd week)	16,000	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"George White's Scandals" (Fox) (4 days) "I Believed in You" (Fox) (3 days)	6,900	"Spitfire" (Radio)	8,440	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"This Man Is Mine" (Radio)	63,000	"Wild Cargo" (Radio) (2nd week)	58,142	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Sing and Like It" (Radio)	19,100	"The Constant Nymph" (Fox)	22,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"As the Earth Turns" (W. B.)	15,420	"Gambling Lady" (W. B.)	15,312	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

WABASH AVENUE

CHICAGO

Harry Phillips has been appointed manager of the local Master Art Products exchange following the resignation of Johnny Mednikow. Phillips' appointment comes from Harry Schwartz. Mednikow is in the East in connection with a new proposition in which he is interested.

▽

Henri Ellman of Capitol Film Corporation announces that he will release eight new westerns starring Buddy Roosevelt and Buffalo Bill, Jr.

▽

Abe Blumstein, Columbia short subject manager, is back at his desk after a serious siege of illness which laid him low for several weeks.

▽

Local Grievance and Clearance and Zoning Boards are ready to begin to function as soon as official names of assentees and other material is received from Code Authority headquarters, according to Jack Rose.

▽

Jim Guercio of Guercio & Barthel has recovered from his recent operation and is back on the job.

▽

Joe Robin, president of the Independent Theatre Supply Dealers Association, was in town last week in connection with arrangements for the annual convention, which is scheduled for a local hotel beginning May 26.

▽

The United Artists exchange is now located in its new quarters at 831 S. Wabash avenue.

▽

A youth was sentenced to a year in the Bridewell by Judge Hays when caught in the act of setting off a stench bomb in the Imperial theatre. He refused to give any reasons.

▽

The Central theatre in La Porte, Ind., has been leased to the Gregory Circuit which now operates ten theatres in different cities in Indiana, Illinois and Wisconsin. After considerable alterations, they expect to reopen the theatre in August. The lease has been negotiated through Albert Goldman, 1402 Mallers Building, Chicago.

▽

Colonel Al Rule of "The Death Parade" is spending some time at his home in Claire, Michigan, recovering from an ear infection.

HOLQUIST

TRAVELERS

ROBERT DONAT, London Films star, left New York for Hollywood to play the title role in Reliance's "The Count of Monte Cristo."

MERVYN LEROY, Warner director, returns to Hollywood from the Orient April 28. He and his wife, the former DORIS WARNER, have been on their honeymoon.

HARRY KATZ returned to New York from a trip through the Middle West.

RUTH CHATTERTON arrived in Hollywood from New York.

HENRY GINSBERG arrived in New York from the Coast for conferences at the MGM home office.

HARRY M. WARNER, with MRS. WARNER, and MR. and MRS. SAM SAX returned to New York from a four-weeks vacation in Europe and the Holy Land. MR. and MRS. SAM E. MORRIS remained overseas.

CARL LAEMMLE left New York for the Coast.

DAVID O. SELZNICK, GEORGE CUKOR and HOWARD ESTABROOK arrived in New York from Hollywood.

JACQUES DEVAL, French playwright, left New York for Hollywood to begin a writing assignment at Universal.

HERBERT S. WILCOX and HUBERT T. MARSH, British and Dominions executives, will arrive in New York from London shortly.

BOBBY CONNOLLY arrived on the Warner lot in Hollywood where he will direct dance numbers for musical pictures.

JOSEPH M. SCHENCK, AL LICHTMAN, SAM HARRIS and HARPO MARX left New York for a week's holiday, destination unknown.

ALLAN JOHNSON, of the Our and Royal theatres, Grand Rapids, with MRS. JOHNSON, has gone to California for a month's vacation.

RICHARD ARLEN, vacationing in Europe, will be back on the Paramount lot by May 15.

GRADWELL SEARS, Warner sales head for the Southern and Western division; ANDY SMITH, in charge of Eastern and Canadian distribution, and S. CHARLES EINFELD, advertising and publicity director, arrived in New York from the Coast.

HARRY WARREN and AL DUBIN, of Warner's song writing staff, arrived in New York for a holiday.

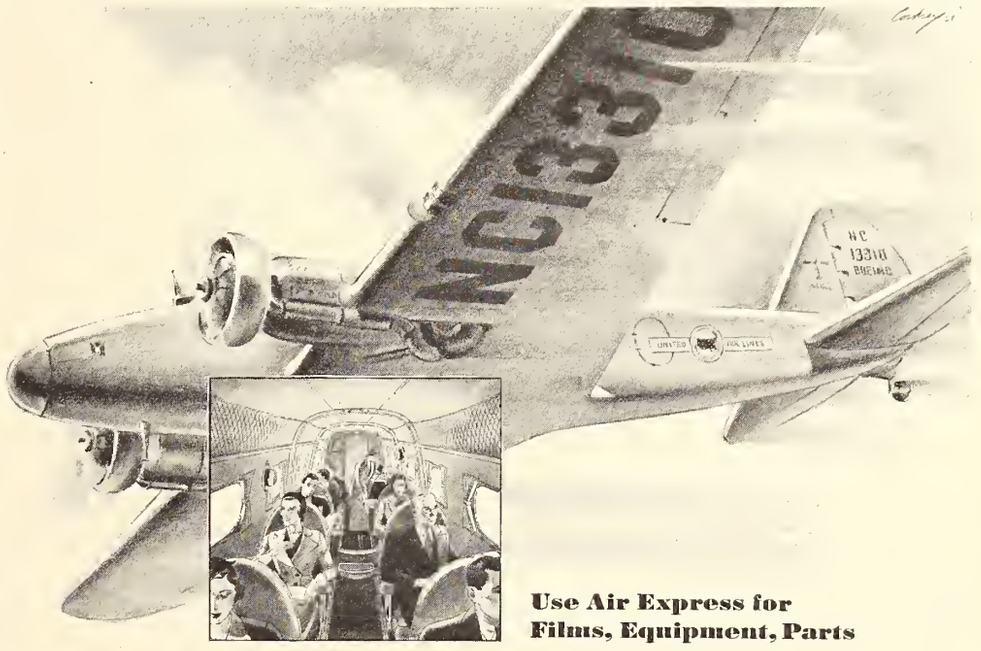
ROBERT GILHAM, director of Paramount's advertising and publicity, arrived in New York from the Coast.

J. R. MCDONOUGH will arrive in Hollywood May 1 to discuss the new RKO Radio program with B. B. KAHANE.

SAM DEMBOW, JR., was back at his desk in the Paramount home office this week after attending the MPTOA convention in Los Angeles.

JOHN D. CLARK returned to the Fox home office after a Florida holiday.

FRED A. MOORE, manager of RCA Victor Chilena in Santiago, arrived in New York from his South American headquarters.



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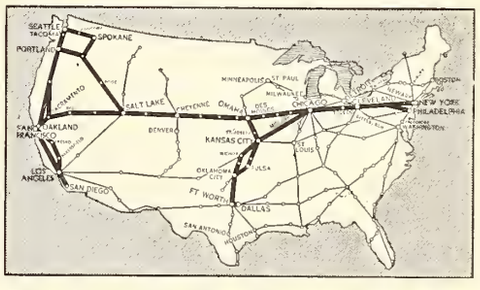
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Beloved" (U.)	1,700	"Hi, Nellie! (W. B.)	2,450	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"The Trumpet Blows" (Para.)	3,000	"Spitfire" (Radio)	4,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Lady for a Day" (Col.)	3,200	"I Like It That Way" (U.) (4 days)	900	High 9-2 "Gold Diggers of 1933"	3,900
					"Harold Teen" (W. B.) (3 days)	1,200	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"It Happened One Night" (Col.) (8 days)	7,300	"As the Earth Turns" (W. B.)	3,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Wild Cargo" (Radio) and "Sing and Like It" (Radio)	5,500	"Wonder Bar" (F. N.)	6,000	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-35c	"Bottoms Up" (Fox) and "The Crosby Case" (U.)	7,250	"Let's Be Ritzy" (U.) and "I Like It That Way" (U.) (25c-40c)	5,250	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Men in White" (MGM) and "Coming Out Party" (Fox)	8,500	"George White's Scandals" (Fox) and "Lazy River" (MGM)	7,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Gambling Lady" (W. B.) and "Ever Since Eve" (Fox)	4,250	"Mystery of Mr. X" (MGM) and "Countess of Monte Cristo" (U.)	5,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 3-31-34 "In the Money" and "Sin of Nora Moran"	3,750
Philadelphia								
Aldine	1,200	40c-65c	"Catherine the Great" (U. A.) (6 days)	8,500	"Looking for Trouble" (U.A.) (6 days)	5,000	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Six of a Kind" (Para.) (6 days)	2,400	"Good Dame" (Para.) (6 days)	2,000	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Death Takes a Holiday" (Para.) (6 days)	10,500	"Riptide" (MGM) (2nd week-6 days)	11,500	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"A Modern Hero" (W. B.) (6 days)	24,000	"The Show-Off" (MGM) (6 days)	14,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"George White's Scandals" (Fox) (7 days)	17,500	"Murder in Trinidad" (Fox) (5 days)	11,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Cross Country Cruise" (U.) (6 days)	2,800	"She Made Her Bed" (Para.) (6 days)	2,900	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Stanley	3,700	40c-65c	"Wild Cargo" (Radio) (6 days)	10,000	"Men in White" (MGM) (8 days)	15,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Lazy River" (MGM) (6 days)	6,000	"The Crime Doctor" (Radio) (6 days)	6,700	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The Show-Off" (MGM) (6 days)	5,800	"Wonder Bar" (F. N.) (2nd week-9 days)	7,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Liberty	1,800	15c-25c	"Cradle Song" (Para.)	1,500			High 11-18 "I'm No Angel"	12,300
							Low 2-11 "Central Park"	1,000
Music Box	3,000	25c-40c	"Spitfire" (Radio) (2nd week)	3,500	"Spitfire" (Radio) (1st week)	6,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Success at Any Price" (Radio) and "The Last Roundup" (Para.)	1,800			High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Laughing at Life" (Mascot)	1,500	"Sensation Hunters" (Monogram)	1,600	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Bottoms Up" (Fox) and "One Is Guilty" (Col.)	4,000	"You're Telling Me" (Para.) and "Murder in Trinidad" (Fox)	5,800	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Men in White" (MGM)	4,700	"Riptide" (MGM) (2nd week)	7,000	High 4-7-34 "Riptide"	9,000
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	'Let's Be Ritzy" (U.) and 'Cross Streets" (Chesterfield)	9,000	"Manhattan Love Song" (Monogram) and "Mystery Liner" (Monogram)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Man of Two Worlds" (Radio)	10,700	"Wild Cargo" (Radio) (2nd week)	9,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"All Quiet on the Western Front" (U.) and "Waltz Time" (Gaumont-British)	10,000	"The Ninth Guest" (Col.)	12,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Melody in Spring" (Para.) and "Three on a Honeymoon" (Fox)	10,000	"You're Telling Me" (Para.) and "The Show-Off" (MGM)	10,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Riptide" (MGM)	10,500	"Registered Nurse" (F. N.) and "Murder in Trinidad" (Fox)	3,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"Looking for Trouble" (U.A.)	7,500	"Nana" (U. A.) (2nd week)	5,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Wonder Bar" (F. N.)	25,000	"Riptide" (MGM)	22,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Sing and Like It" (Radio)	3,000	"Harold Teen" (W. B.)	3,250	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Wonder Bar" (F. N.)	8,500	"Riptide" (MGM) (9 days)	12,750	High 8-5 "Tugboat Annie	19,250
							Low 3-31-34 "Bolero"	5,000
Liberty	2,000	15c-35c	"It Happened One Night" (Col.) (8th week)	3,000	"It Happened One Night" (Col.) (7th week)	4,250	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Spitfire" (Radio) (2nd week)	3,250	"Spitfire" (Radio) (1st week)	6,500	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Orpheum	2,500	25c-50c	"Two Alone" (Radio) and "I Believed in You" (Fox)	3,750	"Registered Nurse" (F. N.) and "Three on a Honeymoon" (Fox)	4,500	High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 4-21-34 "Two Alone" and "I Believed in You"	3,750
Paramount	3,050	25c-35c	"You're Telling Me" (Para.)	6,000	"Come On, Marines" (Para.)	5,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

Quigley Publications
OFFICE MEMO:

To MR. D.
From MR. C(
Date FEBRU/

As and when the Regional Zoning and Clearance Board: Regional Grievance Boards are appointed by the Moti(Code Authority, please have the Circulation Departm(each individual appointment with a view toward secu: scriptions from each member of each of the Local Bo: "MOTION PICTURE HERALD."

B.

(Colvin Brown)

97%

Quigley Publications
OFFICE MEMO:

To MR. COLVIN BROWN
From MR. D. J. SHEA
Date APRIL 11, 1934.

Pursuant to the instructions in your memorandum of February 15th, we have checked the personnel of the Local Code Boards against the subscription records of "MOTION PICTURE HERALD" and you will be interested to know that 97% of the personnel of the Local Code Boards were paid subscribers to "MOTION PICTURE HERALD" at the time of their appointment.

Circulation Manager

97% of these national and local leaders already *paid* subscribers to the HERALD

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Glenwood, Minn., is a right smart town located on the banks of a beautiful lake that is about a mile wide by six or seven miles long and it has a worldwide reputation as a fishing resort. The main trouble with the town is that the authorities are a little slack in their watchful duties, for they let A. J. Longaker slip in there three or four years ago and acquire possession of their popular playhouse, which he has been operating ever since.

A. J. has just sent us a postcard with a picture of 20 black bass that we judge would weigh around four pounds each, and he tells us that the doctor says that if we will eat plenty of fish it will reduce our blood pressure. He winds up by saying, "If you will come up I will catch you all the fish you can eat."

Did you catch that last remark? He says "I'll catch you," just as though we would allow any one to catch fish for us. That remark makes us "regusted." The fact is that our greatest difficulty is in finding enough people to whom we can give our fish to handle the surplus.

We called on H. J. last summer and we found him out in the back yard on the bank of the lake playing mumblepeg and with a picture of "Arsenic Annie" sitting in front of him and he was singing—

I will love you in the summer
Just the same as in the fall.

We hope to get back up there again, for Mrs. Longaker is the champion fish frier of Minnesota, but we wouldn't want to say that H. J. is the biggest fish liar in the state, but we have our opinion, which we are not voicing.

▽

Tough on Bullhead Fishing

You may have heard of the terrible flood they had at Johnstown, Pa., several years ago, and what a terrific amount of damage it did. Well, that's a common thing at Johnstown, and one of the worst features of those floods is that it spoils bullhead fishing for several days because of the high water. Well, a letter comes from down there signed by Robert W. Hornick, manager of the Strand Theatre, and is written on the stationery of the Altoona Publix Theatres, which leads us to the conclusion that they also have a theatre at Altoona.

You may recall also that Altoona was the place where Mr. and Mrs. Bliss, sacred song writers, were on the train that went through a bridge and killed both of them, together with several other people. We mention these incidents simply to prove to you that we've got a pretty good memory.

Mr. Hornick commences his letters like this: "I have been a reader of your Column for quite some time, and I find it very, very interesting. It has a lot of common sense, especially in your discussion of stars and pictures. I also find it very helpful."

Just listen to that boy talk. He says, "It has a lot of common sense." That's the first time any one has ever accused us publicly of having any sense. We were sitting on the sofa once with a girl and she said that she thought we were a pretty sensible chap and we got all swelled up, but we went back the next night to call on her and found her sitting on a bartender's lap.

Mr. Hornick tells us that if the producers will give him good, wholesome, clean comedies he can do business, and that this is the opinion of all the theatremen around him. Not only comedies, but any pictures that are clean. Oh, yeah, Mr. Hornick. We have hammered on that for the past nine years and it hasn't reached Hollywood yet. The mail travels slow out there. a lot slower than some of the females. Thanks very much for your letter, Mr. Hornick, it was indeed inspiring, and we hope you will never have any more floods or bridge disasters back there.

▽

We hear a lot of talk nowadays about Communism in high places and expressions of fear that the government will be overthrown. All of which we regard as a lot of hooey and jingoism. Our government was founded upon the rock of "Life, Liberty and the pursuit of Happiness," and all Hades can't shake us from that foundation.

▽

The Other Side

"Queen Christina," with Greta Garbo, John Gilbert and Lewis Stone, is a picture that will be well received by a large majority, but there are a few who will object to it because of the story, while others will not be enthusiastic over it on account of the court scenes and costumes. As we saw it, it is a fine picture.

There are two objections, however, that might be raised to it. Miss Garbo's pronunciation of the English lauguage in many instances is not of the best and will not be satisfying to many listeners. The one who wrote the script did an excellent job until he came to the closing scenes of the picture, and here many will say that he fell down and ran in scenes that should have had no part in the story. They will claim that the picture did not finish right.

But few, if any, critics understand just what Hollywood is up against in trying to make pictures that are beyond criticism. The one who would have been able to make perfect pictures. those that were beyond criticism, died trying to swallow the nipple on the bottle while his mother was attending a quilting party. If those of us who criticize pictures should try to make them, what a mess of it we'd make.

▽

Radio Competition

One man, who stands pretty well up to the top of this industry, says that if stars will broadcast the songs that are used in their pictures it will cause the public to want to see the pictures.

That statement would be important if true, but the trouble is that the most of the songs in pictures and on the radio we hear nowadays "will cause" a man to want to go fishing. If they want to kill the picture business let them put their stars to broadcasting in competition with their own pictures and see how long it will take to do it. When people stay at home to listen to a broadcast program they are not leaving anything at the box offices of the theatres, but then, maybe we don't know anything about it, although we have our opinion.

▽

If you exhibitors have people in your audiences who are continually saying that pictures are no better today than they were ten or fifteen years ago, don't argue with them, but send to the exchange and get six or seven reels of pictures made back in those days and show them for their education. Our experience in the business (which dates back about twenty years) proves to us that there is no business in the world that has made such strides toward perfection as the motion picture business, and they haven't reached perfection yet.

▽

A farmer in our county recently shipped two pigs to market, and when he got a statement from the commission firm, after deducting the expense, it showed that the farmer owed the firm a balance of thirty-five cents to cover all charges. We can't figure out whether somebody stole something in the transaction or the farmer is just a plain sucker. The government processed hogs to help the farmer. Help, help!

J. C. JENKINS
The HERALD's Vagabond Colyumnist



To Start New Cantor Film

Eddie Cantor leaves New York for Hollywood this week to begin work on his annual screen musical for Samuel Goldwyn, which will be a United Artists release. The new film is temporarily titled "The Treasure Hunt." Ethel Merman will have the feminine lead and Ann Sothern will be prominently cast.

Wilde Assists Johnson at Fox

Gordon Wilde, Fox art director, has been named assistant to Julian Johnson, head of the story department at the studio. After several months experience in the story division, Mr. Wilde is expected to take over a directorial assignment.

Vitaphone Signs Errol

Leon Errol, stage and screen comedian, has been signed by Vitaphone to star in two two-reel Technicolor musical short subjects to be made at the Coast studio. Either Roy Mack or Ralph Staub will direct.

WHAT THE PICTURE DID FOR ME

Columbia

CALIFORNIA TRAIL: Buck Jones—An exceptionally good action picture and with just a little extra advertising should do plenty of business. If you can get them in, this picture will satisfy. A little old but much better than most of the new westerns. Running time, seven reels. Played Apr. 13-14.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—If your farmer patrons haven't been coming to your show, book this one and let them know you are playing it. It will please them and every one who comes.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—Not so hot. A few musical numbers and a mediocre story.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mining and rural patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Good program picture. Not worth the price though. But they called it a special, so that's my bad luck.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This picture does not compare with "Lady For a Day." However, it is a very sweet story, but why such dark photography. This was probably the biggest fault found with it. Tracy and Young do very well with their parts and Glenda Farrell improves in each picture in which she appears. Pleased about 80 per cent. Business poor. Played Mar. 27-28.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—I figured big business on this one, but it flopped. It's a deep, moving tale of vagabond Spencer Tracy and his redemption by Loretta Young's love. Running time, 75 minutes. Played Mar. 28-29.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

ONCE TO EVERY WOMAN: Ralph Bellamy, Fay Wray—A good program picture with Bellamy giving an excellent performance. Played bargain night to average business. Running time, 68 miuutes. Played Apr. 3.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

ONE IS GUILTY: Ralpb Bellamy—A well done picture to average business. Columbia seems to understand how to cast all parts. I sure wish they understood the knack of making pictures that draw. Running time, 65 minutes. Played Apr. 3-4.—Ike Hables, Reel Joy Theatre, King City, Cal. Rural patronage.

THAT'S MY BOY: Richard Cromwell—One swell picture, old enough, but it's entertainment. The censor board don't bave to whittle on it, and any man can take his family to see it. This was a return engagement, and I am not sorry. A mighty good picture for football season. Trade one of the new punks for it, you won't be sorry. Running time, eight reels. Played Apr. 13-14.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

UNKNOWN VALLEY: Buck Jones—Here is an out of the ordinary thrill and adventure drama. A little more production value and it could easily take its place with the real big ones, but as it is, it is plenty good enough. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

First Division

ROAD TO RUIN: Helen Foster—This is another picture of the sex type showing the dangers in the path of the young girls. This is much better than most shows of this type and went over good here. However, the story is very sad, but will act as a warning to the young girls and their parents in any community. We played this on a midnight show and had a very good business. Running time, 74 minutes. Played Apr. 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

First National

DARK HAZARD: Edward G. Robinson—Too much crudeness or whatever you would call it. If a picture can't be high class it should at least be clean. The business isn't helped by lowbrow cracks. I've had plenty of complaints on dirty stuff and if it continues I'll look to different product. Running time, 72 minutes. Played Mar. 22-23.—Ike Hables, Reel Joy Theatre, King City, Cal. Rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

ELMER THE GREAT: Joe E. Brown—A very good picture from First National, which seemed to please nearly one hundred per cent. Joe E. Brown very good. Played Apr. 3-4.—J. C. Darst, Dante Theatre Dante, Va. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis—One of the greatest pictures we ever played. A good story, lots of comedy, wonderful settings, too big for me to comment on. Buy it and play it. They will all like it. We did a poor business on the picture, but we do on all of them nowadays. Every one said it was the greatest picture they ever saw. Played Apr. 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FASHIONS OF 1934: William Powell, Bette Davis—Good show but the fashion title kept some business away. It didn't click here, but we didn't get much of a break in weather. Had a good tieup with merchants, witb a full page and five windows.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FEMALE: Ruth Chatterton—Very fine acting done by Ruth Chatterton in this one. Also a fine picture. Played it one day and did good business. Running time, 60 minutes. Played Apr. 5.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

FRISCO JENNY: Ruth Chatterton—A wonderful picture with a very unhappy ending. Ruth Chatterton is superb, but couldn't the ending be handled with a little more happiness? Played Apr. 6-7.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—Pleasing but not quite up to expectations.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

MANDALAY: Kay Francis—Another good fine picture from Kay Francis. Did good two day business on this one. Running time, 65 minutes. Played Apr. 6-7.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Excellent. Picture received more favorable comments than any picture played during the month. Running time, 65 minutes. Played Mar. 30.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—Did very good on this one. Barthelmess is an educated Indian and returns to his reservation from the World's Fair when his father becomes ill. Ann Dvorak helps squaring matters with crooked government agents. Running time, 69 minutes. Played Mar. 23-24.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

WORLD CHANGES, THE: Paul Muni—If you can get them in to see this, it should please, for it's a big story, well made, with fine work by Muni and all the cast. Played Apr. 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage

Fox

DAVID HARUM: Will Rogers, Evelyn Venable—Exhibitors should thank the present management of Fox for splendid, clean pictures like "Carolina" and "David Harum." They come like a tonic. After ten pictures in which neurotic decay is portrayed, after senseless tragedies in which all the cast die hut the cameraman, these pictures revive dving trade. Thanks, Fox.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye, Jimmy Durante, Cliff Edwards, George White—A picture that is better than the stage shows of the same name. It is a little rough in places but as the people who come expect it there will be no objections. The musical numbers are excellent, and Rudy Vallee certainly makes a hit with his singing. He is far ahead of some of these other music makers. Alice Fay scored a triumph in her initial appearance on the screen here and she should prove a drawing card in her next picture. Jimmy Durante gives his funniest performance and Cliff Edwards stays right with him. This pair are the best comedians White ever had in one of his shows. George White is not bad as an actor and played his part well. Some very catchy tunes and musical numbers make this first class entertainment. A group of kiddies are very, very good in their brief bit of an abbreviated "Nasty Man" number. Pleased everyone and proved good box office.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

HOOPLA: Clara Bow, Preston Foster—A much better picture than most exhibitors have given credit. Clara Bow is just as good as she was some time ago, and all she needs is a real break, which would put her in the star class. This picture is not a record breaking attraction, but is plenty good at that.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HOOPLA: Clara Bow—Did fair, nothing to get excited about. Back to the ranch for Clara, I guess.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

I AM SUZANNE! Lilian Harvey—Something out of the ordinary tbat was very well liked by the few who came to see it. Had a great many favorable comments on it and if there was any money in circulation, the picture undoubtedly would have built up well to the last night. The title militates against the picture, but if you step out and boost it, you need bave no fear of a comeback. Running time, 100 minutes. Played Mar. 29.—B. R. Johnson, Orpheum Theatre, Kerrobert, Sask. General patronage.

JIMMY AND SALLY: James Dunn, Claire Trevor—If you have a movie house that caters to the family trade, by all means play this. It has comedy and interest. Played Apr. 4-5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MAD GAME, THE: Spencer Tracy—Fair gangster picture, the kidnaping racket.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—A type of story well adapted to Rogers' homespun philosophies. Gives him a great chance to show his ready wit and he does it admirably. Naive picture, lots of comedy, but we played it during Lent and not do so good. Running time, 69 minutes. Played Mar. 23-24.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Used this as a school benefit. It satisfied tbe majority. Nice shots of scenery. Good comedy by Rogers. Worth playing in any small town. We still say that Fox has the best pictures for our crowd and we are using product from five companies. Played Apr. 11-12.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MY LIPS BETRAY: Lilian Harvey—The ladies like Harvey, but the men didn't seem to care so much. But what's the difference what the men like, it's tbe women that bring the men along with them.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—Very well attended by the young peple. The foreign accent does not go over so good at our village. Well worth playing. Box-office says OK. Nice music. Played Apr. 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—A nice musical comedy with an Austrian background, with the comic opera king and court room scenes. But they do not give either Harvey or Boles enough chance to show off their talents to advantage. Only fair business resulted. Running time, 79 minutes. Played Mar. 28-29.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PILGRIMAGE: Henrietta Crosman—Slow moving heavy drama that seemed to please those who came. Well acted picture but flopped after the first night. Not the kind that will loosen up the nickels these days. Running time, 95 minutes. Played Apr. 5-6-7—B. R. Johnson, Orpheum Theatre, Kerrobert, Sask. General patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—Not for small towns because it's too heavy. Not many favorable comments and if the code will let you cancel it, scratch it off the list.

Played Apr. 5.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SMOKY: Victor Jory, Irene Bentley—An extraordinary western with plenty of action, a well told story and clean as it can be. It is about as good as anything Fox has delivered this season. Unusually beautiful scenery. Played Mar. 30-31.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Liberty

RAINBOW RANCH: Rex Bell—A very satisfactory western of which all of Liberty's have been. "West of the Divide," "Trailin' North," "The Fugitive" and "Young Blood" all have been very good pictures and seemed to please. Played Mar. 29.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MGM

ANOTHER LANGUAGE: Robert Montgomery, Helen Hayes—Good acting but very slow action. Will not satisfy those looking for pep or comedy.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—Blah! Blah! Blah! and a couple of more Blahs. The noisiest thing we have ever played next to "What, No Beer." Harlow and Tracy in a series of arguments that lack even fair entertainment. Played Mar. 29-30.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mining and rural patronage

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—A great show. One of those surprise program pictures that is not ballyhooed but comes to you as just another picture and you receive a most pleasant surprise. Frank Morgan and Alice Brady are great. Played Mar. 16-17.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mining and rural patronage.

CAT AND THE FIDDLE, THE: Ramon Navarro, Jeannette McDonald, Charles Butterworth, Frank Morgan—A gorgeous production that has everything. The music is good and as in all Metro product the technical elements are perfect. Butterworth was the hit of the show here. Pleased everyone and drew well at the box-office.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

CAT AND THE FIDDLE, THE: Ramon Novarro, Jeanette MacDonald—And still another good show from Metro. This is a romantic light opera and should appeal to all classes of patrons. It is good clean entertainment for the entire family. The music is beautiful, the acting splendid, the settings superb and the direction perfect. Need I say more? You must see it to appreciate it. We played this two days to a very good business and pleased about 90 per cent. Running time, 78 minutes. Played Apr. 16-17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—This picture is a revelation. The average motion picture fan did not realize until now the many charms and exceptional ability of Crawford. She certainly boosts her stock 100 per cent and the patrons were so delighted with this picture that they told others, for the second night was better than the first. Don't pass this up. Running time, 91 minutes. Played Apr. 2-3.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ESKIMO: Native Cast—Here is a good drawing card. We used the newspapers on this and had exceptionally good business. The theme and locale are different and the people get to see something besides Hollywood. It seems the wife trading episode is one of the big topics for discussion. Had many here who we hadn't seen for a long, long time. We're running it again. Running time, 12 reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ESKIMO: Native Cast—So different it is a real treat to see a picture of this kind. My patrons thought it fine some came to see it the second time. Running time, 117 minutes. Played Apr. 15-16.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—Here is another good Metro picture that is different in story from any other picture ever played here. Practically the entire picture is taken on board a transcontinental bus bound for Los Angeles. Ted Healy furnishes the comedy and there is plenty of entertainment and a good love story that you will have to see to appreciate. We played this only one day to a very good business. Running time, 78 minutes. Played Apr. 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—This seemed to be what the cash customers liked. It drew above average and seemed to please. This gives a good idea as to what the people like, pleasant, cheerful, happy ending entertainment. The customers can take away with them some pleasant memories.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HELL BELOW: Robert Montgomery, Jimmy Durante, Madge Evans—Plenty of action in this one. It's very good. It also has a good plot. Business was just average on account of the picture being too old. Running time, 93 minutes. Played Apr. 2-3.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HER SWEETHEART: Marie Dressler, John Barrymore—This would have done better if they had left the original title, "Christopher Bean," and might have appealed more through the book. As it was it was a box-office flop. Such a sweet picture and well acted, but it just didn't click here. Running time, 88 minutes. Played Mar. 26-27.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—Every one liked this picture, and patronage increased during the engagement. A semi-gangster type of story and a good one. Be sure and play it.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert, Lewis Stone—Garbo at her best. She gets excellent support from the rest of the cast. The picture drew fairly well here and was well liked. It was appreciated by my audiences, as being college people, instructors and students, they like historical pictures. The settings, photography and sound are perfect.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—A Garbo picture which could have been a splendid one by changing an unclean love affair into a clean one and giving it a happier ending, even if it deviated from historical facts perhaps. The only logical thing about it was the ending, which shows that you cannot violate the moral laws and not pay up for it. This story could have been easily cleaned up as the dirt was just dragged in. Public opinion in my territory is getting more and more insistent that pictures be morally improved. I believe a few directors are beginning to take heed, if not of the public's protests, at least the sound of shekels in the box-offices when clean pictures are shown such as "Little Women" and "It Happened One Night." Let's hope for more like them. Ran Christina two days just following Lent, with fine weather, and barely split even. Rather heavy for small town patronage.—H. H. Ramsdell, Lyric Theatre, Gaithersburg, Md. General patronage.

RED DUST: Clark Gable—This one did average business although there is nothing too good about it. It will do for one day play. Running time, 86 minutes. Played Mar. 26-27.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery, Herbert Marshall—Magnificent entertainment. Norma Shearer at her best in a story that is ideally suited for her. Robert Montgomery gives one of his most enjoyable performances. He is gaining rapidly in popularity and certainly pleases here in everything. The Literary Digest critic stated in his review that the time was wasted in making this picture. Everyone here thought it was marvelous and I certainly have a critical patronage. These socalled critics are doing the exhibitors and producers quite a bit of harm. It seems that some of them have personal grudges against the producers. They are certainly keeping many people away from shows that they would enjoy much more than the ones that are recommended by some of the critics.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—The Barrymores are fine actors but they now appear in all pictures made by all producers. They have been killed as draft stars and are getting on the public's nerves. I expect to see John Barrymore cast as "Little Lord Fauntleroy" and Lionel Barrymore play the title role of "Smoky" yet. Below average business.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

Monogram

FIGHTING CHAMP: Bob Steele—A very good western. The boxing sequence looked very real. All of Monogram's westerns are very good and seem to please. Played Apr. 12.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FIGHTING TEXANS: Rex Bell—A good western, with plenty of action. Running time, six reels. Played Apr. 6-7.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEST OF THE DIVIDE: John Wayne—Here is another good western picture to the credit of Wayne and Monogram. They certainly are putting out good shows this year and they are going good. This one has plenty of action, thrills, fighting and everything that a western should. A few more like this for Wayne and he will be leading the western stars. Here's hoping he will. Played one day (Saturday) to a good business. Running time, 55 minutes. Played Apr. 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WEST OF THE DIVIDE: John Wayne, Virginia Faire—A good western story and well acted. None of them has a thing on this man in westerns. He can act, fight, ride and that is about all any of them can do. The girls say he is easy to look at, and that is something.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—I saw this during its first run. The attendance at the first run was very big capacity audiences and big crowds waiting for second matinee shows. That was between Christmas and New Year. I looked for a good attendance when it came my turn to show it, but to me it turned out a prize flop. We did not even have our usual average of children, and adults were way below average, so I guess they do not want this kind in a working class neighborhood.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighhorhood patronage.

BOLERO: George Raft, Carole Lombard—Very fine picture from every viewpoint, although there will be a few who will not like the rather unhappy ending but as it can hardly end any other way, it was not objected to here. There is some swell dancing. Sally Rand gives her fan dance in a beautiful manner and it was certainly not thought risque by my patrons. Raft is a great dancer and gives a good all-around performance. Director Wesley Ruggles deserves quite a bit of credit for this grand entertainment.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

CRADLE SONG: Dorothea Wieck—A nice Easter picture for the art lovers but no box-office attraction. Played Apr. 1-2.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CRADLE SONG: Dorothea Wieck—Had a big turnout for this, and seemed to please all. Had an extra good night the second night.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, William Gargan—Story laid in South Sea Island jungle. Our patrons seemed to enjoy this. Interesting, and work of stars good. Running time, 77 minutes. Played Apr. 6-7.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HIS DOUBLE LIFE: Lillian Gish, Roland Young—Perfect acting by these stars in a story of wistful whimsicality, but I can't cash wistful whimsicality at the box-office. Played Apr. 8-9.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LONE COWBOY: Jackie Cooper—A sweet kid picture. Played to best midweek business for a long time. Held up well second night. Running time, eight reels.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Mae West—We traded one of the new washouts for this, because of the argument betwcen Mae and George on her new picture. It was a good picture and pleased, generally. Running time, eight reels. Played Apr. 6-7.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—Pretty good musical but could be improved. Has some snappy tunes that have been heard over the radio so could be used to plug this picture in advance. Lent played havoc with us, only fair business. Running time, 74 minutes. Played Mar. 30-31.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—Well liked, though not the type of offering most Saturday night audiences look for. Business very good and picture brought in many midweek type persons. Played Apr. 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THUNDERING HERD, THE: Randolph Scott—A good Saturday bill. Did fair business here. Played Mar. 30-31.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Pleased most of audience, though some think less of westerns than in the past. Business as usual. Played Mar. 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—We have run seven episodes of this serial and it is a good one. A very good picture and pleases the western fans. It is a good drawing card.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

TARZAN THE FEARLESS: Buster Crabbe—Have

FROM MARYLAND TO MICHIGAN

Four showmen, from four states, join the growing ranks of contributors to "What the Picture Did for Me," with this issue.

Read the reports of H. H. Ramsdell, Lyric Theatre, Gaithersburg, Md.; Grady Cook, Joy Theatre, Pontotoc, Miss.; Don Kelsey, Lyric Theatre, Blacksburg, Va., and Harold C. Allison, Baldwin Theatre, Baldwin, Mich.

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run two chapters of this so far, and it promises to pick up right along. Entertaining. Lots of action.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

RKO

ACE OF ACES: Richard Dix—A well made and entertaining picture. Fair business for these times. Played Apr. 6-7.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patrouage.

ANN VICKERS: Irene Dunne—A poor small town picture. What a flop for me. Why can't they make pictures without someone having a baby. Ann had them all beaten, she had two. Running time, 76 minutes. Played Apr. 13-14.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—A very good musical comedy. Business above average on this picture. By all means play it. Running time, 80 minutes. Played Apr. 6-7-8-9.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio—A good musical but did a terrible nose dive here. I guess my patrons are fed up on these singing, dancing pictures. Running time, twelve reels. Played Apr. 8-9-10-11.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—This is a dandy musical, not as stupendous as "Footlight Parade" and "Gold Diggers," but produced on another slant than backstage stuff. Your patrons will talk about the "Carioca," a feature dance number, for months after you play the picture. It is a hot number. Played Mar. 22-23-24.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mining and rural patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers—Not the best musical of the year but very good. You can't afford to pass it up. Pleased all who saw it. Running time, 89 minutes. Played Apr. 6-7.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Played this one Easter Sunday to nice business. Our patrons like Wheeler and Woolsey. Good entertainment. Running time, 70 minutes.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

INDIA SPEAKS: Native Cast—If you want an interesting picture of India this one has them all beaten. Very interesting. Played on double bill all liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LITTLE WOMEN: Katharine Hepburn—Nothing I can say will add or detract from the wonderful box-office draw of this picture. Personally, and as a movie fan who takes his screen entertainment as it comes from the talking screen and not from what other people say, I would say that this picture is tiresome and boring, though women and the folks who have read the book will say it is wonderful. Play it and cash in. Played Mar. 8-9.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mining and rural patronage.

LITTLE WOMEN: Katharine Hepburn—Mighty good. Drew well even after all the Sunday towns around me had played it and one key town had returned it. We really expected more business on it and were entitled to it. Played Apr. 1-2-3-4.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LONG LOST FATHER: John Barrymore—This one was not so bad, our patrons liked it. Running time, 65 minutes.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Story about half Arctic locale and half London society. Our Friday and Saturday patrons found this photoplay interesting and were pleased. Running time, 92 minutes. Played Apr. 13-14.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

RIGHT TO ROMANCE, THE: Ann Harding, Nils Asther—A woman's picture. Had a number of walk-outs. Running time, 70 minutes. Played Mar. 28-29.—A. B. Jefferis, New Piedmont, Piedmont, Mo. Small town and rural patronage.

RIGHT TO ROMANCE, THE: Ann Harding, Nils Asther—Pleasing romantic drama of the beauty surgeon, who starts searching for romance and adventure. Running time, 75 minutes. Played Apr. 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—Don't hit this one too hard, as it is merely a picture that will give the kiddies a nightmare and adults a dull evening's entertainment. Not to be compared with "King Kong." Played Mar. 5-6.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mining and rural patronage.

SON OF KONG: Robert Armstrong, Helen Mack—This one was terrible. I was afraid they would walk out on me. One fellow asked me, "When are you going to have the grandson of Kong?" Running time, 70 minutes.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

TWO ALONE: Jean Parker, Tom Brown—You and your patrons will like this show. Play it after "Little Women." A down-to-earth story, and an interesting one, even to hard-boiled coal miners. Played Mar. 19-20.—L. E. Mahoney, New Columbus Theatre, N. D. Coal mining and rural patronage.

State Rights

EN GLAD GUT: Norwegian—If I could book a Norwegian talking picture once every six weeks I could keep the big bad wolf from the door. Scandinavians for miles came to see it. Filmed in the beautiful valley of Gudsbrandalen, Norway, with a cast of native players, it proved to be a great show for those people who came from that country and understand Norwegian. Released by Elliott Film Co., 1111 First Ave. North, Minneapolis, Minn. Played Apr. 4-5.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

United Artists

CATHERINE THE GREAT: Elizabeth Bergner, Douglas Fairbanks, Jr.—Beautiful picture. The most elaborate of the historical dramas and very entertaining. Bergner is a little hard to understand in places but she is a great actress. Fairbanks gives his best performance. College boys did not care particularly for it but others were pleased. Business was disappointing.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

KID FROM SPAIN, THE: Eddie Cantor—Played this one awfully late, and found the print none too good as the recording seemed to be partly washed out. However, it is a great show and proved to be a good drawing card. If you haven't played it, get it and ask for a good print. It is a dandy picture.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie, Constance Cummings—A fast, snappy picture that certainly entertained everyone. Plenty of comedy and thrills.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

NANA: Anna Sten, Lionel Atwill, Phillips Holmes—Anna Sten is certainly beautiful. The story has been seen on the screen before but the great acting and beautiful photography and settings help put it over. It pleased only a few who saw it. Believe Sten will be liked more when she gets a better story. Drew only fair.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

PALOOKA: Jimmy Durante, Lupe Velez, Stuart Erwin—Plenty of action and comedy in this prizefight story. Drew well here and pleased everyone.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—A lively bunch of nonsense. Played Apr. 3-4.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

BELOVED: John Boles, Gloria Stuart—Second night better than first, due entirely to the merit of the picture. Made friends by playing this one but made very little dough. Running time, 77 minutes. Played Mar. 27-28.—Ike Hables, Reel Joy Theatre, King City, Cal. Rural patronage.

BELOVED: John Boles, Gloria Stuart—Beautiful story, and stars did great work. Pleased, but drew no extra business, younger element preferring something warmer, very likely. Running time, 82 minutes. Played Apr. 8-9.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.



BOMBAY MAIL: Edmund Lowe, Shirley Grey—This is only fair entertainment of the mystery drama type. Practically the entire picture is taken on board a train bound for Bombay, India. The two murders in the show are never cleared up to the satisfaction of the audience. This is weak in star names and also story value but will get by on one day showing. We played this only one day to only fair business. Running time, 68 minutes. Played Apr. 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BY CANDLELIGHT: Paul Lukas, Elissa Landi—Not so hot for a little burg in the sticks like ours. Not of interest to the kids. Might go good in a big town. Played Apr. 4-5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

COUNSELLOR-AT-LAW: John Barrymore, Bebe Daniels—Considered by practically entire audience as one of the finest productions screened. Many influenced by Barrymore name, of course, but aside from that, the performance was topnotch. If we had played this a second night, undoubtedly would have pulled bigger audience than for the first night. Played Apr. 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White—Bad weather decreased number of patrons, but picture pleased 90 per cent. Played Mar. 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Just another comedy that is far from being a hit. The best thing in the picture is the horse. It is lively and entertaining with plenty of comedy and a bit of romance, but will not draw any business in the small towns. Personally, I did not like the picture and would recommend that you play this one on bargain day. It is a western but will be good family entertainment. Business poor. Running time, 70 minutes. Played Apr. 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—Just a fair program picture. Running time, 67 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—A very good picture of the semi-musical type with several good song numbers. Pryor, in the role of a high powered salesman, is a pleasant diversion from the pretty boy type of leading man. Running time, 65 minutes. Played Apr. 4-5.—Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—This is a box-office natural. We broke records with this picture. The first night we had the house sold out before we started and held them out until the second show and filled it again. The second night came up to expectation, too. Running time, 73 minutes. Played Apr. 4-5.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—This is a wonderful picture that words cannot express. It is a typical John Boles' story and is very sad at the end. Too bad that such a great actor should always play these parts. My patrons would like to see him get a break once and I would also. Miss Sullavan is gorgeous and puts in some great acting. This is great entertainment and we played two days to only fair business. Running time, 105 minutes. Played Apr. 9-10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—The audience cried and wept. Sad, but beautiful. Wonderful direction. Was disappointed on box office end, however. Running time, 105 minutes. Played April 1-2-3.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—Another football yarn that has a very exciting finish, which will suit your teen age patrons. Should go over in any college town. Business just fair. Running time, 78 minutes. Played Mar. 23-24.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

STRAWBERRY ROAN: Ken Maynard—This is a very good western. The horse fights stole the picture. Also some very good music and songs. Running time, 65 minutes. Played Mar. 21-22.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

STRAWBERRY ROAN: Ken Maynard, Ruth Hall—This is a special, the best western ever made. Like all Maynard pictures, clean with plenty of action and thrills. Great for children and will please the adults also. Running time, 62 minutes. Played Apr. 4.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

Warner

EASY TO LOVE: Adolphe Menjou, Genevieve Tobin—Just a story of two couples. One chisels and the other almost does. Not very elevating to the younger folks.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

EASY TO LOVE: Adolphe Menjou, Mary Astor, Genevieve Tobin—This is a very good comedy romance that will please all of your patrons and they

will leave your theatre laughing, and that is what theatres are for, isn't it. This is a story of lovers and mostly adult entertainment. Included in the excellent supporting cast are Edward Everett Horton, Patricia Ellis and Guy Kibbee. We played this one day to good business and pleased 100 per cent. Running time, 61 minutes. Played Apr. 13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GAMBLING LADY: Barbara Stanwyck—Excellent drama well done. Pleased all. Better than average at box-office despite the fact that we played it too early. Story is good, drama not too heavy, but strong enough to hold interest throughout. Good ending. Played two-reel Vitaphone subject, "Let's Play Postoffice," with it, which provided well balanced program. The short subject is one of the best ever to go on our screen. Played Apr. 11-12.—Grady Cook, Joy Theatre, Pontotoc, Miss. Small town patronage.

GOLD DIGGERS OF 1933: Warren William, Joan Blondell, Ruby Keeler, Dick Powell—This entertaining musical spectacle ran into a late snowstorm here and took a bad nosedive. Played Mar. 27-28.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HEAT LIGHTNING: Aline MacMahon—Nice show by a fine performer. Business average. Warners must use Glenda Farrell in every picture. Surely, they must have some others. She is plenty good, but you can't work 'em to death. Some crudeness in every picture. Small town patronage doesn't go for it. Running time, 63 minutes. Played Apr. 8-9.—Ike Hables, Reel Joy Theatre, King City, Cal. Rural patronage.

HI, NELLIE!: Paul Muni—One of the best newspaper stories ever put in a motion picture. It's good from start to finish. Running time, 75 minutes. Played Mar. 30-31.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

HI, NELLIE!: Paul Muni—An excellent newspaper story with Muni turning in another splendid performance. Glenda Farrell and Ned Sparks supply most of the comedy. Played Sunday and Monday to better than average business. Running time, 74 minutes. Played Apr. 1-2.—Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—A swell little comedy with plenty of action. Running time, 68 minutes. Played Apr. 11.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

JIMMY THE GENT: James Cagney—Cagney pleases here, and "Jimmy the Gent" was no exception. Drew average. This is the only Warner in a long time that hasn't had at least four or five off-color cracks. Running time, 67 minutes. Played Apr. 5-6.—Ike Hables, Reel Joy Theatre, King City, Cal. Rural patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Another top notch picture from Warner. A spicy, fast moving comedy that is bound to please any audience. Warner-First National cannot be praised too highly for their excellent product this season. Too bad they can't adopt and revise Buick's slogan to read: "When better pictures are made Warner-First National will make them." Running time, 67 minutes. Played Apr. 8-9.—Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

LADY KILLER: James Cagney—One of the best shows we have run for a long time. Not a special, but a good programmer, good for any night in the week. Step on it. Played Mar. 26-27.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mining and rural patronage.

Short Features

Columbia

ENTERTAINER, THE: Will Mahoney—This is a very good comedy, the best that Columbia has made in some time. Mahoney offers good entertainment and will please all classes of patrons. Plenty of laughs, some good tap dancing and some music. Columbia needs more like this and I hope they get them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OUT OF ETHER: Krazy Kat Kartoons—This is one of the best Krazy Kat cartoons I've ever played. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

UM-PA: Jack Osterman—This is one of the few Columbia good comedies. Running time, 20 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

Educational

BIG MEOW, THE: Tom Howard Comedies—The idea is good but as a comedy it's just footage.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FREEZE OUT, THE: Moran and Mack—Fair.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GIMME MY QUARTERBACK—Baby Burlesks—The babies stage a football game and it is pretty good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOLLAND DAYS: Terry-Toons—Just another cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LAST STRAW, THE: Terry-Toons —Another cartoon filler. Running time, one reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MR. ADAM: Ernest Truex—Not so hot as a producer of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RIP VAN WINKLE: Terry-Toons—Another cartoon that just fills a space on the program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THREE BEARS, THE: Terry-Toons—A good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Fox

ANIAKCHAK: Father Hubbard—Three reels of very entertaining shots of volcanic craters in Alaska. Sat through it twice and could see it again.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

FILMING THE FASHIONS: Adventures of the Newsreel Cameraman—The ladies will be interested and the men will look twice at this. Old, but very good.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FILMING THE FASHIONS: Adventures of the Newsreel Cameraman—A good short.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOMENT OF MADNESS, A: Movie Tintype Series—A Tintype that might get a laugh.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SCOURING THE SEVEN SEAS: Adventures of the Newsreel Cameraman—These Cameraman Adventures are very good shorts, have plenty of variety and action. Running time, one reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MGM

BARGAIN OF THE CENTURY: Todd-Kelly—Fair.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BEAUTY AND THE BUS: Todd-Kelly—Not up to the standard of Pitts and Todd comedies. Kelly will have to show up better than she did in this one if she expects to draw any at the box office. Running time, 17 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BEDTIME WORRIES: Our Gang—One of the best Our Gang Comedies we have had the pleasure of showing. Spanky is the whole show and is he good? A laugh a minute. Running time, 17 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BEER AND PRETZELS: Musical Revue—A fine two-reel comedy. Well done. Running time, 19 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BRITISH GUIANA: FitzPatrick Travel Talk—A very interesting and educational one-reeler showing scenes in the beautiful country of British Guiana. The giant waterfalls are beautiful and many times higher than any other waterfalls yet discovered. Good entertainment and very interesting. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CRACKED ICEMAN, LUNCHEON AT TWELVE: Charley Chase—Two mighty good comedies by Charley Chase and a good cast with him. Funny and not silly.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DIRTY WORK: Laurel and Hardy—As good as any they have made to date. They roared their heads off at it. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DIRTY WORK: Laurel and Hardy—One of the funniest comedies that we have run in a long, long time: If the producers could just dig up that old recipe for laughs in comedies, we could send them home from our show in a much better frame of mind. Running time, two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—This was certainly a surprise. Pleased my western loving country folks. Yet, quite a surprise.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FINE FEATHERS: Oddities—A fine colored educational novelty, explained by friend Smith in his inimitable way. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

FORGOTTEN BABIES: Our Gang—Actions of the kids are O. K., but we find them hard to hear or perhaps I should say difficult to understand.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FOUR PARTS: Charley Chase—You can't beat this one. Not so many laughs, but very clever and clean. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

HELLO, POP!: Ted Healy—Color and music are good. The dancing is beautiful. The comedy is punk.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

IN THE WRONG: Charley Chase—Well liked by our crowd. April 4-5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

PLAY BALL: Willie Whopper—Good cartoon and that's unusual.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SHOW BUSINESS: Todd-Kelly—Just a fair comedy, but nothing out of the ordinary. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TAXI BARONS: Taxi Boys—Good enough to get by.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THROTTLE PUSHERS: Sport Champions—By all means play this, as it's something different. Mighty good shots at racing drivers and the grind on the track.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

TWIN SCREWS: All-Star Series—I heard a few laugh once or twice. Must have been at the efforts of some one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WILD POSES: Our Gang—This is a very good Our Gang Comedy on the new contract and seems much better than the last ones. They improve every year and personally I wish them continued success. They offer good, clean entertainment and most of my patrons like them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

GOLD NUGGETS: Walter Catlett—Fair comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOLLYWOOD ON PARADE (No. 1): Hollywood on Parade—This is just another review of the stars at work and play. Not as good as it should be. I am very much disappointed in this series of shorts. These could be made into good entertainment and I certainly hope Paramount will take advantage of it. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JUST AN ECHO: Bing Crosby—It'll do.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NO MORE BRIDGE: Leon Errol—Fair entertainment.—Roy W. Adams, Mason, Mich. Small town patronage.

OLD MAN OF THE MOUNTAINS: Betty Boop Cartoons—This is a very good musical issue of the new cartoons, with Betty Boop, Cab Calloway and his famous orchestra furnish the music and put plenty of rythm into this seven minutes of entertainment. Will please any audience and should draw extra business. Running time, seven minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

POPEYE, THE SAILOR: Betty Boop Cartoons—Good cartoon and how this guy can sock them. Running time, one reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SCREEN SOUVENIRS (No. 5): Up to the usual standard of these popular shorts. They certainly like them. Running time, 10 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SCREEN SOUVENIRS (No. 12): These are the best of the type on the market. Every one of them has something good in it. Running time, one reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO

CROON CRAZY: Cubby the Bear Cartoons—Extra good cartoon. All of the Cubbys have been okay, at least so far. Running time, five minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HEY NANNY, NANNY: Clark and McCullough—Fair slapstick. Running time, two reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KICKING THE CROWN AROUND: Clark and McCullough—A good advertisement for the Fuller Brush Co., but not for the exhibitor. The Fuller Brush Co. should pay us to run this one. Running time, 19 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

LION TAMER, THE: Amos 'N' Andy Cartoons—

Splendid. Advertise it heavily. It got quite a few in who had never been to our show. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ON APPROVAL: Headliner Series—Not a laugh in the two reels. Pass it up.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

QUIET PLEASE: Mr. Average Man Comedies—A funny comedy. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

United Artists

STEEPLE CHASE: Mickey Mouse—Good enough.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GIANT LAND: Mickey Mouse—As good as any yet made. The kids just eat it up. Mickey and the Beanstalk story. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

GIANT LAND: A wonderful cartoon.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MICKEY'S PAL PLUTO: Mickey Mouse—Of course it's a good cartoon. It's a Mickey Mouse. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

NIGHT BEFORE CHRISTMAS, THE: Silly Symphonies—Fine Christmas subject that an independent gets April 10 after the last big house has forgotten it. Disney should release these a month before Christmas so we could run them without the public marveling at the Christmas film in summer.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

NIGHT BEFORE CHRISTMAS, THE: Silly Symphonies—A pretty little short that appeals to both young and old alike, especially the younger tots—they eat it up. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PET SHOP, THE: Mickey Mouse—Another good Mickey Mouse that is really original. Takes off "King Kong" and does it well. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

PET SHOP, THE: Mickey Mouse—Just another Mickey Mouse comedy that will please the kids and make them laugh. I am glad this series of shorts are running out as they are not as good as many others on the market. Look out, Mr. Disney, or you will lose out. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PUPPY LOVE: Mickey Mouse—This is a very good cartoon comedy with Mickey and Minnie Mouse at their best. Full of good entertainment, especially for the kids. The last issues were not so good, but this one will make up for all of the other bad ones. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

CANDY HOUSE, THE: Oswald Cartoons—Another fine Oswald cartoon. Good work, Oswald.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

COUNTY FAIR: Oswald Cartoons—Oswald scores again with another fine cartoon. Running time, eight minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

NOT THE MARRYING KIND: Sterling Halloway—Another one from this star which was good. The comedy itself was nothing out of the ordinary, but it is the acting and talking of Halloway, who has a style of his own, that makes it good. Otherwise, just an ordinary two-reeler. Running time, two reels—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

ON THE AIR AND OFF (Mentone No. 1): A stuttering radio announcer spoils what might have been a fair short. Tiresome.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PALSIE WALSIE: Henry Armetta—Good comedy. I do not see why they did not use the name of the freckled young fellow as the star instead of Armetta. He certainly was the star in this two-reeler and you'll agree when you see it. Running time, two reels.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

PARKING SPACE: Oswald Cartoon—Not as good as most of the Oswalds have been, but still above the average cartoon. Running time, seven minutes.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

PARKING SPACE: Oswald Cartoons—Just fair. The poorest Oswald we have run. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PIE FOR TWO: James Gleason—James Gleason sure fits in comedies. He sure is good in this one. Running time, 20 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

STRANGE AS IT SEEMS (No. 31): Fine. These shorts make a nice addition to any program. Very interesting. Photography in those we have played has been exceptionally good. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

STRANGE AS IT SEEMS (No. 36): Up to the usual standard of this series. Our patrons seem to like them. They are also educational in an interesting way. Running time, one reel.—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

VAUDEVILLE ON PARADE: Mentone No. 6—An excellent short subject made up of about eight acts of good vaudeville. A great short to help build up a weak feature. Running time, 20 minutes.—W. F. Diestelmeier, Lena Theatre, Lena, Ill. Small town patronage.

Warner Vitaphone

AROUND THE CLOCK: Broadway Brevities—Good music and songs very good. It's a Broadway Brevity. Running time, 18 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

BUDDY'S DAY OUT: Looney Tunes—Just another cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COME TO DINNER: Broadway Brevities—This one is poor compared to most of the other Broadway Brevities. Running time, 21 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

DOUBLE CROSSING OF COLUMBUS, THE: Charles Judels, Broadway Brevities—An old one. Columbus is greeted with confetti and an invitation to speak into the radio mike when he gets here. Good singing, and some fine acrobatic stunts. Running time, two reels—M. C. Howe, Erskine Theatre, Erskine, Minn. General patronage.

HEART OF PARIS: World Adventures—Another voice from the side travel talk. Just another ride down the main stem.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HERE COMES FLOSSIE: Big V Comedies—O. K.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

JACK DENNY AND BAND: Melody Masters—Wonderful. Running time, 10 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

JACK DENNY AND BAND: Melody Masters—This one has 10 minutes of swell entertainment. Good work, Jack. Running time, 10 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

KISSING TIME: Broadway Brevities—Not so good.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of April 21

ASTOR
- Playful ..... United Artists

MAYFAIR
- Gingerbread Boy..... Universal
- World's Fair..... Capital
- Good Bad Man..... Educational

PARAMOUNT
- News Hounds..... Paramount
- Paramount Pictorial—No. 9. Paramount
- Can You Take It?..... Paramount

RKO MUSIC HALL
- What Not to Do in Bridge. RKO Radio
- How's Crops?..... RKO Radio
- Mediterranean Blues..... Fox

RIALTO
- Tune Up and Sing..... Paramount
- News Hounds..... Paramount
- Hollywood on Parade—No. 11. Paramount

RIVOLI
- A Journey in Flanders .... Fox
- Mr. W's Little Game..... West Coast Service Studios
- Funny Little Bunnies..... United Artists

ROXY
- Wolf, Wolf..... Universal
- Georgia ..... Amity
- Scraping the Skies..... Fox

STRAND
- Let's Play Post Office..... Vitaphone
- Cannibal Isles..... Vitaphone
- Pure Feud..... Vitaphone

LITTLE GIRL WITH BIG IDEAS, A: Broadway Brevities—This is the first three-reel Broadway Brevity I've played and I sure hope they make more of them. This compares as good as some of the features. Running time, 29 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

MILD WEST, THE: Broadway Brevities—Not so hot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MILLS BLUE RHYTHM BAND: Melody Masters—These "Melody Masters" are the best one-reel acts on the market today. Play any one and see for yourself.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

NOT TONIGHT, JOSEPHINE: Broadway Brevities—Great. All in beautiful natural colors. This is one of the best of the "Broadway Brevities" subjects. I ran it on an all-Vitaphone short subject program and pleased my patrons. Once in a while, I think it's a good idea to make up a program of all short subjects such as comedies, cartoons, traveltalks, musicals, radio star series, etc. Try it some time and see if your patrons do not like it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Two and rural patronage.

NOTHING EVER HAPPENS: Broadway Brevities—One would have to see the picture "Grand Hotel" to really appreciate this comedy. It is a little bit too classy for a small town. However, it is very good.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

PICTURE PALACE: Hal LeRoy—Excellent two-reeler that will satisfy in any program. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SEASONED GREETINGS: Lita Grey Chaplin—A pretty good musical novelty number. Has its good points. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

'TIS SPRING: Broadway Brevities—Very fine two-reeler in color. Seemed like they took some of Jolson's "Hallelujah I'm a Bum" and made a short out of it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

TUNE DETECTIVE, THE: Pepper Pot—Fair. Running time, one reel.—Roy W. Adams, Mason, Mich. Small town patronage.

TUNE DETECTIVE, THE: Pepper Pot—Just a fair Pepper Pot. Not much to this one. Running time, nine minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

YEAST IS YEAST: Broadway Brevities—Another Brevity. Guess I'll trade them for comedies because they're getting tiresome.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Serials

Mascot

MYSTERY SQUADRON, THE: Bob Steele—Just finished the first episode of this serial and it starts off with plenty of action. If they'll only go on with it and not waste one reel of each episode with what happened before, I believe that it will be all right. Running time, three reels each chapter.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WOLF DOG, THE: Rin Rin Tin, Jr.—This is a good serial. Has held up consistently for 10 episodes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WOLF DOG, THE: Rin Rin Tin, Jr., Frankie Darro, Boots Mallory—A good enough serial that held up for the full run. I guess I've got a serial town. We run them on a bargain night and it holds up for the length of the run. Running time, two reels each chapter.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WOLF DOG, THE: Rin Tin Tin, Jr.—A very good serial. Started with plenty of action and is keeping it up. Only fault is too many flashbacks.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Universal

GORDON OF GHOST CITY: Buck Jones—Nobody but Ted Meyers could have made me believe that a serial could increase my patronage on family night. Have just finished showing episode nine of this serial and it is holding up fine. In fact, the serial kept them coming all through Lent, and that is the first time that we have ever been able to hold our attendance through the Lenten season. If you want something to stimulate your business, you won't go wrong on this serial.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—Am on seventh chapter and it holds interest fairly. Serial is just average. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PIRATE TREASURE: Richard Talmadge—The first three episodes of this are good. Talmadge does a lot of the acrobatic stunts he used to pull in the old silent days.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ON GRIEVANCE AND ZONING BOARDS



JACK BELLMAN (above), New York advisory clearance board, unaffiliated distributors, heads Hollywood Exchange.



MOE STRIEMER (above), New York advisory clearance board, affiliated distributors, is United Artists manager.



H. E. WEINER (above), Philadelphia Clearance Board, unoffiliated distributor, is Columbia manager.



F. L. MCNAMEE (above), Philadelphia Grievance Board, affiliated distributors, is Radio manager.

DAVID LOEW (below), New York Clearance Board, affiliated exhibitors, is Loew's vice-president



HERMAN GLUCKMAN (below), New York advisory clearance board, unaffiliated distributor, heads Capital Exchange.



L. S. SCHLESINGER (below), Philadelphia Clearance Board, affiliated exhibitors, is Warner zone manager.



ROBERT WOLFF (below), New York Clearance Board, affiliated distributors, is branch manager.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



WILLIAM SCULLY (above), New York advisory clearance board, affiliated distributors, is MGM manager.



J. G. DONALDSON (above), Denver Clearance Board, impartial member, is assistant attorney general.



M. S. LANDOW (above), Philadelphia Grievance Board, unaffiliated distributors, is Universal manager.



J. F. LUCEY (above), Dallas Clearance Board, impartial member, heads Lucey Petroleum Co.



PERCY BLOCH (above), Philadelphia Clearance Board, affiliated distributors, is Paramount manager.



LEO ABRAMS (above), New York Clearance Board, unaffiliated distributors, is Universal manager.

JOSEPH M. SEIDER (below), New York advisory clearance board, heads Prudential Playhouses.



J. J. MARX (below), Cincinnati Clearance Board, impartial member, Solo Mfg. Co., vice-president.



A. C. SCALES (below), San Francisco Grievance Board, impartial member, is Chamber of Commerce official.



ROY LE CRAW (below), Atlanta Grievance Board, impartial member, is State Life Insurance Co. general agent.

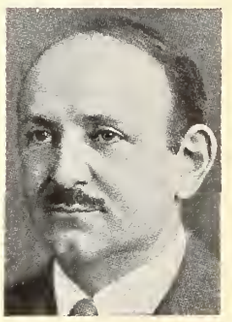




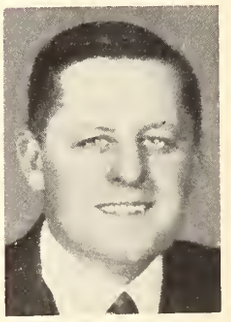
EDDIE SCHNITZER (above), New Jersey advisory clearance board, is Columbia New York manager.



D. S. NELSON (above), St. Louis Grievance Board, unaffiliated exhibitors, manages Wellston theatre



JUDGE HUGO M. FRIEND (above), Chicago Clearance Board, impartial member, is circuit judge.



A. G. MAXWELL (above), Atlanta Clearance Board, impartial member, is a banker.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CAST IT OUT!

Deputy Administrators. Code Authority. Zoning, clearance and grievance boards. Picture producers. Theatre operators' and exhibitors' associations. All occupied with regulation of the industry's future — all absorbed in perfecting a modus operandi to set the business of the motion picture on an even keel. And all, unanimously if not enthusiastically, ignoring the status quo of the theatre manager whose desperate cries are unheard in the din of code construction.

The sicknesses of this business can never be cured while hundreds of able and honest managers are made to cower under systems that belong in the Dark Ages, systems that create poisonous fear and wreck morale.

Banish fear. Cast it out. Let the codists take the whips away from the small time Simon Legrees who lash willing workers with insult and humiliation.

Banish fear. Let the industry's strong men grant some degree of permanence to the manager and his household; protect him from predatory exploiters and recognize his primary importance to the welfare of the theatre.

The code provisions as apply to the theatre manager can never be satisfactory so long as fear is allowed to remain as a weapon in the hands of those only too ready to use it.

▽ ▽ ▽

THOSE SUPERLATIVES

Our Gert has a peeve. A series of fancy-adjectived half page ads in the book sections of the metropolitan Sunday papers aroused her interest in a recently published novel, whereupon the gal secured a copy from the circulating library and found it much below par.

Not so long ago, book advertising was modest and conservative. But tempted by the success(?) of the superlative in picture advertising, publishers began and now continue to launch their seasonal lists upon the market with the same bing-bang that accompanies the advent of too many screen epics.

It seems that the book people cannot agree upon what's wrong with their business. Mebbe Gert can tell 'em.

▽ ▽ ▽

MANAGER-PUBLISHERS

Some issues back, we had occasion to remark editorially upon the efforts of certain managers who, not satisfied with their newspaper breaks or for other reasons, were putting out their own publications. The number is increasing steadily.

Last week we reported on the excellent sheet gotten out by R. V. McGinnis, of Russellville, Ark., and the shoppers' guide in Hagerstown, Md., to which Frank Boucher contributes much in theatre stories and art on his coming programs. Just received is another well done "eight-pager" created by Manager Ronald B. Dieffenbacher, National Theatre, Woodland, Cal., who states that the distribution of this medium to a mailing list in 17 surrounding towns is helping to bring in extra business.

Although we are the last to counsel such procedure generally, we do not hesitate to recommend this idea in situations where the theatre is suffering from newspaper undernourishment. The fact that so many dailies devote columns and columns to the screen doings is sufficient proof of widespread and sustained reader interest in the motion picture.

Publishers who think otherwise are not serving their readers properly. And managers in these spots should, wherever possible, turn publisher to satisfy this box-office need.

▽ ▽ ▽

SOUND TIMBER

Down in Tempe, Arizona, population 2,400, new-member "Red" Harkins manages the State Theatre, of 460 seats. The entire house staff besides "Red" consists of the cashier and the cashier's brother. Between the three they take care of everything from printing handbills on their own press to the janitor work, from projecting the pictures to booking them. And a right smart job they are doing (see page 79, issue April 14).

Scattered through the country are hundreds of "Red Harkinses" on the job from early to late, doing a thousand daily chores to keep their theatres running successfully. Miles away from sound engineers, supply companies and branch offices, with few opportunities for extensive promotion or exploitation, these stalwarts are more or less on their own and ask no quarter.

Theatre executives at all concerned with the problem of new blood might do worse than to investigate the possibilities of developing managerial timber from among the "Harkinses" of this industry.

▽ ▽ ▽

An athletically inclined Round Tabler was endeavoring to sell the advantages of regular exercise to a brother manager who took most of his workouts at the dinner table. The good eater was curious to know what benefits accrued from attendance at the gym, to which the other showman replied that exercising helped him to work up a good sweat.

"So why should I pay good dough to sweat," piped the non-athlete, "when I have two managers' meetings a week?"

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS



This is no ad for a seating company.

"Men in White" Gets Praise From Medics

The men in the field are getting a lot out of the doctors' tieup suggested in the press book by Bill Ferguson on "Men in White." Wally Caldwell mailed letters on the picture to every physician in town, including the hospitals, on the date at the Valentine, Toledo, and included the reproduction of the official endorsement in the august "Journal of the American Medical Association"—probably the first time in history that this publication has plugged a motion picture. Postcards were sent to all local nurses, bulletins posted at nurses' headquarters and in hospitals, and tabloid heralds distributed in the waiting rooms of every doctor's office in the city.

Double faced beaverboard signs resembling doctors' shingles were affixed to the light poles on the theatre corner. The copy read: "Doctor Clark Gable, Heart Specialist, Hours 11 A. M. to 11 P. M., Loew's Valentine, Now." Doormen and ushers, a week in advance, wore doctors' knee-length white coats, and Gable photos were given away on a radio tieup to those who called at the sponsor's store.

Elmer Brient, at the State, down in Richmond, also went for the doctor letter, sending these out to over 500 medicos, giving the picture a dignified plug over his signature.

Work For A Quigley Award!

"Tarzan" Safety Club Started by M-G-M

Already set in time for general release date, Metro-Goldwyn-Mayer has inaugurated a national "Tarzan" Safety Club to safeguard the lives of children. In advance of a broadside describing the details of the plan and the numerous tieups, Billy Ferguson, M-G-M exploitation chief, sent out a series of day-by-day bulletins to steam up interest, and followed that up with the three color spread.

Many ideas are set forth. Newspaper and radio tieups, parades and contests, special matinees, PTA endorsements and merchant tieups are all enumerated. Johnny Weissmuller is the first member to enroll, and the broadside carries a wired endorsement from him, to be used as display.

Another gag to be used nationally is a tieup with a prominent auto manufacturer who has constructed a special truck at no cost to accomodate "Mary," the rhino used in the picture. This bally with trainer and crew will tour the country, starting in New York within the next few weeks.

Work For A Quigley Award!

McMANUS FORWARDS THE BEST ANSWER

The original Rosenfeld drawing offered for the best "tag line" to fit his cartoon in issue of April 14 was won by Manager John J. McManus, Midland Theatre, Kansas City, Mo., for the following answer:

BOY: *"I like him okay, but shucks, he treats his dog just like you do me."*

Milt is now completing the drawing and it will go forward to John within a few days.

Members sent in enough replies to encourage us to try it again soon. Watch for the next one.—MIKE.

Flex Plants "Nana" Stickers on Wires

Going a step higher on the telegraph tieup, Manager Jack Flex, Palace Theatre, Indianapolis, promoted his Postal office to provide thousands of small stickers with cut of Sten and theatre date on "Nana." These were placed on all incoming, outgoing messages during the engagement. All branch wire offices also carried window and counter displays.

Many windows were arranged through the distribution of free star stills, all music stores plugged the song hit, as did radio stations, Sten styles were advertised, and book marks distributed at libraries.

Kinzler "Tells" On Roxy Theatre Date

Universal's tieup with United Press on "I'll Tell the World" in which the mechanics of this wire service are depicted was the basis of the campaign at the Roxy, N. Y., put on by ad head Morris Kinzler, working with managing director Irving Lesser.

Extensive tieins were made with the New York *World-Telegram* which holds the UP franchise. For two weeks ahead, stories and cuts were run in the news sections as well as the picture page, and during the first stage of the run copies of the daily carrying front page stickers were distributed from two special lobby news stands. The paper also contributed baseball schedules, which were also handed out gratis.

The theatre displays were unusual. In the outer lobby a map of the world 14 feet wide was placed, and from each spot that UP services, a red ribbon was extended to a news ticker, flashing news stories from all over the world (see photo) sent direct to the theatre. These bulletins were displayed on panels and changed at regular intervals.

A comprehensive news photo display of outstanding events of the past few years was promoted from the UP and exhibited on the mezzanine. Morris also promoted a 30-inch atlas globe in the rotunda with appropriate tieup copy, lighted from above with baby spots. UP correspondents from all over the world wired congratulatory messages which were posted in outer lobby.

Special News Reel

One week in advance and during the run a special news reel was run compiled and paid for by the newspaper, running about 400 feet. This was in the nature of an additional trailer and in it was also shown views of the paper's plant describing details of making up the paper. All the "by-liners" appear in this reel and Graham McNamee is the commentator. This was further plugged with news stand cards, publicity stories in the paper and breaks in other sheets serviced by U. P. Another unlooked for break was secured by a full page ad in "Editor and Publisher," which was obtained free to the theatre.

Nationwide radio hookup, special screenings for publishers convening in New York and members of local newspaper clubs, attendance by journalism students and faculty of Columbia University and a news story on the premiere sent out over all UP wires were some of the other smart ideas that rounded out as effective a campaign as has been put out in these parts for some time.



Roxy U. P. Lobby Tieup

McCORD RECEIVES MARCH QUIGLEY AWARD FROM GOVERNOR OF IDAHO

State Chief Executive Presents Third Monthly Plaque to the Winner at Capitol Ceremony; Lauds Nevin's Showmanship

by H. H. MILLER
Special Correspondent

On Saturday, April 21, Governor C. Ben Ross presented to Nevin McCord, manager of the Granada Theatre, Boise, the silver plaque representative of the Martin Quigley Award for March, 1934.

The Idaho Chief Executive paused long enough in the midst of a busy calendar, including the supervision of unemployment relief in the State, to congratulate the Boise manager on the industry and ingenuity which won him the award.

"I want to congratulate you, Mr. McCord," said the Governor, "upon winning this international trophy against the kind of competition you must have met. It is not only a tribute to yourself, but to the great State which can produce such men.

"It is one more indication that Idaho breeds first-class material; it is one more in the list of triumphs which men of this State have won in various fields.

"Idaho, through her chief executive, pays tribute to an outstanding accomplishment by one of her citizens."

There was the flash of a magnesium light as press photographers snapped the scene, while the Governor handed the plaque to the happy recipient.

Nevin McCord is a product of Boise, who has worked his way into the management of his own theatre through his own efforts. He started as usher and his filled virtually every possible job around the theatres. He began with the old Pinney Theatre, still operated by the Paramount-Publix Corporation and early displayed unusual abilities.

After his graduation, so to speak, from the ranks of ushers, he went to Chicago, where he worked for a time; then returned to Boise when the Publix outfit took over the Granada. Since that time his rise has been rapid.

Work For A Quigley Award!



NEVIN McCORD RECEIVES MARCH AWARD FROM GOVERNOR DUNN

Theatre Program Helps Keep Trade at Home

Manager Ronald Dieffenbacher of the National Theatre, Woodland, Cal., was losing a lot of business to nearby Sacramento, and worked a monthly program that he states is helping to keep the folks at home. It really is more than a program, being in the nature of a magazine of eight pages on light colored book stock, size nine by twelve, called "The Playgoer," with the front page given over to some outstanding article on national affairs. Local stories are also carried.

The month's pictures are advertised by one-column mats and interesting shorts help make the sheet very chatty. Outside ads are conspicuous by their number, and the entire setup is to be commended. Donald has built up a bona fide mailing list of over 2,000 from 17 surrounding towns and cities.

That this member stands "aces" is attested to by a sweet editorial in his local paper which gives the movies a great boost in general, and Dieffenbacher in particular for his efforts in "purveying better entertainment and making people want to buy it at a time when their thoughts might be on their woes." Not only was the theatre mentioned by name but the coming attractions and stars as well with praises for the features.

THE JUDGES FOR APRIL ENTRIES

The following executives of the industry have kindly consented to act as the April Quigley Award Committee:

Messrs. FELIX F. FEIST, *General Sales Manager, Metro-Goldwyn-Mayer;* HAL HORNE, *Advertising and Publicity Director, United Artists;* WILLIAM H. RAYNOR, *Managing Director, Paramount Theatre, Brooklyn, N. Y.*

Entrants are requested to remember that deadline is midnight, May 5. Campaigns must be received before or at this time for prize consideration.

—MIKE

Camden Theatremen Plug Four-Weeks Spring Drive

Another well conceived spring business stimulator comes from Camden, N. J., in a campaign put over by Manager Murdock of the Stanley Theatre, under the supervision of the division chief, Ed Callow, reported to Club headquarters by Manager A. Frank of the Lyric Theatre, in that town. Starting with "Wonder Bar," continuing with "Riptide," "Men in White" and concluding with "Death Takes a Holiday," a four-week drive is being put over.

The opening broadside was an 80-line open letter ad on two columns endorsing the four pictures to be shown and expressing the gratitude of the management for the confidence placed in the theatre during the year, and with this, a letter from the Mayor was run giving the theatre a pat on the back.

Following this interview with Manager Murdock was carried accompanied by his picture, the story building up the four programs. In conjunction, the Chamber of Commerce proclaimed a "Greater Camden Month, tying in with publicity, newspaper and radio advertising. Murdock also made daily radio talks on the idea, as did prominent locals. Letters were sent to select mailing list, special screenings were held, and the entire theatre block decorated with flags.

"AVOID POSTER MONOTONY"

So States Tampa Theatre Artist Who Gives His Views in Further Discussion of Good Poster Art

by ANDY BEITER
Tampa Theatre, Tampa, Fla.

My views on the subject of posters as discussed by Mr. Donald Andorfer, seem to have been fully covered by the article written by Mr. Hal Kopplin. I consider posters as one of the necessary appointments of a deluxe house and believe that they should be of as high a standard as it is possible for the theatre sign-writer to achieve without infringing upon his many other and frequently more important duties.

I use the word "sign-writer" rather than "theatre artist" because I feel that every man in such employment should keep his mind fixed upon the fact that he has been hired for the specific purpose of writing signs to sell motion pictures. That he has probably been hired in preference to a regular commercial sign painter because he is possessed of greater imaginative powers, which enable him to carry out the varying demands of managers who are striving to gain unusual and oft times startling effects in the exploitation of their pictures, and also for his ability to put out pictorial work of a better quality than that produced by the average commercial sign-writer. He should, however, fully realize that his pictorial work, no matter how good, serves the theatre management merely in the capacity of eye-baiting, and he should make it a point to so arrange his layouts that the eye of the observer will carry on naturally and easily to the message which is to be conveyed.

No Set Rules

One ought not to have to worry about any set rules as to the area to be occupied by the pictorial work and the lettering respectively. The essential thing is to see that the lettering dominates the composition, whether by color contrast, tricky arrangement of layout, or by the actual space occupied on the poster or other sign being made. Personally, I am partial to short paragraphs of catch copy on posters and use them whenever it is practicable. When well worded and attractively blocked in, I think they lend an intriguing, as well as a decorative note to a poster and most people seem inclined to stop and read them.

In order to avoid monotony, we try, here in Tampa, to avoid having two posters of the same type in the lobby at the same time. We have worked out, I should say roughly, about 15 or 16 different looking kinds of posters, using opaque and transparent water colors, oil paints, oil crayons, hard and soft pastels, charcoal, etc., in various treatments of each.

Candidly, while I am certain that posters do their bit in their proper place, I attach much more importance to displays, especially animated ones, to theatre fronts, to banners and in our particular case to our processed street car cards, which are constantly circulating day and night, not only through the business districts but also through the outlying residential districts. We try to make our street car cards individual and snappy, using pictorial work and running them in as many colors as time permits.

Speaking of banners, we are using an animated hanging banner for special occasions at the Tampa. It is doublefaced and about eight inches in thickness. The six-sided center slowly revolves, showing panels on which lettering alternates with star heads or other pictorial designs. The small motor which operates it is concealed within the banner and it is funny to see people stop to ask the cashier whether or not the wind is turning it. I am thinking of getting some panels of frosted glass and having an illuminated center with transparent poster work.

Believes in Stills

All other opinions to the contrary, I am a confirmed believer in stills. They can be used in so many interesting ways and the public never seems to grow tired of them. We sometimes tint them and use them as transparencies. Mr. Andorfer speaks of theatre lobbies which resemble photo galleries or sign shops. To me, it seems that such a lobby would be a serious reflection on the staff sign-writer, for it would simply mean that he had failed to present his stills and his copy in an attractive and theatrical manner.

To sum it all up, I would say that pictorial work is not only desirable, but essential to theatre advertising and should be used where and whenever time and appropriateness permits, not only on posters, but also on banners, one sheets and even at times on rag signs, but never at the sacrifice of the sign work. For after all, the sign's the thing.

Andy is the lad who has been turning out those ace displays, photos of which have been published frequently in these pages. He speaks a meaty mouthful on posters. More on this next week—MIKE.



Hodges' Traffic "Safety" Cards

MOTHERS' DAY

Members are no doubt aware of Mothers' Day which comes this year on Sunday, May 13, and many plans are being made to celebrate this day in the theatre. Some extra effort on this should be profitable, and the following are a few of the things already set by various managers.

Special shorts are being dated, which will be accompanied by "Mother" overtures or organ solos. Stage prologue presentations are also indicated. Florist tieups with flowers given to every woman patron is being put over in many spots, and advance co-op pages tying in merchants on special sales are planned.

Tieups with schools on "Mother" essay contests is another favorite, and showmen are figuring on newspaper breaks with free admissions to the oldest local mothers, mothers of the largest local families and other variations.

Traffic Safety Drive Features Hodges' Date

Profitably localized was Jack Hodges' showing of "Death Takes a Holiday," at the Florida Theatre, Jacksonville, Fla., by his campaign that featured an excellent newspaper tie-up. To readers furnishing pictures of actual local catastrophies, such as fires, wrecks, etc., in which no lives were lost, passes were given. The best of these were run in the paper on opening day, the rest displayed in lobby in advance.

The same paper also tied in by furnishing boys to deliver heralds on the street and from house to house, the carriers shouting sensational headlines. Newsboys also wore imprinted cardboard discs for ten days ahead. A classified tie-up and series of single column teaser ads increased interest.

Intelligent safety campaign marked Jack's efforts. Teaser cards were placed on street corners, light poles, safety islands (see photo), copy reading—"Caution! Death Takes a Holiday when you Drive carefully." The same copy was used on cards resembling police tickets, tied to automobile door handles. New auto parade was staged, copy on banners tying title into safety features of new models.

Uses Trailer Prologue

Teaser ones and threes were spotted far in advance carrying the line, "No One Can Die for Three Days," followed by the title, and these were sniped with dates a week ahead. The same idea was carried out on a prominently placed 24. Besides advance trailers at theatre, trailer idea was carried out further via sound truck carrying small screen and portable machine, also with 16 mm. machine in downtown window. Trailer prolog was also employed as follows: house darkened, gong struck, hooded figure stalked down aisle, picked up by green spot. Figure walked across stage, disappearing behind smoke of photographer flash powder at exit.

Milk bottle hanger hookin was also made on morning of opening, Postal Telegraph placed imprinted jumbo blanks in branch offices and windows; all women's drama and literary societies were mailed personal letters, and preview put on for local big shots whose comments were used in lobby and ads.

These highlights are the top line stunts of Hodges' excellent campaign, skillfully devised, ably executed. It well won him the First Mention he received.

Good Results on Madden's "Devil Tiger" Campaign

Excellent was Manager J. J. Madden's "Devil Tiger" campaign for Granby Theatre, Norfolk, Va., that took in many angles. Fully equipped circus wagon for street bally gathered crowds, followed with distribution of circus heralds also placed in laundry packages, metropolitan newspapers and other favorable outlets.

Small envelopes imprinted with copy stating, "For your information, look inside," were given out at theatre, on street cars and ferries—card in each carrying copy and illustrations on picture. Newspaper cooperated on contest in which passes were given to those writing the title the most times on an ordinary post card.

Work For A Quigley Award!

Botwick Plants Mae West Letter in Papers

The special Mae West record he received as a prize in the recent "I'm No Angel" contest was used by Manager Harry Botwick, Paramount Theatre, Rutland, Vt., to break a nice publicity story in his local papers. It ran to a half column which included all the details of the contest, the letter from Mae West and, last but not least, a cut of the smiling Harry himself.

Awards in contests of this nature should be utilized by all managers who receive them for publicity purposes. It isn't a question of "three-sheeting" as the newspaper stories make a good prestige builder for the theatre which can always be reflected at the box office.

Work For A Quigley Award!

Creates Different Herald As Institutional Plug

Manager George Daransoll sends along a sample of the herald used recently at the Camerophone Theatre, Pittsburgh, Pa., as an instance of what he is doing to get away from the routine of the stereotyper herald with the regulation mats. George heads his copy as follows: "This Is An Entertainment Sharing Coupon!—Don't clip it. Just read it and act on it."

The remainder of the layout has to do with the theatre's new policy, the prices, and winds up by advising patrons to come and collect their entertainment dividends. Current attractions are carried in a special box that stands out nicely.



Cullen's Airport Gag

Cullen Goes Airport On "Moulin Rouge"

Pittsburgh supports a very busy airport. Manager Mike Cullen, of Loew's Penn, spread out his advertising on "Moulin Rouge" to cover the landing field with giant-sized letters spelling title and theatre (see photo) secured to a wire fence adjoining the terminal. Tied into this was a plane flying theatre banner over city.

Other ideas also clicked. Music store and broadcasting cooperation was secured and style hookups made with leading stores. Excellent was Mike's newspaper campaign of one, two and three column ads devised to do a good job of selling the picture.

Work For A Quigley Award!

Lewis Plants "First" Merchant Co-op. Page

Selling his local paper for the first time on the advantages of cooperative merchants' ads on "Little Women" marks a turning point in his exploitation efforts, says Manager George C. Lewis, Wildey Theatre, Edwardsville, Ill. George broke the ice with a story and art layout that related some of the difficulties in filming the picture and on the following day the "first" co-op page was launched successfully.

The great amount of favorable comment that was forthcoming was helpful in persuading the editor that such tieups were profitable and from now on George anticipates little difficulty in putting over further newspaper hook-ins.

The persistence of this member is just another indication that a showman who won't be licked, can't be licked.

Dutkin Gives Away "Live Baby" and Pony

"Uncle Charlie" Dutkin, who keeps Camden, N. J., theatregoers in a perfect dither of excitement with his "goin's on" at the Parkside Theatre, dug way down into the bag a few weeks ago by announcing he would give away a live baby. Strange as it may seem, this venerable old chestnut is reported to have gone over much stronger than Charlie anticipated, what with phone calls, inquiries from the District Attorney's office, etc. Dutkin is keeping the kids on their toes by giving away Shetland ponies, birds in cages and other prizes.

Work For A Quigley Award!

McManus Uses Star Stills in Tieups

Star Garbo stills were used advantageously by John McManus in Kansas City, Mo., for "Queen Christina" date at Loew's Midland. Stores in busy locations received these for distribution to patrons in exchange for elaborate windows and newspaper ads. News stands and drug stores also cooperated along these lines.

McManus secured many extra publicity breaks on this, outstanding being a specially written article on the history of Christina by leading picture critic which ran on two Sundays in advance, totaling four and a half columns, plus a three-column art layout.

On "Palooka," John adapted the flasher sign idea originated on the New York showing at the Rivoli, detailed a few issues back. He used a three-way circuit flasher and reports constant crowds enjoying the display.

ROUND TABLE BIRTHDAY GREETINGS

Albert F. Badeau
R. J. Baker
Augie Berkholtz
Jack P. Blitt
Paul O. Brake
Leonard Camarata
L. W. Carroll
Keith Chambers
Arthur K. Dame
Henry Dorsay
F. Elliott
Charles W. Felter
Lorenzo Gelabert
Ned Gerber
Phil Godel
Edgar Hart
Ralph C. Hendry
Gilert L. Higgins
Herwood E. Hobbs
Jack Hobby
Nathan Hoffman
F. E. Howland
Joseph Isaacs
Joe Joel
Edward C. Johnson
Roscoe Jones
Richard M. Kennedy
Le Roy Kenneth
Ray Klein
Joseph Kligler
Harry L. Levine
George C. Lewis
Albert B. Lourie
Tom F. McDonald
J. R. McEachron
William J. Mahon
E. H. Maritsky
Ray H. Meyer
Jack Murray
George J. Nealeans
L. J. Nordine
Gerald J. Novak
Pierce C. O'Donnell
Charles E. Payne
Willis Parady
Edwin Pettett
John F. Power
Jack Rubin
Fred M. Ross
L. J. Ryan
Jack E. Sarphie
H. J. Schmidley
Howard Schuster
Melvin Sett
H. J. Silverman
Walter D. Stevens
Arden L. Strang
Harry Sugarman
Jesse V. Tamblingson
Henry Tobin
Natalie Tolman
Maurice Verbin
Mrs. D. B. White

★ STAGE EQUIPMENT WITH A REPUTATION ★

Yours—for Better Box Office Receipts

Get in Line with Better Times

Better times—better business—BETTER THEATRES! How old is *your* stage equipment? You can attract larger audiences by making your stage equipment more attractive. For curtains, curtain tracks, control systems, organ console lifts and other modern equipment, consult with America's foremost equipment specialists, Peter Clark, Inc.

* * *

For 29 years the Peter Clark organization has originated and built stage equipment that has caused theatres to be "talked about." We can help you to popularize *your* theatre.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

Neat Program Turned Out by Fred Hines

For a neat little theatre program we have to credit Fred Hinds, owner, manager and general factotum of the Strand, Whitewater, Wis. Measuring 3½ inches by 6 inches, a two page affair with a gilt cover, Fred manages to get his money's worth.

The front bears theatre name and a small calendar for the month at the top and below an ad. The back has two ads, these covering entire cost of the program. Inside two pages list picture schedule for the month with stars' names and playdates.

Some of the pictures have asterisks next to them with the explanation that those so listed are considered the "Best of the Month" by the Federated Clubs.

Work For A Quigley Award!

Poker Poster Novel On "Six of a Kind"

That was a good poster idea conceived by Manager Gene Curtis and exploiteer Ken Finlay for "Six of a Kind" at the Palace, Montreal. Copy plus poker cards was used to sell it (see photo) along these lines. "You'll have a 'deuce' of a good time when you see 'Six of a Kind, etc., etc.," the card in question carrying out the message. Thus the line "there is a 'royal flush' of fun" was illustrated by that sequence of cards, and the entire poster conveyed the same idea.

Work For A Quigley Award!

Another Smart Lobby Idea from Bill Brown

A newspaper office in the lobby was Manager Bill Brown's smart idea to sell "Hi, Nellie!" at the Marlboro Theatre, Brooklyn, N. Y. Undaunted by lack of cooperation from the metropolitan newspapers, Bill promoted a neighborhood printing office and accompanying photo shows the resultant lobby flash.

Copies of all local newspapers were planted in the exhibit, the name of the feature lettered across the front page of each which were tossed around the floor and desks for atmosphere. Marquee board announcing showing dates were pasted over with a background of newspaper pages, to which the cutout letters of the title were nailed.

Quite complete was the idea, expense little. Everything used was promoted, including telephone from local phone branch office.

Work For A Quigley Award!

Black Arranges Welcome For Mickey Mouse

A novel newspaper break was arranged by Manager Harry Black, Rialto Theatre, Glens Falls, N. Y., to announce the introduction of the Mickey Mouse shorts. Seated at his desk, Harry was photographed shaking hands with Mickey, who the artist drew waving a welcome to the readers with his left paw. An interview with the famed rodent followed, in which, of course, the theatre was mentioned and the title of the first short.

On "Love Birds," this member ran a series of advance one column teaser ads, giving them an adaptation of the first Anna Sten ads, with a humorous twist. Using scene mats, Harry planted adjectives over the cuts, such as "alluring," "riotous," "captivating," etc., the scenes showing action directly opposite. The gag pulled laughs.

For "Palooka," Black went for the nose-measuring idea, planting a stand in the lobby to which was attached a ruler on a chain. A life-sized drawing of the famed beak of Durante was used for comparison purposes, the snapper being that any one with the same sized bugle could see the show on the house. Few qualified, if any, but the display certainly gathered amused crowds.



Alper's "Rio" Display



Curtis and Finlay's Poker Gag



Brown's Newspaper Office



Lykes' "Marine" Tieup

Padgett's Shadow Box Unique and Cheap Idea

A new contributor to our pages, and a welcome one, is F. D. Padgett, Capitol, Clearwater, Fla. He tells us his budget is limited and shows us what can be done despite that fact.

For his "Death Takes a Holiday" run he used a truck carrying six sheets advertising the picture and planted it on the causeway leading to the beach for three days prior to opening. On each side of the screen two large shadow boxes were constructed with cut-out letters masked in with red cloth, title running all the way up on either side of screen. These were turned on as the house went dark and projected through a red color wheel onto the trailer.

In three used-car lots, wrecked cars carried banners reading "No One Hurt—'Death Takes a Holiday.'" Members of a Little Theatre group were called on by their president to see the picture. Library and Chamber of Commerce reading rooms were supplied with literature and two nights before opening folks attending tourist night at the Auditorium for charity, made competitive bids on ten tickets, donated by theatre, to see "Death."

Work For A Quigley Award!

Alper Sets Up Attractive Display for "Rio"

When Murray Alper at the Commodore Theatre, Brooklyn, N. Y., played "Flying Down to Rio," he built a display of a Rio setting in his lobby that had his customers stopping to take a look (see photo).

He tied up with a local aviation club for the small airplane used. In addition to this, his art department made two life-sized figures in a Carioca pose and planted them and the musical notes at various angles on the display.

At the extreme right, you can see how they built a platform for "Convention City," using cutout figures of the stars and transparent circle with flasher light carrying copy on it.

Work For A Quigley Award!

Jack Lykes' "Marines" Campaign Goes Over Big

For smart showmanship, our old friend and club member, Jack Lykes, of Loew's Stillman, Cleveland, Ohio, is up front. Jack recently played "Come on Marines" at his house and purposely avoided playing up the "war stuff," concentrating on the marine comedy angle instead.

He tied up with Cleveland's Leatherneck Club, a newly formed organization of ex-marines, who were anxious to gain a little publicity. They put up a registration booth in the lobby with one of the marines in attendance, where "leathernecks" could register.

Needless to say the marine emblem and silk flags were prominently displayed and one of the men in uniform paraded up and down in front of the theatre. A "Can you draw the U.S.M.C. Emblem" contest went over to good results and the band marching to the theatre opening night was the big flash.

Jack promises us his campaign on the Stillman's Mystery Singer, "Mr. X," which sounds pretty good to us, so get busy and mail it in, Jack. We'd like to have it.

Dance Team Teaches "Bolero" Dance

The boys are working hard on that dance step tieup on "Bolero." Manager Bob Paskow and publicist Bob Deitch, Stanley Theatre, Jersey City, were among the most recent to report success with this angle by promoting a local team to demonstrate on the grand mezzanine during the showing, publicity on this carried in local papers.

Special cards, post card size, printed with the step instructions were distributed at the theatre, as were costless heralds made available through the Beck shoe cooperation, used house to house. Music store and radio hookup were effected and other adequate advertising arranged, all of which Deitch reports brought business.

Work For A Quigley Award!

Cahill's Double Bally On Double Program

Manager Joe Cahill, Brockton Theatre, Brockton, Mass., tops the usual street bally on a single attraction with two stunts on a double program of "Last Roundup" and "David Harum" illustrated in the accompanying photo sent on by Myron Shellman of the M. & P. New England circuit ad crew. Besides this, Cahill also put on his annual spring fashion show in cooperation with local merchants, all of which helped immeasurably in building a strong week's gross. Note the banner plugging the style show.

Work For A Quigley Award!

Many Windows on Taylor's "Nana" Date

Fashion's angles on "Nana" were featured by Bill Taylor, at Loew's State, Houston, Tex., with representation in three of the city's best stores on gowns, hats and stockings. Beauty shop tieups brought three co-op ads on the "Nana" coiffure, and free display space was also obtained in a classified tiein with local paper.

Theatre front was given headline treatment, with giant cutout letters over box office spelling out title and star. Large head of Sten was used in center of side panels with background and lettering in rich colors.

Work For A Quigley Award!

MacLevy Plants Much For "Carolina"

"Newspaper-less" neighborhood theatre managers with small ad budgets in highly competitive situations must replace cash outlay with ingenuity, and Randforcer Monty MacLevy's low-cost campaign on "Carolina" at the Savoy, Brooklyn, N. Y., is good example of what can be done.

Apartment-house surrounding section covered with programs delivered door to door made possible by passes to house superintendents. A large front was constructed with 36-inch box letters spelling out title. Circular side panels also carried copy in cut-out letters and tinseled. Crowd gathering was p. a. system broadcasting music and dialog direct from the screen.

Different was organlogue teaser theme song in which the picture was musicalized cleverly by organist attired in crinoline costume who also sang theme song. Monte made florist and dress tieup, for mezzanine display (see photo) with picket fence carrying title, around the exhibit. Models were especially hand painted.



Cahill's Double Street Bally



Golden's Trolley Tieup



Nichols' Special Front



MacLevy's Mezzanine Display

A word-building contest, prizes being term passes, received splendid response, contestants required to build words from star and title. Horse and carriage street bally, imprinted napkins, special children folders distributed at seven nearby schools and prominent windows also clicked.

Charlie Bassin Still Batting 'Em Out Fast

Special "David Harum" letterhead was printed and sent out to his mailing list when Charlie Bassin, Oriental Theatre, Mattapan, Mass., played it at his house. Upper left hand corner of letterhead showed cut of audience with caption "Happy Faces are Oriental Faces," center bore theatre name and right hand a cut of Rogers smiling. Attractively gotten up the letter addressed to the theatregoer contained copy on the picture, giving cast and brief resume.

Taking advantage of every angle, Charlie listed the added attractions and got a plug in for the coming ones and the free parking privileges offered by the theatre.

To supplement his mailing list, he had a postcard printed with room for names and addresses of three potential "customers," suggesting that they be filled in with acquaintances' names desiring program announcements. Reverse side, where theatre and address appears, also carries an institutional plug and parking space mention.

When "Palooka" played there he sent cards out informing the general public in Durante's inimitable lingo that he was being put on the same program with Clark Gable and wondering how "a guy wit me devastating poisonality can compete wit dat Gable guy, de smoothie," etc., etc.

Work For A Quigley Award!

Nichols' Campaign Brings Hold Over

Newspaper tie-ups were prominent in Manager Don Nichols' drive for grosses on "It Happened One Night" at the Broadway Theatre, Charlotte, N. C. Paper gave Don much free space in exchange for free passes plus ten cents to those running want ads paid for in advance. Other gratis display was secured with scene mats of stars used in "house" ads plugging paper's ad want page. These breaks were run as far in advance as three weeks.

Special front covering lobby (see photo) was used, stars and title sold artistically and concisely. Note absence of many small stills. Comments of critics, one-sheeted, brought attention.

Greyhound bus was used for street bally touring town and drawing area with load of shouting schoolboys and girls. Special screening, sepia enlargements in good windows, extra billing, strong radio plugs, were other of the ideas that aided Don in rolling up a campaign that necessitated hold-over business.

Work For A Quigley Award!

"Palooka" Campaign Put On By Mgr. Golden Is Oke

J. Golden, manager of RKO Palace, Rochester, N. Y., did a pretty thorough job on "Palooka" when it played his city. Through merchant tieups, he was able to plant a seven-foot colored blowup of Durante and Velez in a prominently located window, further plugging the picture with scene stills and additional accessories. Auto tires with copy were placed on all local cabs, heralds distributed and gummed stickers placed in newspapers and magazines.

For a street bally, Golden secured the cooperation of the local trolley company and got out a car pasted with 24 sheets (see photo) on both sides. Car was kept on streets for three days and produced results.

personalities

J. J. ROSENFIELD
formerly manager of the Orpheum Theatre, in Omaha, Neb., may now be found knocking 'em dead at the Paramount.

▽

FRANCIS DEERING
has just been promoted from assistant at Loew's, in Richmond, Va, to the managerial job at the State, in Memphis, Tenn. Good luck, Francis.

▽

STUART DE LANG
is reopening the National Theatre, in Louisville, Ky. Stuart was formerly with Warners in St. Louis.

▽

JOE GASSETT
is the manager of the recently reopened State, in Canton, Ohio.

▽

KENNETH BUSHED
formerly at Loew's State, Los Angeles, is now managing the Paramount.

▽

J. J. SCHOLER
is the new manager at Warners' Ohio, in Sandusky, Ohio. Let's hear from you, Joe.

▽

FRANCIS X. LINN
promoted from assistant at the Capitol, Wheeling, West Va., to manager of the Liberty.

▽

TONY STERN
has been promoted from the Liberty Theatre, Wheeling, W. Va., to the Court Theatre, same city.

▽

DICK FOY
manager of the Old Mill Theatre, Dallas, Tex., foiled a robber in an attempted hold-up at his theatre the other night. Dick's got his courage with him.

▽

JAMES SKIFFINGTON
is the new manager of the Jefferson Theater in Springfield, Mass., succeeding BILLINGS BOOTH who has gone to Georgia to operate four houses in Athens.

▽

HARRY TURRELL
is back at his old stand managing the Capitol in Chicago, Ill. Harry opened the house.

▽

A. J. ("HAPPY") MEININGER
who has been at the RKO Capitol, Cincinnati, has moved over to the Grand, exchanging houses with ERVIN BOCK.

▽

JACK WRIGHT
formerly of Stockton, is handling the Palace Theatre in Taylor, Tex.

▽

E. S. YOUNG
has acquired the Roanoke Theatre, Kansas City, from Fred Wilcox.

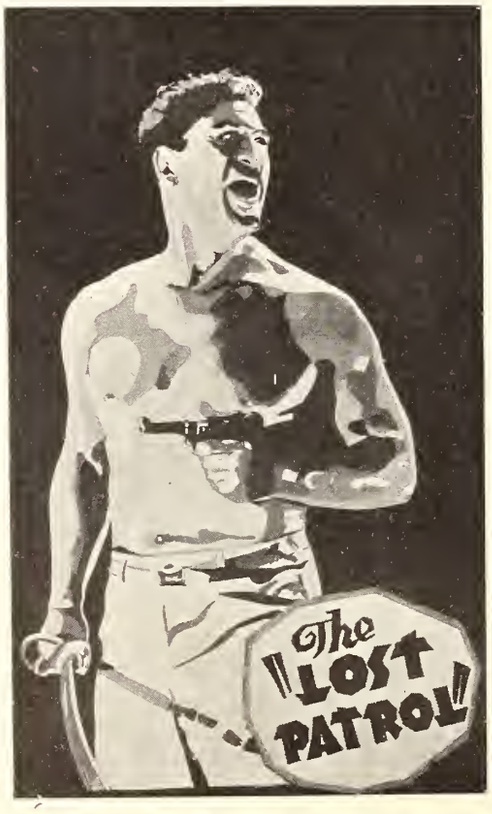
▽

WILL P. ERWIN
has purchased the Carolina Theatre, Morgantown, N. C., and reopened it after being closed the past two years.

POSTER ART WORK



THESE TWO POSTERS are the work of Don Andorfer. The upper one was in all flesh tones, yellow to dark brown. Clothing, white. Python, green and black. Foliage, yellow-green. The panel was tan with yellow border and brown lettering. Lower poster also in flesh tones, orange-red with reflected light of turquoise blue. Clothing, white. Panel, white with red border and black lettering.



VERGN FORD
is the new manager of the Paramount, Des Moines, Ia., after being assisiant for several years. STANLEY BROWN, former Paramount manager is now city manager and district supervisor for Tri-State Theatres.

▽

M. J. FULLER
has assumed management of the Rialto Theatre at Newton, Miss.

▽

R. N. GREER
has reopened his Ideal Theatre at Cicero, Tex. He also operates the Palace here.

▽

J. B. AND HOWARD BENTON
have opened the Princess Theatre at Benson, N. C.

▽

WALDO IVES
is skipper of the Mt. Vernon and Roxy Theatres, Mt. Vernon, Wash.

▽

J. J. GOODSTEIN
operator of three theatres in Colorado, has moved from Pueblo to Loveland, where he will manage the Rialto Theatre personally hence forth.

▽

J. B. MERCER
has taken over the operation of the Legion, Silverton, Tex., and renamed it the Palace.

▽

JOE KINSKY
has been transferred to Davenport, Iowa, to become city manager of the Tri-State Theatres Corp. operating the Capitol and Garden.

▽

ROBERT CLEARY
is going to manage the reopened Vendome Theatre in Detroit. House has been dark for two years.

▽

J. BRYAN DASHIELL
has reopened the Grand Opera House in Cambridge, Md.

▽

W. R. MALONE
has taken over the Opera House at Shelby, Ohio. House has been dark for three years.

▽

JOHN CRAWFORD
now has added the Majestic at Corning, Ohio, to his list.

▽

W. A. SMITH
reopened the Olathe at Olathe, Colo., the Isis at Broadwater, Neb., by A. W. WILKINSON and the Redcliffe, Colo., by JOHN GRIEVE.

▽

H. K. ARCHIBALD
formerly managing the United Artists Theatre, Chicago, is at the Essaness Keystone replacing M. CONNORS.

▽

EDDIE FORRESTER
formerly with Publix at Grand Island, Neb., is managing the Rivoli, in Hastings, Neb. House was just taken over by the Tri-State Theatres Corp.

MORE SPRING-SUMMER ANGLES

Various Additional Slants That Should Be of Help to Theatremen In Stimulating Seasonal Grosses

Much spirited activity is in evidence from the Warner Theatres of Louis Lazar's Albany, N. Y., zone. Divisional drives, post-Lenten campaigns, special short shows, excellent street ballys and theatre fronts are being planned and have been put over to stimulate spring and summer business. A number of slants have been reported by District Manager Ralph E. Crabill.

Special Short Shows

In conjunction with the feature attractions, managers are showing a program of shorts that are reported to bring in gratifying results. Crabill states that each of the houses in the territory has at this writing played one to four of these special programs, in all cases clicking strongly. For instance, at the Palace, Jamestown, Manager Doc Westfall showed these shorts. Joe Penner in "The Toreador," the "Little Broadcast," Bing Crosby in "Please" and a "Pop Eye." He did an amazing business.

Wally Allen, Keeny, Elmira, ran a similar program, featuring the shorts over the feature, with approximately three-fifths of the newspaper campaign plugging these units. Other managers report successes.

Crabill, however, advises discretion in booking such shows as the idea loses its force if put over too frequently. With the success that these showmen have enjoyed, there is no reason why the stunt cannot be duplicated in other situations for the same results, for it even drew strongly on Palm Sunday in a territory predominantly Catholic. The credit for a lot of the extra draw has been given to the Joe Penner shorts due to his nationwide popularity.

Managers' Week

A post-Lenten idea participated in by the entire territory was a Managers' Week that started April 15 and for which cash prizes were given. This activity was based on the thought that managers are well known in their towns and can solicit patrons, merchants, civic and social bodies for their aid.

Crabill wrote a trailer for the houses, signed by the manager, which was a direct appeal to the community, and outside of the general plans, no other help was given so that each manager could employ his own.

Some splendid examples of cooperation were noted. In one town, the local musicians staged a testimonial in the form of three free shows on Sunday with an orchestra of 15 pieces and eight vaudeville acts, which drew very heavily. Smart showmanship was also displayed in other situations, such as heralds carrying manager's picture with copy plugging the week, personal endorsement newspaper ads, co-op testimonial pages, statements and interviews with local mayors and prominent civic officials.

General Ideas

All houses in the district staged Easter style shows in advance and egg hunts on the Saturday before Easter. During the Easter vacation, Crabill booked a two-hour short show of cartoons and two-reel comedies, which were run as special kiddie shows being very profitable and not interfering with weekend children matinee activities.

In other spots, lines of from eight to twelve girls have been organized and put into shows every now and then. Local dancing schools are tied in on this and in exchange are given the privilege of using the theatre stage and the opportunity of offering pupils' actual stage experience.

Picture Campaigns

"Bolero" was plugged in many ways, in one spot, a Block Dance being held with a Bolero contest and exhibition. The fan dance was exploited with a girl on a special float (see photo) at night, doing her dance in a bathing suit behind store window with shadow effect. This was tied into a novelty herald, the copy headed by the line, "Is the Fan Quicker Than the Eye?"

Good jobs were done on fronts and lobby pieces on other attractions, two instances of which are illustrated in the accompanying photos, with similar snappy art work created by all the theatremen in the other houses. All the boys had full-page co-op ads on "Fashions" and "Wonder Bar," as well as hard-hitting tieups on these and other attractions.

HERE ARE THE MANAGERS:

The following Warner-ites and their theatres, of Louis Lazar's Albany, N. Y., zone, working under the supervision of District Manager Ralph E. Crabill, were responsible for the execution of the various sales angles detailed on this page:

Nick Kauffman, Haven, Olean; Wally Allen, Keeney, Elmira; Lester Sparks, Diana, Medina; L. Lighthouse, Babcock, Wellsville; Irwin Kay, W. Garden, Jamestown; F. M. Westfall, Palace, Jamestown; Fred Weinberg, Family, Batavia; Dalton Burgett, Capitol, Dunkirk; and H. P. Stone, Majestic, Hornell.

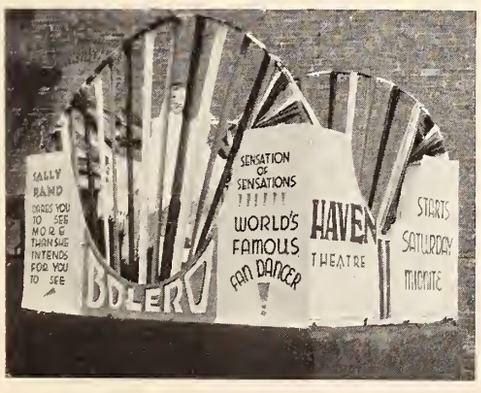
Work For A Quigley Award!

Lewis Puts On Spring Shopping Days

Lewis tied in with his Chamber of Commerce and local merchants to put on a series of "opportunity days" which ran consecutively on Thursday, Friday and Saturday. Special section of his newspaper was published, 14,000 extra copies being distributed all over the country free of charge.

All the cooperating merchants advertised in this section and in addition to his own ad, Lewis promoted mention of his attractions in many others. For window displays, star and scene stills and cutouts were furnished all stores desiring these for added decoration, in return for which Lewis was allowed to place his theatre programs in these windows.

A treasure hunt was also put on, wherein 300 awards of $2 in merchandise was given to those whose names were posted in the stores. ames were selected from lists of local residents, nearby towns and rural districts in the trading orea. Lewis also distributed special heralds all through the territory which plugged the shopping days and his current attractions.







SHOWING, FROM LEFT TO RIGHT, THE WORK OF WARNERITES KAUFFMAN, ALLEN AND WEINBERG

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 221.—(A) Under what conditions will a small diameter projection lens cause loss of light? (B) Explain, in detail, just why unevenness of screen illumination is set up when a portion of the light beam falls outside the projection lens. I will ask no more this week, as a full, lucid explanation of these two questions will require some space. If you send a drawing, be sure to use black ink or a black pencil.

Answer to Question No. 215

Bluebook School Question No. 215 was: (A) What effect will finger marks, even though invisible when the lens is looked through directly, have on the screen image? (B) What is the effect of an even distribution of dust upon the surface of a lens? (C) Explain the reason or reasons why a lens surface should be highly polished after each cleaning. (D) Tell us just what method you consider best for cleaning lenses.

Before me lies a pile of acceptable replies. The list is for some reason unusually short, however. Incidentally D. Calladine sent in a correct reply to Question No. 214, as did J. L. Banton, neither of which was credited. Those answering Question No. 215 acceptably were: G. E. Doe; S. Evans and C. Rau; T. Van Vaulkenburg; D. Danielson; P. Gaeth, Jr.; J. Wentworth; H. Edwards; B. S. Englander; R. J. Arntson; A. F. Sprafke; R. De Totto; D. Ferguson; B. R. Walker; G. R. Squires; L. Hutch and D. Goldberg; O. Allbright; G. Johnson and L. R. Spooner; W. Broadbent; F. L. Granby; M. Spencer and D. T. Arlen; G. Thompson; F. H., S. and P. Dalbey; D. Haber and D. Breaston; M. and J. DeVoy; A. L. Dodson and F. L. Benton; L. C. Northup; D. L. Sinklow; T. T. Golley; D. Sanders; D. U. Granger; J. Jansen and D. C. Lode; G. Harrison and F. Harlor; L. N. and C. B. Traxler; H. R. Baldwin; R. and K. Wells; L. R. O'Leary; T. Malleby; N. L. Tomlinson and G. Lathrope; L. Grant and R. Geddings; R. D. Oberleigh and J. Lansing; D. Lally and F. Ferguson; L. M. Richards; M. F. Fallon; D. Lally and F. Ferguson; T. H. Morton, L. Klar and F. G. Klar.

I have selected the answer of H. Edwards to section A. He says: "The effects of such a mark would be: (1) They would to some extent cause misdirection of such light as passed through them, therefore the definition of that portion of the screen image carried by that light would be injured, the injury being of course in proportion to the exact amount of deposit and its kind. Such marks may ordinarily be presumed to consist largely of oily matter. (2) Such a mark would increase light reflection and this effect would be progressive, because dust would be likely to collect more quickly and to a greater extent on the deposit than upon the surrounding presumably clean glass surface. It then follows that loss of light would be increased and that portion of the screen image carried by the light passing through the finger marks would be somewhat less brightly illuminated than surrounding areas."

Quite some answer, I believe you will all agree. In the name of us all I congratulate friend Edwards, who, incidentally, is located in a village and works in a little theatre seating only 340 persons.

(B) Our old Chicago friend G. E. Doe says: "If the dust coat be very evenly distributed the effects will be, first, loss of light through increased reflection and stoppage of light by opaque dust particles, hence decrease in screen brilliancy. Second, because the dust particles will cause a certain amount of light dispersion, white light will be directed to dark portions, and therefore the picture contrast will be diminished. Third, I believe there will also be some slight tendency to injury of definition, though of that I am uncertain."

Another excellent answer. I too am of the opinion that definition will suffer, though this effect will, I believe, not be sufficient to be noticeable unless the coating be very heavy.

(C) B. R. Walker says: "I believe the correct answer to this is the fact that if the surface of glass be highly polished there can hardly be anything left upon it. In other words a high polish means the surface is as nearly as possible perfectly clean, and certainly a perfectly clean surface will act with maximum efficiency in every way."

Dale Danielson puts up an argument which I can neither commend nor condemn. I don't know! Here it is: "In consideration of the large difference in amount of light loss through reflection from a clean and polished and from a clean but unpolished lens surface, it is evident that much electric power might be wasted by failure to polish the lens surfaces."

Up to that point all is well. As to what follows—well, I dunno. He continues: "The high luster imparted to a lens surface by polish results in a decided decrease in light loss by reflection. We know glass is not a solid but a liquid, for the reason that it lacks crystalline formation. Polishing tends to place the glass molecules in systematic formation with relation to each other and the outer surface of the lens, and because of that fact the light more easily penetrates the lens surface."

Well, that's a new one, Yours Truly. Possibly it is right! Unfortunately there was not sufficient time left when I ran into this to consult glass men. However, crystalline or not, I am unable to understand on what basis glass could possibly be defined as a liquid. Will friend Danielson be good enough to point out the basis of that "liquid" statement.

(D) This will be omitted as it is almost an exact repetition of one section of question 214. Apologies.

Charles H. Christie Joins Mitchell Camera

Charles H. Christie, pioneer comedy producer, has joined the Mitchell Camera Company, as vice-president, in association with Stanley S. Anderson, who has been vice-president of the company for several years.

Mr. Christie's duties will centre on cultivating a world market for the company's product and he will leave next month for the Orient, Paris, London, Vienna, Berlin and Russia.

Agfa Ansco Net Loss Under That of 1932

Agfa Ansco Corporation, and its subsidiaries, last week reported a net loss for 1933 of $519,474, after interest, depreciation. bad debts and other charges. This compares with a loss of $588,049 for 1932.

Sarecky with Mascot

Louis A. Sarecky, former associate producer for Columbia, has been signed as a unit producer for Mascot Pictures.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1933, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1,'34	68	
Men of Sentiment, A	Marion Marsh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65	Mar. 24,'34
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	

Coming Feature Attractions

City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1,'34	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Above the Clouds	R. Cromwell-R. Armstrong-D. Wilson	Oct. 20	67	Jan. 20,'34
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	83	Jan. 20,'34
Crime of Helen Steeley, The	Ralph Bellamy-Shirley Grey	Apr. 20,'34		
East of Fifth Avenue	Wallace Ford-Walter Connolly-Dorothy Tree	Oct. 20	78	Dec. 30
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62	Apr. 12,'34
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69	Jan. 13,'34
Fury of the Jungle	Donald Cook-Peggy Shannon	Oct. 20	68	
Hold the Press	Tim McCoy-Shirley Grey	Oct. 25	60	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34	58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75	Jan. 6,'34
Master of Men	Jack Holt-Fay Wray	Oct. 28	68	Dec. 9
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69	Mar. 10,'34
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20,'34	78	Mar. 10,'34
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70	Mar. 31,'34
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34	64	
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65	Mar. 3,'34
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15,'34	74	Apr. 14,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evelyn Knapp	Feb. 5,'34	60	Apr. 7,'34
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60	Jan. 27,'34
Voice in the Night	Tim McCoy-Billie Seward	Apr. 8,'34	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10,'34	74	Apr. 21,'34

Coming Feature Attractions

Black Moon	Jack Holt-Fay Wray		
Fire Patrol, The	Tim McCoy		
Hell Cat, The	Rob't. Armstrong-Ann Sothern		
Hell Bent for Love	Tim McCoy-Lillian Bond		
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76	Feb. 10,'34
Most Precious Thing in Life, The	Jean Arthur - Donald Cook - Richard Cromwell		
One Night at Love	Grace Moore-Tullie Carminati		
Party's Over, The (See "In the Cutting Room," Apr. 14,'34.)	Stuart Erwin-Ann Sothern		
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84	Oct. 21
Twentieth Century (See "In the Cutting Room," Apr. 7,'34.)	John Barrymore - C. Lombard - Walter Connolly	*84	Apr. 21,'34
Whom the Gods Destroy	Walter Connolly-Robert Young		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14,'34	70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Faotemes	Jean Galland	Feb. 15,'34	59	Apr. 14,'34
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30,'34	68	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	
Romance in Budapest	Franciska Gaal	Apr. 15,'34	72	
Shame of a Nation	Gustaf Diessl	Apr. 10,'34	75	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassen		Dec. 22	36	Dec. 30
Eat 'Em Alive		Nov. 3	56	Nov. 18
Forgotten Men	War Film	Apr. 1,'34	84	May 27
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 20	58	
Throne of the Gods		Dec. 22	55	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May 15,'34	58	Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65	Mar. 17,'34
Big Shakedown, The	Bette Davis - Ches. Farrell - Ricardo Cortez	Jan. 6,'34	64	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78	Jan. 13,'34
Female	Ruth Chetterton	Nov. 11	60	Oct. 21
Havana Widows	Joan Blondell - Glenda Farrell-Lyle Talbot	Nov. 18	62	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mendalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69	Jan. 27,'34
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73	Dec. 9
Wonder Bar	Al Jelson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31,'34	84	Feb. 17,'34
World Changes, The	Paul Muni	Nov. 25	93	Nov. 4

Coming Feature Attractions

British Agent	Leslie Howard-Kay Francis		
Circus Clown, The	Joe E. Brown	June 30,'34	
Dark Tower	Edward G. Robinson - Mary Astor-Ricardo Cortez		
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2,'34	
Merry Frinks, The	Aline MacMahon	May 19,'34	
Old Doll's House, The	Richard Barthelmess - Ann Dvorak		
Return of the Terror	Lyle Talbot-Mary Astor	July 7,'34	
Side Street (See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17,'34.)	Aline MacMahon - Paul Kelly - Ann Dvorak	June 30,'34	
Twenty Million Sweethearts (Reviewed under the title "Rhythm in the Air")	Dick Powell - Ginger Rogers - Pat O'Brien	May 26,'34	80	Mar. 24,'34
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5,'34	62	Mar. 24,'34

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20,'34	80	Apr. 7,'34
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	78	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	90	July 22
Bottoms Up	Pat Paterson - Spencer Tracy - John Boles	Mar. 30,'34	85	Mar. 10,'34
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	95	Feb. 3,'34
Coming Out Party	Frances Dee-Gena Raymond	Mar. 9,'34	80	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84	Apr. 14,'34
David Herum	Will Rogers-Evelyn Venable	Mar. 2,'34	80	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 18,'34	80	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72	Apr. 7,'34
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	68	Feb. 10,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	80	Mar. 17,'34
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27,'34	85	Aug. 12
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65	Mar. 31,'34
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymand	Jan. 5,'34	85	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	68	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carrall - Conrad Veidt	Dec. 15	75	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	88	Dec. 23
Mad Game, The	Spencer Tracy-Claire Trevor	Oct. 27	65	Oct. 23
Mr. Skitch	Will Rogers-ZaSu Pitts	Dec. 22	70	Dec. 16
Murder in Trinidad (See "In the Cutting Room," Mar. 3,'34)	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6,'34	75	
My Lips Betray	Lillian Harvey-John Boles	Nov. 10	79	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Normen Foster	Jan. 12,'34	72	Mar. 10,'34
Sleepers East (See "In the Cutting Room," Dec. 30)	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
Smoky	Victor Jory-Irene Bentley	Dec. 6	69	Dec. 9
Three on a Honeymoon (See "In the Cutting Room," Mar. 3,'34)	Sally Eilers-Johnny Mack Brown	Mar. 23,'34	65	
Worst Woman in Paris?	Benita Hume-Adolphe Menjou	Oct. 20	78	Oct. 14

Coming Feature Attractions

Always Honest	James Dunn-Claire Trevar	June 15,'34	
Call It Luck	Pat Paterson-Charles Starrett	June 1,'34	
Caravan	Charles Boyer-Loretta Young		
Cats-Paw, The	Harold Lleyd-Una Merkel		
Changa of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18,'34	
Charlie Chan's Courage	Warner Oland	June 29,'34	
Grand Canary	Warner Baxter-Madge Evans	July 13,'34	
Merry Andrew	Will Rogers-Peggy Wood	July 27,'34	
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	June 8,'34	*90	
She Learned About Sailors	Mitchell and Durant-Alice Faye	June 22,'34		
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25,'34	*83	
Stand Up and Cheer	(All-Star Musical)	May 4,'34	80	
Such Women Are Dangerous (See "Too Many Women," "In the Cutting Room," Mar. 31,'34.)	Warner Baxter-Rosemary Ames	May 4,'34		
Wild Gold	John Boles-Claire Trevor	May 11,'34		
World Moves On, The	Madeleine Carroll - Franchot Tone			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Leve Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	76	Mar. 17,'34
War of tha Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia af Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang	May 1,'34	69	Apr. 7,'34
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		60	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco (Reviewed under the title "Beroud")	Rex Inaram	Dec. 1	73	Oct. 15,'32
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night of the Party, The	Leslie Banks		62.	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15,'34	87.	Aug. 19
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83.	July 8
There Goes the Bride	Jessie Matthews	Dec. 1	79.	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71.	Mar. 24,'34
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80.	

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept. 15	69.	Feb. 17,'34
I Hate Women	Wallace Ford-June Clyde	Apr. 15,'34	72.	Apr. 14,'34
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15,'34	68	

Coming Feature Attractions

Born to Hang	All Star Cast	June 15,'34	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1	70.	Nov. 11
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62.	Jan. 13,'34
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1	70.	
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	62.	

Coming Feature Attractions

Fifteen Wives	Conway Tearle-Noel Francis		

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
Mad Honeymoon, The	Marian Nixon-Neil Hamilton			
No Ransom	Phillips Holmes-Lelia Hyams			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8	87.	Sept. 18
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74.	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63.	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65.	Dec. 30
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23,'34	67.	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74.	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr. 15,'34		
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68.	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70.	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70.	Mar. 10,'34

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78.	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	68.	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94.	Nov. 25
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113.	June 10
Eskimo	Native Cast	Jan. 19,'34	117.	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78.	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79.	Dec. 18
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87.	Nov. 11
Hollywood Party	(All Star Musical)	Apr. 27,'34	72	
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13,'34	79	
Lazy River	Jean Parker-Robert Young	Mar. 16,'34	77.	Mar. 10,'34
Men In White	Clark Gable-Myrna Loy	Apr. 6,'34	75.	Feb. 17,'34
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85.	Mar. 3,'34
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102.	Oct. 28
Queen Christina	Greta Garbo-John Gilbert	Feb. 9,'34	103.	Dec. 30
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30,'34	90.	Mar. 31,'34
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78.	Nov. 11
Show-off, The	Spencer Tracy-Madge Evans	Mar. 9,'34	80.	Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec. 29	68.	Jan. 20,'34
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20,'34	116	
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb 2,'34	76.	Jan. 27,'34
Women In His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76.	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85.	Feb. 10,'34

Coming Feature Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March		
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4,'34	*90
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald		
One Hundred Percent Pure	Jean Harlow-Franchot Tone		
Operator Thirteen	Marion Davies-Gary Cooper		
Sadie McKee (See "In the Cutting Room," Apr. 14,'34.)	Joan Crawford-Franchot Tone	May 11,'34	
Thin Man, The	William Powell-Myrna Loy		
Treasure Island	Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger		
Viva Villa!	Wallace Beery-Fay Wray		115. Apr. 7,'34

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	72.	Feb. 24,'34
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68.	Nov. 4
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr. 15,'34	67	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63.	Mar. 24,'34
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34	62	
Lucky Texan, The	John Wayne	Jan. 22,'34	56.	Jan. 27,'34
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr. 30,'34	72.	Mar. 31,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15,'34	62.	Mar. 31,'34
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58.	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	56.	Dec. 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57.	Feb. 10,'34
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55.	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64.	Jan. 27,'34

Coming Feature Attractions

Blue Steel	John Wayne		
Derby Day			
Jane Eyre			
Loudspeaker, The	Ray Walker-Jacqueline Wells		
Man from Utah, The	John Wayne		
Money Means Nothing	Wallace Ford-Gloria Shea	May 15,'34	
Monte Carlo Nights	Mary Brian-John Darrow		61
Star Packer, The	John Wayne		

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75.	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71.	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80.	Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34	68.	Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77.	Nov. 4
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78.	Jan. 20,'34
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88.	Nov. 25
Duck Soup	Four Marx Bros.	Nov. 17	80.	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5,'34	78.	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95.	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec. 8	75.	Dec. 9
Good Dame	Sylvia Sidney-Fredric March	Feb. 18,'34	72.	Feb. 10,'34
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68.	Dec. 30
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26,'34	65.	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68.	Nov. 25
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20,'34	76.	Mar. 24,'34
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	68.	Dec. 23
No More Women	Edmund Lowe-Victor McLagen	Feb. 23,'34	72.	Feb. 17,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75.	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78.	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80.	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65.	Jan. 27,'34
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr. 13,'34	72.	Apr. 7,'34
We're Not Dressing (See "In the Cutting Room," Mar. 31,'34.)	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27,'34	74	
Wharf Angel (See "Man Who Broke His Heart," "In the Cutting Room," Feb. 17,'34.)	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 18,'34	62½	
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73.	Oct. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27,'34	64	
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6,'34	70.	Mar. 31,'34

Coming Feature Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxin-Warren William		
Double Door	Evelyn Venable-Kent Taylor	May 4,'34	*75
Here Comes the Groom	Jack Haley		
I Love an Actress	Elissa Landi-Adolphe Menjou-David Manners		
It Ain't No Sin	Mae West		
Kiss and Make Up	Cary Grant-Genevieve Tobin		
Little Miss Marker	Adolphe Menjou-Dorothy Dell	June 1,'34	
Many Happy Returns	Burns and Allen		
Murder at the Vanities (See "In the Cutting Room," Mar. 31,'34.)	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 18,'34	
Old-Fashioned Way, The	W. C. Fields		
Private Scandal	Mary Brian-Phillips Holmes	May 11,'34	
Scarlet Empress, The (See "In the Cutting Room," Feb. 10,'34.)	Marlene Dietrich-John Lodge		*100
She Loves Me Not	Bing Crosby-Miriam Hopkins		
Thank Your Stars	Jack Oakie-Dorothy Dell		
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 25,'34	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1,'34	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1,'34	65.	Mar. 24,'34
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15,'34	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42.	Oct. 28
Thunder Over Mexico	Native Cast	Nov. 15	70.	May 20

Coming Feature Attractions

Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	'34
Little Damozel	Anna Neagle-James Rennie		
Peck's Bad Boy	Jackie Cooper		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71.	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73.	Oct. 28
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27,'34	74.	Mar. 17,'34
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29	89.	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68.	Jan. 27,'34

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2,'34	84.	May 10,'34
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82.	Dec. 23
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68.	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70...	Dec. 23
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19,'34	78.	Mar. 3,'34
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	60.	Apr. 7,'34
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77.	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78.	Nov. 25
Glamour	Constance Cummings - Paul Lukas	Apr. 9,'34	74.	Apr. 7,'34
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	60.	Mar. 31,'34
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30,'34	*75	
Honor of the Range	Ken Maynard	Apr. 16,'34	61	
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70.	Mar. 17,'34
I Like It That Way (See "In the Cutting Room," Dec. 30.)	Gloria Stuart-Roger Pryor	Feb. 12,'34	67	
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16,'34	76.	Apr. 14,'34
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70.	Nov. 4
King for a Night	Chester Morris - Helen Twelvetrees - Alice White	Oct. 30	78.	Dec. 2
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26,'34	68.	Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar. 12,'34	62.	Apr. 21,'34
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70.	Jan. 6,'34
Midnight	D. P. Heggie-Sidney Fox	Jan. 29,'34	80.	Mar. 17,'34
Myrt and Marge	Myrtle Gale - Donna Damerell - Ted Healy	Dec. 4	68.	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105.	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65.	Jan. 6,'34
S. O. S. Iceberg	Rod La Rocque-Gibson Gowland	Oct. 23	70.	Sept. 23
Strawberry Roan	Ken Maynard-Ruth Hall	Oct. 26	62.	Sept. 30
Uncertain Lady (See "In the Cutting Room," Mar. 17,'34.)	Genevieve Tobin-Edward Everett Horton	Apr. 23,'34		
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64.	Apr. 14,'34

Coming Feature Attractions

Title	Star	Rel. Date
Affairs of a Gentleman (See "In the Cutting Room," Apr. 7,'34.)	Paul Lukas - Leila Hyams - Patricia Ellis	June 18,'34
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7,'34
Dangerous to Women	Nils Asther-Gloria Stuart	June 4,'34
Doomed to Die	Ken Maynard-Gloria Shea	June 11,'34
Embarrassing Moments	Chester Morris-Marian Nixon	May 14,'34
Funny Thing Called Love	Chester Morris-Mae Clarke	June 25,'34
I Give My Love	Wynne Gibson-Paul Lukas	
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May 21,'34

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally D'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62.	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15,'34	68	

Coming Feature Attractions

Title	Star	Rel. Date
Beyond Bengal	Harry Schenck	May 2,'34
Golden Head		
Souls in Pawn		
Special Duty		
Unlimited		
Within the Rock		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6,'34	69.	Apr. 7,'34
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10	62.	Mar. 10,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Jan. 15,'34	65.	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77.	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts.	Jan. 15,'34	80.	Dec. 30
Farewell to Love	Ian Kiepura-Heather Angel	Madison Plcts.	Nov. 24	60.	Dec. 2
Film Parade		General Plcts.	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56.	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29	65.	Dec. 9
Hell on Earth	All Star	Aeolian Plcts.	Jan. 27,'34	70.	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Plcts.		77.	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59.	Nov. 4
Le Gong (Dance of the Virgins)		Bennett Plcts.		55.	Jan. 20,'34
Lost Jungle, The	Clyde Beatty	Mascot	May 1,'34	7 rls.	
Mr. Broadway	All Star	B'way-Hollywood		59.	Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar. 7,'34	60.	
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58.	Sept. 16
Shepherd of the Seven Hills, The		Faith Pictures	Aug. 7	60.	Aug. 19
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3,'34	70.	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70.	Dec. 16
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70.	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	62.	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65.	Nov. 18
Bowery, The	Wallace Beery-George Raft - Jackie Cooper - Fay Wray	Oct. 13	92.	Oct. 7
Broadway Thru a Keyhole	Constance Cummings - Russ Columbo - Paul Kelly	Oct. 27	91.	Oct. 21
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13,'34	93.	Feb. 10,'34
Emperor Jones	Paul Robeson-Dudley Digges	Sept. 29	80.	Sept. 23
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	82.	Dec. 9
House of Rothschild, The	George Arliss	Apr. 6,'34	86.	Mar. 10,'34
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	77.	Feb. 3,'34
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	70.	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2,'34	88.	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 16,'34	86.	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	93.	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	91.	Dec. 9
Sorrell and Son	H. B. Warner	Apr. 20,'34	85.	Jan. 6,'34

Coming Feature Attractions

Title	Star	Rel. Date
Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	*85. Apr. 21,'34
Barbary Coast	Gloria Swanson-Gary Cooper	
Born to Be Bad	Loretta Young-Cary Grant	May 18,'34
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	
Count of Monte Cristo, The	Robert Donat	
Last Gentleman, The (See "In the Cutting Room," Apr. 14,'34.)	George Arliss	
Nell Gwynn	Anna Neagle-Cedric Hardwicke	
Our Daily Bread	Karen Morley-Tom Keene	
Private Life of Don Juan, The	Douglas Fairbanks, Sr.	
Resurrection	Anna Sten-Fredric March	
Treasure Hunt, The (Tent.)	Eddie Cantor-Ann Sothern	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	73.	Feb. 10,'34
College Coach	Dick Powell-Pat D'Brien-Ann Dvorak-Lyle Talbot	Nov. 4	75.	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 16	88.	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61.	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68.	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101.	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63.	Dec. 2
Gambling Lady	Barbara Stanwyck	Mar. 31,'34	66.	Mar. 10,'34
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34	66.	Feb. 24,'34
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63.	Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan. 20,'34	75.	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68.	Dec. 9
I've Got Your Number	Joan Blondell-Pat D'Brien	Feb. 24,'34	68.	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34	67.	Mar. 31,'34
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73.	Nov. 4
Lady Killer	James Cagney	Dec. 9	76.	Dec. 2
Modern Hero, A (See "In the Cutting Room," Mar. 17,'34.)	Richard Barthelmess	Apr. 21,'34	71	
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28,'34	72.	Apr. 7,'34

Coming Feature Attractions

Title	Star	Rel. Date
Dames	Ruby Keeler - Dick Powell - Joan Blondell	
Dragon Murder Case, The	Warren William	
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 7,'34
He Was Her Man	James Cagney-Joan Blondell	June 16,'34
Hey, Sailor!	James Cagney - Pat O'Brien - Gloria Stuart	
Housewife	George Brent-Bette Davis	
Isle of Fury (See "In the Cutting Room," Apr. 14,'34.)	Edna Best - William Powell - Colin Clive	June 9,'34
Madame Du Barry	Dolores Del Rio-Victor Jory	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12,'34
Personality Kid, The	Pat D'Brien-Glenda Farrell	
Smarty	Joan Blondell-Warren William	May 19,'34
When Tomorrow Comes	Kay Francis-Warren William	June 23,'34

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures	Apr.		14,'34
Don Quixote	Feodor Chaliapin -	British-United Artists	July		8
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12,'34	54	
Girl from Maxim's, The	Frances Day	London Film	Dec.		14
Hawleys of High Street	Leslie Fuller	British Int'l		68.	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British			Aug. 12
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov.	90.	Dec. 2
Money for Speed	John Loder - Ida Lupino - Cyril Mc-Laglen	British-United Artists		67.	July 15
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57.	Sept. 16
Petterson and Bendel	Adolf Jahr-Sammy Scandinavian Friedmann	Talking Plcts.	Jan. 1,'34	148.	Mar. 10,'34
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13,'34	96.	Mar. 24,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80.	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8,'34	90.	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92.	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6,'34	92.	Feb. 24,'34
Volga Volga	H. A. Shilleton	Kinematrade	Dec. 14	76.	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	99.	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out	Feb. 28,'34	2 rls.
Walter Catlett		
Fishing for Trouble	May 4,'34	2 rls.
Hold Your Temper	Dec. 15	20
Leon Errol		
Hot Daze	Oct. 20	2 rls.
Smith and Dale		
Radio-dough	Feb. 5,'34	2 rls.
Sidney and Murray		
Stable Mates	Apr. 6,'34	2 rls.
When Do We Eat?	Mar. 19,'34	2 rls.
Ten Baby Fingers	Jan. 26,'34	2 rls.
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl..
Bill Poster, The	Nov. 24	1 rl..
Bird Man May		
Busy Bus	Apr. 20,'34	1 rl..
Bowery Daze	Mar. 30,'34	1 rl..
Cinder Alley	Mar. 9,'34	1 rl..
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl..
Southern Exposure	Feb. 5,'34	1 rl..
Stage Krazy	Nov. 13	1 rl..
Tom Thumb	Feb. 16,'34	1 rl..
LAUGHING WITH MEDBURY		
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl..
4—Among the Nordics	Feb. 20,'34	1 rl..
5—In India	Apr. 20,'34	1 rl..
MARCH OF THE YEARS		
No. 2—	Oct. 6	1 rl..
No. 3—Famous Crippon Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl..
No. 6—	Jan. 24,'34	1 rl..
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
5—Mickey's Rescue	Mar. 23,'34	2 rls.
6—Mickey's Medicine Man	May 18,'34	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl..
No. 3—The Clawn Dies	Dec. 14	1 rl..
No. 4—When the Lights Went Out	Dec. 15	1 rl..
No. 5—The Missing Clue	Jan. 22,'34	1 rl..
MUSICALS		
No. 1—Roamin' Through the Roses	Nov. 16	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24	2 rls.
Jack Osterman		
No. 3—School for Romance	Jan. 31,'34	2 rls.
Lau Holtz		
No. 4—Love Detective	Feb. 28,'34	2 rls.
Frank Albertson		
No. 5—Women Haters	May 5,'34	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl..
Aw, Nurse	Mar. 9,'34	1 rl..
Hollywood Babes	Nov. 10	1 rl..
Sandman Tales	Oct. 6	1 rl..
Scrappy's Art Gallery	Jan. 12,'34	1 rl..
Scrappy's Dog Show	May 18,'34	1 rl..
Scrappy's Television	Jan. 29,'34	1 rl..
Scrappy's Toy Shop	Apr 13,'34	1 rl..
SCREEN SNAPSHOTS		
No. 1	Nov. 30	1 rl..
No. 2	Dec. 14	1 rl..
No. 3	Jan. 18,'34	1 rl..
No. 4	Feb. 7,'34	1 rl..
No. 5	Feb. 18,'34	1 rl..
No. 6	Mar. 16,'34	1 rl..
No. 7	Apr. 24,'34	1 rl..
No. 8	May 18,'34	1 rl..
WORLD OF SPORT		
Dumb Champs	Apr. 20,'34	1 rl..
It's Sport In Any Language	Dec. 30	1 rl..
We Want a Touchdown	Oct. 23	1 rl..
What the Scotch Started	Oct. 6	1 rl..
Winter Thrills	Feb. 4,'34	1 rl..

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	28
Dawn to Dawn	Dec. 25	35
Julie Hayden-O. M. Ness		
Frankie and Johnny	Apr. 15,'34	8
Charles Laughton		
Lot in Sodom	Dec. 25	26
Frederic Haak		
No Woman's Land	Apr. 15,'34	34
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custam	Jan. 12,'34	18
Frozen Assets	Nov. 17	19
Hello Prosperity	Mar. 30,'34	2 rls.
His Weak Moment	Oct. 13	19
Super Snooper, The	Feb. 9,'34	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	9
Kid 'N Africa	Oct. 6	8
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	8
City of Wax	Feb. 9,'34	9
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	19
Good Bad Man, The	Dec. 8	22
Hotel Anchovy	Apr. 13,'34	18
Inventors, The	Feb. 2,'34	20
North of Zera	Jan. 19,'34	17
FROLICS OF YOUTH		
Managed Money	Feb. 23,'34	20
Merrily Yours	Oct. 6	21
Pardon My Pups	Jan. 26,'34	19
What's To Do	Nov. 24	18
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	19
No Sleep on the Deep	Apr. 6,'34	21
Pop's Pal	Dec. 29	18
Trimmed in Furs	Jan. 5,'34	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	19
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	21
Million Dollar Melody	Oct. 27	21
Poppin' the Cork	Dec. 15	25
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	10
Lost Race, The	Apr. 13,'34	8
Mediterranean Blues	Feb. 23,'34	9
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	8
Last Dogie, The	Nov. 17	11
Manhattan Lullaby	Nov. 24	9
Helen Morgan		
Trav'lling the Road	Feb. 9,'34	9
Alexander Gray		
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	21
Gold Ghost, The	Mar. 16,'34	21
Mr. Adam	Nov. 17	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	6
Just a Clown	Apr. 20,'34	6
King's Daughter, The	May 4,'34	6
Last Straw, The	Feb. 23,'34	6
Lion's Friend, The	May 18,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	6
Owl and the Pussycat, The	Mar. 9,'34	6
Pandora	June 1,'34	6
Rip Van Winkle	Feb. 9,'34	6
Robinson Crusoe	Nov. 17	6
Shipwrecked Brothers	Nov. 17	6
Slow But Sure	June 15,'34	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 6	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	19
Divorce Sweets	Nov. 30	18
TREASURE CHEST		
Air Maniacs	Dec. 15	11
Besom Friends	Mar. 30,'34	8
Day Dreams	Dec. 9	11
Hula Honeymoon	Mar. 2,'34	7
Pagliacci	Apr. 6,'34	11
Shorts	Nov. 10	10
Song of Vienna	Nov. 3	10
What Does 1934 Hold?	Dec. 22	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquest of the Air	Nov. 30	9
Scouring the Seven Seas	Oct. 20	9
Answering the Riot Call	Dec. 22	9
Filming the Fashions	Nov. 10	9
Outdoing the Daredevils	Mar. 2,'34	9
With the Navies of the World	Mar. 23,'34	9
On Western Trails	Apr. 13,'34	9
MAGIC CARPET SERIES		
Playground of Pan	Oct. 13	9
Elephant Trails	Oct. 27	10
The Island of Malta	Nov. 3	10
A Day In Tokya	Nov. 10	9
Byways In Bangkak	Nov. 24	9
Around the Acropolis	Nov. 30	9
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	9
Landon Medley	Dec. 29	9
Flemish Folk	Jan. 5,'34	9
Tunisian Travels	Jan. 19,'34	9
Sentinels of the Sea	Jan. 26,'34	9
Roaming the Netherlands	Feb. 9,'34	9
Under Moreccan Skies	Feb. 16,'34	9
A Journey In Flanders	Feb. 23,'34	9
MOVIE TINTYPE SERIES (10 Minutes Each)		
Twin Dukes and a Duchess	Oct. 8	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
The Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills Radie Rubes		6
Singin' Sam-Dan Wallace		7
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaulman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Llebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-		6
Melodies of Love Herbert Rawlinson Carlile-Rawlinson-White		8
Songs of the Range Art Dickinson-Lew White		6
Rhapsody In Black Gary-Rawlinson-White		1 rl..
Wine, Woman and Song Tommy McLaughlin-Lew White-Kelvin Keech		1 rl..
Elli Elli Charles Carlile-Lew White		1 rl..
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer Zasu Pitts-Billy Bovan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	May 26,'34	20
Mixed Nuts	Feb. 17,'34	19
Movie Daze		19
Mrs. Barnacle Bill		20
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Another Wild Idea	June 16,'34	2 rls.
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day In Venice	Oct. 28	9
Italy, Land of Inspiration	Nov. 25	9
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
Perils of Arsenic Annie	Oct. 7	10
Heel of a Nation, The	Nov. 4	10
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Apples to You	Apr. 14,'34	20
Jail Birds of Paradise	Feb. 24,'34	20
Keg O' My Heart	Nov. 11	2 rls.
Roamin' Vandals		19
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Flying Hunters		1 rl..
Happy Warriors	Oct. 21	9
Little Feller		1 rl..
Nipups		1 rl..
Old Shep		1 rl..
Pichianni Troupe		1 rl..
Pro Football		1 rl..
Reping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10
OUR GANG		
For Pete's Sake	Feb. 3,'34	2 rls.
Hi, Neighbor	Mar. 3,'34	18
Wild Poses	Oct. 26	19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes In the Goods	Feb. 10,'34	19
Backs to Nature	Nov. 14	20
Maid in Hollywood	May 19,'34	20
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Insultin' the Sultan	Feb. 24,'34	1 rl..
Robin Hood, Jr.	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	10
2. City of the Sun	Jan. 1,'34	10
3. Love's Memorial	Feb. 1,'34	10
4. Children of the Nile	Mar. 1,'34	10
5. The Peacock Throne	Apr. 1,'34	10
6. Jungle Bound	May 1,'34	10
7. The Last Resort	June 1,'34	10
8. Mother Ganges	July 1,'34	10
9. The First Paradise	Aug. 1,'34	10
10. Dravidian Glamor	Sept. 1,'34	10
11. Adventure Isle	Oct. 1,'34	10
12. Queen of the Indies	Nov. 1,'34	10
13. A Mediterranean Mecca	Dec. 1,'34	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop Arrested	June 15,'34	7
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty Boop's Rise to Fame	May 18,'34	1 rl..
Betty In Blunderland	Mar. 2,'34	7
Hal Hal Hal	Mar. 2,'34	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
All On Deck	Mar. 30,'34	1 rl..
Broadway Knights Yacht Club Boys	Feb. 23,'34	10
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Brss. - Vincent Lopez-Roy Atwell	Oct. 27	11
New Deal Rhythm "Buddy" Rogers	Apr. 13,'34	1 rl..
Radio Roundup, A Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24	11
Station T.O.T.	Jan. 19,'34	10
Where's That Tiger? Borrah Minnevitch	Dec. 22	10
HOLLYWOOD ON PARADE		
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl..
No. 9	Mar. 30,'34	1 rl..
No. 10	Apr. 27,'34	1 rl..
No. 11	May 25,'34	1 rl..
No. 12	June 22,'34	1 rl..
PARAMOUNT PICTORIAL		
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstreng	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decarator — Song Makers af the Nation	Dec. 1	11
No. 6 — Southward Ha — Trees — Glida Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gorden and Revel	Feb. 23,'34	1 rl..
No. 9—Song Makers af the Nation, Lewis and Sherman —Winter — Meshle, Child of a Chimpanzee	Mar. 23,'34	1 rl..
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20,'34	1 rl..
No. 11—	May 18,'34	1 rl..
No. 12—	June 15,'34	1 rl..
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl..
I Eats My Spinach	Nov. 17	7
Let's You and Him Fight	Feb. 16,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl..
Seasin's Greetinks	Dec. 8	6
Shoein' Herses	June 1,'34	1 rl..
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music	Nov. 10	10
Eton Boys		
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12,'34	10
Lazybones Borrah Minnevitch	Apr. 13,'34	1 rl..
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing Baby Rose Marie	Dec. 15	8
Tune Up and Sing Lanny Ross	Mar. 9,'34	1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
SCREEN SOUVENIRS		
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
No. 10	May 4,'34	1 rl.
No. 11	June 1,'34	1 rl.
No. 12	June 29,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horsepower	Feb. 16,'34	11
No. 9—Flying Bodies	Mar. 23,'34	10
No. 10—Animal Antics	Apr. 13,'34	1 rl.
No. 11—Marine Marvels	May 11,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo	Feb. 16,'34	21
Harry Langdon		
Cold Turkey	Dec. 1	19
Joseph Cawthorn		
Gold Nuggets	Feb. 2,'34	18
Walter Catlett		
Just an Echo	Jan. 19,'34	20
Bing Crosby		
New Dealers, The	Apr. 6,'34	2 rls.
Pallette-Catlett		
News Hounds	June 1,'34	2 rls.
Pallette-Catlett		
No More Bridge	Mar. 16,'34	2 rls.
Leon Errol		
Oil's Well	May 4,'34	2 rls.
Chic Sale		
Old Bugler, The	Jan. 5,'34	20
Chic Sale		
On Ice	Oct. 6	21
Harry Langdon		
One Awful Night	Oct. 20	21
Pallette-Catlett		
Petting Preferred	Apr. 27,'34	2 rls.
Please	Dec. 15	22
Bing Crosby		
Roaming Romeo, A	Dec. 29	21
Harry Langdon		
Three Little Swigs	Nov. 10	21
Leon Errol		
Up and Down	Mar. 2,'34	2 rls.
Franklin Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22	19
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Wonders of the Tropics	Dec. 13	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Her Majesty, the Queen Bee	Dec. 1	6
Insect Clowns	Mar. 4,'34	7
Queen of the Underworld	Dec. 8	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	9
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9,'34	21
Rough Necking	Apr. 27,'34	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
One A.M.	Mar. 23,'34	18
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13,'34	18
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	21
In the Devil Dog House	Feb. 2,'34	21
Odor in the Court	Aug. 2,'34	21½
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Cubby's Stratosphere Flight	Apr. 20,'34	7
Galloping Fanny	Dec. 1	6½
Gay Gaucho, The	Nov. 3	7½
Good Knight	Feb. 23,'34	7½
How's Crops	Mar. 23,'34	7½
Sinister Stuff	Jan. 26,'34	6½
GRIBBON-KENNEDY COMEDIES		
Strictly Fresh Yeggs	Apr. 6,'34	21½
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	17
No. 8—Autobuyography	Mar. 16,'34	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Love on a Ladder	Mar. 2,'34	18
What Fur?	Nov. 3	21
Wrong Direction		21
MUSICALS		
Bubbling Over	Jan. 5,'34	20
Ethel Waters		
Everybody Likes Music	Mar. 9,'34	19½
Henry the Ape	Jan. 26,'34	2 rls.
Bert Lahr		
Hizzoner	Nov. 17	21½
Bert Lahr		
Knife of the Party	Feb. 16,'34	20
Lillian Miles		
Sea Sore	Apr. 20,'34	2 rls.
Strange Case of Hennessy	Dec. 8	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Derby Decade		22
Torch Tango	Feb. 23,'34	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
What Not to Do In Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Jest of Honor	Jan. 19,'34	7
Jolly Good Felons	Feb. 16,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals	Dec. 22	7½
Royal Good Time, A	Apr. 13,'34	7
Sultan Pepper	Mar. 16,'34	7
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean	May 4,'34	8
Holy Land	Feb. 18,'34	10
Madeira, Land of Wine	Mar. 30,'34	9
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
CELEBRITY		
Brave Tin Soldier, The		7
Jack and the Beanstalk		6
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	8
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1 Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Playful Pluto	Mar. 16,'34	7
4. Camping Out	Feb. 16,'34	7
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8
3. Grasshopper and the Ant, The	Feb. 23,'34	8
4. Funny Little Bunnies	Mar. 30,'34	9
5. The Big Bad Wolf	Apr. 20,'34	9

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 2	Oct. 1	10
No. 3	Dec. 25	10
No. 4	Jan. 29,'34	9
No. 5	Mar. 5,'34	8
No. 6	Mar. 19,'34	9
No. 7	Apr. 30,'34	9
OSWALD CARTOONS		
Annie Moved Away	May 14,'34	1 rl.
Candy House, The	Jan. 15,'34	9
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	7
Five and Dime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34	1 rl.
Goldilocks and the Three Bears	May 28,'34	1 rl.
In the Zoo	Nov. 6	7
Kings Up	Mar. 12,'34	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 19,'34	7
William Tell	May 28,'34	1 rl.
Wolf, Wolf	Apr. 2,'34	8
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	11
No. 37—Novelty	Feb. 26,'34	10
No. 38—Novelty	Apr. 23,'34	9
No. 39—Novelty	May 21,'34	1 rl.
UNIVERSAL COMEDIES		
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First	Mar. 14,'34	21
Sterling Holloway		
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	20
Ceiling Whacks	Mar. 28,'34	20
Henry Armetta		
Ed Sullivan's Headliners (Mentone No. 10)	May 2,'34	20
Full Coverage	Feb. 28,'34	21
Henry Armetta		
Good Time Henry	May 3,'34	20
Henry Armetta		
Heart Burn	Apr. 11,'34	20
Sterling Holloway		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mountain Music	Jan. 3,'34	18
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Palsie Walsie	Jan. 31,'34	20
Henry Armetta		
Pest, The (Mentone No. 9)	Apr. 18,'34	19
Pie for Two	Dec. 13	21
James Gleason		
Pleasing Grandma		2 rls.
Sterling Holloway		
Stung Again	Oct. 18	18
Louise Fazenda		
Supper at Six (Mentone No. 5)	Dec. 27	18
There Ain't No Justice	May 23,'34	2 rls.
Corthell and Hurst		
Trifle Backward, A	Jan. 17,'34	19½
Vince Barnett		
Vaudeville Days (Mentone No. 8)	Mar. 21,'34	21
Vaudeville on Parade (Mentone No. 8)	Jan. 24,'34	20
Where's Elmer?	Feb. 7,'34	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 3—Gobs of Fun	Oct. 21	21
George Givot-Charles Judels		
No. 4—Turkey in the Raw	Nov. 4	21
Gus Shy		
No. 5—In the Dough	Nov. 25	22
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie	Dec. 9	18
Ben Blue		
No. 7—Tomalle	Dec. 30	21
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?	Jan. 13,'34	18
George Givot-Charles Judels		
No. 9—Nervous Hands	Feb. 3,'34	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10,'34	21
Charles Judels		
No. 11—Mushrooms	Feb. 17,'34	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24,'34	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14,'34	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28,'34	20
Harry Gribbon		
No. 15—I Scream	May 19,'34	20
Gus Shy		
BRDADWAY BREVITIES		
No. 4—Paul Revere, Jr.	Oct. 7	21
Gus Shy-Janet Reade		
No. 5—Operator's Opera	Oct. 14	21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring	Oct. 28	19
Patricia Ellis-Allen Jenkins (Technicolor)		
No. 7—Yeast Is Yeast	Nov. 11	20
Tom Patricola		
No. 8—The Mild West	Nov. 18	23
Janet Reade-Olive Borden		
No. 9—Girl Trouble	Dec. 2	20
Mitchell and Durante		
No. 10—Around the Clock	Jan. 16,'34	21
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23	20
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Dec. 16	22
Jane Froman-Georges Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20,'34	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27,'34	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10,'34	21
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24,'34	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3,'34	17
No. 18—Look for the Silver Lining	Mar. 17,'34	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31,'34	21
Jean Sargent		
No. 20—Story Conference	Apr. 7,'34	20
Lillian Roth		
No. 21—Morocco Nights (Technicolor)	Apr. 21,'34	18
No. 22—Private Lessons	May 5,'34	22
Hal LeRoy		
No. 23—Masks and Memories	May 12,'34	30
Lillian Roth		
No. 24—Murder in Your Eyes	May 26,'34	20
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11	7
No. 3—Buddy's Show Boat	Dec. 9	7
No. 4—Buddy the Gob	Jan. 13,'34	7
No. 5—Buddy and Towser	Feb. 24,'34	7
No. 8—Buddy's Garage	Apr. 14,'34	7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELDDY MASTERS		
Rubinoff and Orchestra	Oct. 28	16
Eddie Duchin and Band	Nov. 25	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23	10
Jack Denny and Band	Jan. 20,'34	10
Mills Blue Rhythm Band	Feb. 17,'34	10
Vincent Lopez	Mar. 17,'34	10
A Big City Fantasy	Apr. 14,'34	9
Phil Spitalny		
Isham Jones	May 12,'34	10
Tin Hat Harmony		1 rl.
Abe Lyman		
B. A. Rolfe		1 rl.
D. Mendoza and Vitaphone Band		1 rl.
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16	7
Pettin' in the Park	Jan. 27,'34	7
Honeymoon Hotel (Cinecolor)	Feb. 17,'34	7
Beauty and the Beast (Cinecolor)	Apr. 14,'34	7
These Were Wonderful Days	Apr. 26,'34	7
Going to Heaven on a Mule		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Samoan Memories	Oct. 14	10
Heart of Paris	Nov. 11	9
Italy, the Old and the New	Dec. 9	11
Cannibal Islands	Jan. 6,'34	10
Spanish America	Feb. 3,'34	10
Jerusalem, the Holy City	Mar. 3,'34	10
Picturesque Siam	Mar. 31,'34	10
Slackers of the Jungle	Apr. 28,'34	10
East Indies	May 26,'34	10
Central America		1 rl.
Dark Africa		1 rl.
South Sea Islands		1 rl.
JDE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14,'34	2 rls.
Making Good	Apr. 21,'34	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28,'34	2 rls.
Service Stripes	May 5,'34	1 rl.
Where Men Are Men	May 12,'34	2 rls.
A Stuttering Romance	May 19,'34	1 rl.
Toreador	May 26,'34	2 rls.
PEPPER POT		
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	8
Notre Dame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Dec. 2	10
Little Miss Mischief	Dec. 6	10
Movie Memories	Dec. 30	9
The Tune Detective	Jan. 13,'34	9
Sigmund Spaeth		
Mississippi Suite	Jan. 27,'34	9
The Wrong Wrong Trail	Feb. 10,'34	10
Block and Sully		
Song Hits, with Roy Turk	Feb. 24,'34	11
Easy Aces, No. 2	Mar. 10,'34	10
Pure Feud	Apr. 21,'34	10
Edgar Bergen		
A Cabinet Meeting	Apr. 7,'34	10
Radio Ramblers		
Those Were the Days	May 5,'34	10
Radio Reel No. 1	May 19,'34	10
Jessel-Van		
Just Concentrate		10
Lulu McConnell		
Charles Ahearn		1 rl.
Hollywood Newsreel		1 rl.
Radio Reel No. 2		1 rl.
Dad Minds the Baby		1 rl.
Bergen in At the Races		1 rl.
The Stolen Melody		1 rl.
Camera Speaks		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	May 15,'34	2 rls.
Boy Scouts		(each)
MASCOT		
Fighting with Kit Carson	July 6	20
Johnny Mack Brown-Nean Beery		(each)
Lost Jungle, The	Apr. 1,'34	20
Clyde Beatty		(each)
Mystery Squadron, The	Dec. 23	20
Bob Steele		(each)
Wolf Dog, The	Sept. 30	2 rls.
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		(each)
PRINCIPAL		
Chandu		2 rls.
		(each)
Lost World		2 rls.
		(each)
Tarzan, the Fearless	Aug. 11	20
Buster Crabbe		(each)
UNIVERSAL		
Gordon of Ghost City	Aug. 14	20
Buck Jones-Madge Bellamy		(each)
Perils of Pauline	Nov. 8	20
Evalyn Knapp-Robert Allen		(each)
Phantom of the Air	May 22	20
Tom Tyler-Gloria Shea		(each)
Pirate Treasure	Jan. 29,'34	20
Richard Talmadge-Lucille Lund		(each)
Vanishing Shadow, The	Apr. 23,'34	20
Onslow Stevens-Ada Ince		(each)

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t it's a PARAMOUNT PICTURE it's the best show in town

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SHOWMEN ACT TO SOLVE PROBLEM OF CONTINUOUS SHOWS

"The Public Be Damned" Draws Widespread Comment from Hollywood, Broadway and Main Street

IN TWO SECTIONS—SECTION ONE

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He Loved His Country...But He *ADORED* ITS WOMEN!



YOUNG VILLA SEES HIS FATHER WHIPPED!

Hidden in the shadows . . . young Villa saw the aristocrats flog his father. He never forgave . . . vowing vengeance!



VILLA'S BANDIT HORDE SWEARS ALLEGIANCE TO THE GENTLE MADERO!

"Yesterday we were bandits! Today, we fight for the poor and oppressed."



"YOU ARE IN TROUBLE, MY FRIEND? THEN I BURN THIS TOWN FOR YOU AT DAWN!"

Santa Rosalia was soon in ashes! Villa attacked . . . because his pal, a war correspondent, had already reported that the town had fallen!



World's largest electric sign blazes over Broadway as crowds jam Criterion Theater, paying $2 for seats!



with WALLACE BEERY

And a cast of 10,000 including Fay Wray, Leo Carrillo, Stuart Erwin, Katherine De Mille, George Stone and Joseph Schildkraut

Magnificent warrior!... Adventurer!... Rough but lovable! The most colorful role in Wallace Beery's screen career!

SHE LIKED THIS ROUGH BOLD MAN!



She was an aristocrat... beautiful siren of a tropic land... she laughed at the lash of his whip . . . the proudest of all the beauties he ever met in all the 1001 mad nights of revelry and adventure!

CRITICS HAIL THE YEAR'S BIG HIT!

"Wildly exciting, rousing thriller!" —*N. Y. Mirror*

"Mexico's 'Birth of a Nation'." —*N. Y. Journal*

"Epic in its surge and power!" —*N. Y. News*

"Thrilling, vivid, vital!" —*N. Y. American*



"SURE! I GET MARRIED OFTEN!"

When Villa saw an angel . . . he wanted to make love. He married often . . . and forgot easily!

Imagine BROADWAY'S $2 SENSATION HERE AT POPULAR PRICES!



A KING . . . WITH ONLY ONE SHIRT!

Villa . . . as the man who didn't want to be President of Mexico!

FACTS ABOUT VIVA VILLA!

1. Started two years ago!
2. Director and company travelled 10,000 miles to get authentic scenes in remote parts of Mexico!
3. Entire cast was on "location" for 180 days!
4. 800 of Mexico's finest horsemen . . . charros . . . were recruited to act as Villa's Doradoes, "The Golden Ones!"
5. 9,000 Mexican natives . . . many of them actual Villa warriors . . . were used in battle scenes!

Directed by...JACK CONWAY

VIVA THE SHOWMEN OF AMERICA WHO ARE PUTTING ON GLORIOUS SHOWMANSHIP CAMPAIGNS FOR M-G-M's $2 ROADSHOW HIT, A JOY AT POP PRICES!


A HIT!
"Of the many musical films the Warner studios have produced '20 Million Sweethearts'... seems to me the best of the lot."—William Boehnel in World-Telegram
A HIT!
"Grand entertainment. The best musical yet turned out by the enterprising Warner Bros."
Rose Pelswick in Eve. Journal
A HIT!
"A honey for anybody's money . . . A merry movie all the way through."—Regina Crewe in N. Y. American
A HIT!
"Most amusing film the Strand has enjoyed for some time . . . Lively, tuneful and diverting comedy."—Eileen Creelman in Eve. Sun
A HIT!
"Mad, merry and exciting comedy . . . I know you'll like it."—Al Sherman in N. Y. Telegraph



A HIT!

"★★★½★ — The producers of '42nd Street' have done it again!" —Wanda Hale in Daily News



A HIT!

"A rollicking potpourri of fun, song and romance... A film with a wide appeal." —Mordaunt Hall in N. Y. Times

A Hit in New York, Philadelphia, Detroit, Baltimore, St. Louis, Washington, New Haven, Hartford!

WARNER BROS.'

20 MILLION SWEETHEARTS"

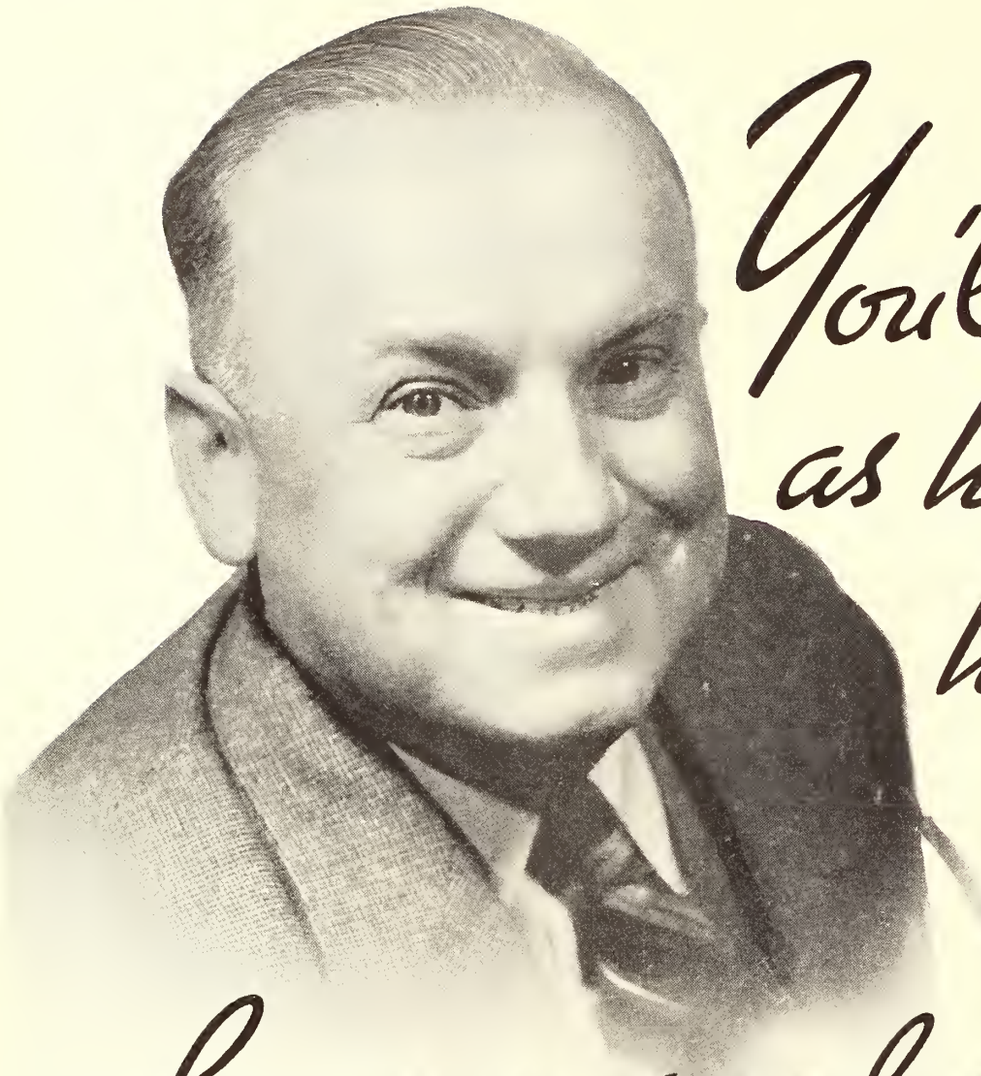
DICK POWELL • GINGER ROGERS • PAT O'BRIEN
4 MILLS BROS. • TED FIORITO & BAND • 3 RADIO ROGUES • THE 3 DEBUTANTES • MUZZY MARCELLINO • ALLEN JENKINS • Songs by WARREN & DUBIN • Directed by RAY ENRIGHT

A First National Picture. Vitagraph, Inc., Distributors



A HIT!

"Great entertainment... One of the cleverest musical movies which have yet come out of Hollywood. Fun galore." —Bland Johaneson in Daily Mirror



You'll be just as happy as he is—

when you read about the

FOX SPRING FESTIVAL

OPPOSITE PAGE 18

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MOTION PICTURE HERALD

Vol. 115, No. 6 May 5, 1934

REVIEWING PICTURES

PROBABLY the most debated single aspect of the journalism of the motion picture is the reviewing of product. A recent and sharp criticism of the reviews of a certain production by Mr. Darryl Zanuck brings the subject and its issues to mind, not that one would choose to single out Mr. Zanuck but rather because his views appear representative of one school of thought in the production community. In the case in point Mr. Zanuck objected because the review under consideration pointed to some definite possibilities of censorship difficulties for the exhibitor and because the review also remarked among other informative statements that the production was a "costume picture."

It is our contention that when a motion picture has been completed and is presented to the market as merchandise its content is no longer entirely confidential.

Inventory of the box office elements of a production does not imply condemnation. There can be no service to the industry in reviewing which does not set forth in clear terms just what the merchandise is, with as much information as may be to the showmen who retail it that may be calculated to guide their course toward a successful exploitation.

Many factors, and all of them obvious, enter into the writing of reviews of motion pictures. Some are written to entertain and beguile the producers and distributors, for reasons needless to define. Some are written with a thinly concealed design to have them and their authors conspicuously quoted. Some are written to vent grudges or to serve personal purposes.

There is, however, only one policy of reviewing which can be of consistent and continuous service to the best interests of every element of the industry, and that policy is merely the business of honestly representing as accurately as may be the approach of interest of the buyer of the amusemnt merchandise.

It is to be assumed and understood in this industry that the motion picture exhibitor hopes that all pictures will be perfect. He knows they will not. He knows that none will be. But he has pictures to buy and to sell to his public. As he succeeds the industry succeeds. As he fails the industry fails.

If you would understand the spirit in which the exhibtor approaches both the product and reviews of the product, turn any week back to the department in Motion Picture Herald entitled "What the Picture Did for Me." There you will find enthusiasm for the winners, regrets for the good pictures that did not win, hope for the next one, all quite as ardent as the condemnation of the poignantly bad ones.

If a producer does not want his picture to be known as a "costume picture" it would be well to leave the costumes out of it. If he does not want to incur reference to obvious hurdles of censorship he might edit his script. It may be possible that these and other elements are deemed vitally necessary to the product. If so they are part of the merchandise which the exhibitor buys and which he has to sell, and assuredly he will do a better job with information than without it. The word "costume" is not especially a curse. Some "costume pictures" have set high marks in this industry. Also some elements which some of the several and sundry censor boards do not like may yet be proper parts of a picture and assets at the box office, but that does not mean that there is any service to the industry in their concealment.

We know of course exceedingly well that in Hollywood on its preview night every motion picture is perfect, every producer is a genius and all that. That is the night of the blossoming. But the harvest comes at the box offices of the nation.

The motion picture job is not done until the picture has gone to its public and until the home office accountant has written in the figure which completes the amortization of the negative. The processes which take place between the preview night and that final entry have to be carried on with some candor or everybody is cheated.

The review which tells the exhibitor what the product is about in such a manner that he can make up his own mind about it and what to do with it is an integral part of the business of the motion picture. No manipulation of the review aimed at keeping the exhibitor in the dark will help the final gross.

△ △ △

LE COQ REDIVIVUS

A BACKWARD glance at the day, now some three years past, when with the sale of its production assets Pathe Exchange, Inc., appeared to be on its rapid way to final liquidation and oblivion, makes the current lusty picture of the famous old corporation interesting indeed. The upward movement of Pathe securities and stocks in the market in the last year is a dollar index of the general estimate of the job that has been and is being done by Mr. Stuart Webb, president, who entered the service of the corporation in 1928 and subsequently became the successor of the Joseph P. Kennedy administration.

It is interesting to reflect that the rise of the Pathe concern in the United States was based quite as much upon its technological position, with its own-made motion picture raw stock and pioneer machine processing, as upon its dramatic output. Pathe, broadly speaking, was basically mostly a maker of film prints.

Today, by result of various whims of destiny, and its technological alliance and partnership with the DuPont film interests, Pathe enjoys its survival, health and hopes as a heritage of that same raw stock and laboratory foundation. The aggressive Gallic gamecock that symbolizes Pathe was the screen's first trademark. He's cocky yet.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

DOUBLE FEATURES

Unanimous last week were members of the Cleveland Motion Picture Exhibitors Association in condemnation of double featuring. They split, however, on method of elimination, some favoring an immediate and complete termination of the policy, others urging gradual reduction, eventual elimination. Further discussions are planned. . . .

MERGING CHARITIES

Under way is a movement in New York to merge the Film Daily Relief Fund, Motion Picture Charity Fund, ITOA Fund, three local film charities. A combined annual $25,000 to $35,000 is foreseen, with a resulting elimination of duplicated relief, experienced in the past. The recent AMPA dinner netted $15,000, destined for film charity. . . .

THREE LITTLE PIGS

In Pare Lorentz's "The Roosevelt Year" (Funk & Wagnalls), just published, in which the highlights of 1933 are pictorially recorded, two pages have gone to Walt Disney's "The Three Little Pigs," which with the theme song "Who's Afraid of the Big Bad Wolf" made screen history. The recent Toy Fair in New York and the antics of Barnum & Bailey's annual clowns are cited as new evidence of the popularity of the Disney creations. . . .

SECOND FIFTY

Via a new long term contract with MGM, May Robson, elderly trouper of stage and screen, has embarked on her second half-century of histrionics, having celebrated recently her fiftieth anniversary as a performer. . . .

BUCK AT THE FAIR

To the 1934 Century of Progress World's Fair in Chicago this summer will safari Frank Buck, trapper extraordinary, who goes in for something bigger than muskrats, and there exhibit a host of wild animals in a huge "camp" now under construction. . . .

UPTURN

Based on an increase in theatre receipts, L. J. Schlaifer, western division manager for United Artists, sees business heading upward, following a trip through Iowa, Nebraska, Kansas, Missouri, Colorado, Utah, Wyoming, Idaho. . . .

RKO STUDIO BUILDING

Projected at the RKO Radio Coast studio is a building program which, with the expenditure of $500,000, calls for a four-story structure with a two-story tower which will house the National Broadcasting Company's Coast station. . . .

DAMAGES SUSTAINED

Sustained last week by the Colorado supreme court was a lower court decision which awarded to Mrs. Clara Moidel damages of $4,290 in her suit against Mr. and Mrs. F. Micheletti, on losses incurred in her purchase of the Comet theatre in Denver from the defendants. A "padded" house was the misrepresentation of attendance which Mrs. Moidel alleged in her suit. She had paid $6,000 for the house. . . .

CRIME DETECTOR

Francis X. Bushman, once the silent screen's matinee idol, appeared this week in Chicago as the sponsor of an invention of the motion picture which he claims will do its share in crime detection. Attached to the barrel of a gun is the tiny camera, which, in the event the arm of the law misses his target, will make a photographic record of what he would otherwise try to tell the sergeant. The inventor: Owen W. Atkin, Los Angeles. . . .

MISS CASTLE RETURNS

Back to the screen after an absence of 12 years has come Irene Castle (Mrs. F. T. McLaughlin), who first achieved notability as the dancing partner of her first husband, the late Vernon Castle. Under the Warner trademark Miss Castle will resume her screen career. . . .

In This Issue

MPTO and Allied call protest mass meetings on distributor policies — Page 9
Exhibitors do something about troubles of continuous shows — Page 10
Chase sells part of Fox holdings to Atlas and Fleming — Page 13
Ralph Kohn resigns as Paramount vice-president in charge of theatre operations — Page 12
Progress seen in Meehan's RKO plan — Page 17

FEATURES

Editorial — Page 7
The Camera Reports — Page 14
J. C. Jenkins—His Colyum — Page 62
The Hollywood Scene — Page 31
The Cutting Room — Page 64
Asides and Interludes — Page 33

DEPARTMENTS

What the Picture Did for Me — Page 57
Showmen's Reviews — Page 44
Managers' Round Table — Page 65
Technological — Page 63
Short Feature News — Page 55
Chicago — Page 55
The Release Chart — Page 73
Box Office Receipts — Page 50
Classified Advertising — Page 78

"THUNDER" STILLED

The Union of Motion Picture Employees, which includes the personnel of all film houses in the federal district of Mexico City, has declared a ban on the Serge Eisenstein-Upton Sinclair "Thunder Over Mexico." Action of the union, based on the picture's alleged insistence on derogatory material, caused cancellation of a booking by one of the city's largest houses. . . .

RECEIVERS' FEES

To Jesse W. Barrett and Walter H. Nohl, who acted as receivers for Skouras Brothers Enterprises, Inc., St. Louis, to November, 1933, circuit judge Henry Hamilton has allowed $6,000 each in fees, which followed a $2,000 payment. To Harry S. Rooks, attorney, went $10,000 full payment. . . .

BAD BARGAIN

In New York supreme court last week was filed a suit by Serge Ury Shiskin, asking $100,000 from Princess Irena Youssoupoff, recently awarded a verdict of $125,000 against MGM in London over alleged libel in "Rasputin and the Empress." Shiskin charges she failed to carry out their bargain that she split 50-50 in the MGM suit, if she won, in return for his assistance in the action. . . .

TAKING THE AIR

From a special broadcasting studio on the RKO Radio Coast lot, beginning next Sunday and continuing as a regular Sunday evening feature, "Hollywood on the Air," program featuring screen notables, will be heard over an NBC network. . . .

VALENTINO ESTATE CASE

Back to Los Angeles superior court, by order of the supreme court, in San Francisco, has gone the $890,000 estate case of Rudolpho Guglielmi (Rudolph Valentino), for retrial. The original action was brought by George Ulman, former executor, to recover sums of money he had advanced. . . .

PETITION GRANTED

In United States district court last week Judge John Knox granted the petition of Erpi, Western Electric and A. T. & T. for a bill of particulars in the anti-trust suit brought by Vocafilm Corporation several months ago. . . .

URGES ITO SHIFT

The employment of a business manager, and elimination of a paid president, is the suggestion of W. D. Fulton, following his recent resignation as vice-president of the Independent Theatre Owners of Kansas City. . . .

MPTO AND ALLIED SPONSOR PROTEST SESSIONS AGAINST SALES POLICIES

Each of 49 Exhibitor Organizations Asked to Consider 3 Conventions Within 2 Weeks; Allied Meeting May 12-13

With motion picture theatre owners fearing that the producer-distributors intend to pass along to them the costs of the motion picture code through higher rentals, larger percentages and demands for increased playing time in 1934-35, both Allied and the MPTO this week were organizing individual concerted protests.

Each of the country's 49 territorial organizations of theatre owners took under consideration the advisability of rallying to a "call to arms," which had been sent out independently by the militant MPTO of Eastern Pennsylvania, against distribution prices, practices and policies, "regardless of whose they are."

The call was in the form of a suggestion that each of the 49 exhibitor associations send representatives to one of three "film buyers' conventions" to be called within the next two weeks at New York, Chicago and on the west coast.

Immediately answering the call were a group of independent exhibitors in the east, led by Dave Barrist, Philadelphia, and Harry Brandt and Louis Blumenthal, New York, who, acting as a committee, decided that the first meeting will be held in New York next Tuesday, at the New York Motion Picture Club.

At the same time, Allied States Association broadcast from its headquarters at Washington an appeal to every exhibitor leader of Allied to be on hand at a special meeting at the Congress hotel, Chicago, on May 12 and 13, for the same purpose.

The keynotes of the MPTO and of the Allied messages were virtually identical.

Meanwhile, in distribution circles, both large and small companies were proceeding with the drafting of 1934-35 production schedules and sales policies, to be presented at their regular sales conventions.

Directly relating to 1934-35 merchandising practices are the problems of double features, 5 and 10-cent admissions and premiums, which will be disposed of by an executive committee of the parent Motion Picture Theatre Owners of America, at a special meeting shortly in New York, to carry into action the decisions and policies adopted at the Los Angeles convention.

The MPTOA would curb double bills by one of three plans, the first through the aid of distributors, who would be asked to insert into sales contracts a provision giving single bookings a discount, or imposing a penalty for showing another feature with a single booking. The second proposal is to obtain unanimous exhibitor approval of a double feature ban in the principal territories. A third plan would make the practice prohibitive, through a special code clause, when a majority in any territory so rule.

Urging exhibitors everywhere to seek relief against "confiscatory rentals," the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, in its message to the 49 territorial exhibitor organizations, issued over the weekend from headquarters at Philadelphia, charged that the various sales conventions now being called by the larger film companies are for the avowed intent of passing the whole NRA costs on to the exhibitors in increased film rentals, and, therefore, it is imperative that the independent theatre men of the country immediately call a "national film buyers' convention" to take effective measures for protection.

"Higher percentages, increased numbers of percentage pictures, 'stiff' guarantees with overages, preferred playing time, right to interchange, score charges—all of these have created a lop-sided and intolerable condition that is fast diminishing our income, causing our theatre investments to dwindle," said the statement from the Pennsylvania MPTO group.

"Film costs have reached the breaking point," they charged, adding that "exhibitors today are working for the film companies, the landlords, and the unions."

The statement did not divulge any definite plans for relief, but indicated that such plans had been drawn. The group recommended:

"1. *The calling within the next two weeks of three section 'Film Buyers' Conventions': In New York, Chicago and the west coast.*

"2. *Each organization to be represented by two delegates, equipped with facts and figures regarding their territory, and qualified to speak on behalf of their constituents regarding purchasing power and the measure of cooperation that can be counted on from their territory.*

"3. *Each convention to be strictly non-partisan, non-political and to be confined solely to devising an effective program against ruinous film prices.*"

The association urged the exhibitors to act quickly, because of the proximity of the new buying season.

Lewen Pizor of Philadelphia is the president of the MPTO of eastern Pennsylvania, which seeks to bring together all independent owners in protest against distributors' alleged excessive rental prices.

George P. Aarons, secretary of the Pennsylvania MPTO, said that "failure at this time to protest, will only serve to confirm the major film companies in their belief that there is no limit to what the exhibitors will pay, and the next season will find still higher film rentals."

Allied Sounds Alarm

"Unless exhibitor organizations can rally and lead their members in this crucial campaign they had better disband," said the statement from Allied, urging attendance by all leaders.

"It is commonly accepted that the producers will demand higher rentals, increased percentages and extension of preferred playing time," said Allied, adding, "Whenever labor made a demand during the code proceedings the producers waved the flag and agreed, knowing that the burden could be passed on to the exhibitors. Moreover, they propose to pass along the entire cost of administering the code, as well as the cost (if any) of the so-called 10 per cent cancellation clause," said Allied, calling the MPTOA Los Angeles convention a failure from every point of view save eating.

The Maryland Motion Picture Theatre Owners board of directors met at Baltimore, late last week, and resolved that the organization voice vigorous disapproval of exhibitors engaging in the production business and producer-distributors engaging in the exhibition business. Allied States has under advisement a plan for producing features for 1934-35, and will decide the question within two weeks, or thereabouts.

Theatre Owners Envision Intent to Saddle Code Costs on Them by Higher Rentals and Increased Playing Time

The Cleveland Exhibitors' Association was preparing to decide the fate of dual features, while in New York the Independent Theatre Owners' Association had held meetings with RKO sales officers to straighten out differences between the two over RKO sales policies.

In California, 350 exhibitors and several producers attended a special mass meeting in Hollywood and the exhibitors decided that duals would end in southern California within a few weeks.

Representing the exhibitors was Ben Berinstein; the large producers, B. B. Kahane, and the independents, I. E. Chadwick.

The meeting took a standing vote to abolish duals, after I. E. Chadwick denounced block booking.

Distributors' Sales Plans for 1934-35

The following distribution developments were announced this week:

Audio Productions was lining up 13 to 14 two-reel Technicolor shorts for 1934-35, three having already been completed by Robert Bruce.

Monte Brice was preparing a feature on the Coast for independent distribution.

Lew Brown, who recently left Fox, was in New York considering independent production.

Sidney R. Kent, president, and Winfield Sheehan, Fox production head, were discussing 1934-35 plans in Hollywood, with the tentative schedule set at 58 features, four to be made in England by Gaumont-British. Mr. Sheehan will oversee all production, it was said, but concentrate on nine features. Jesse Lasky again will make eight; Al Rockett will have four and Sol Wurtzel will make 19, of which John Stone will produce nine. There will be eight features in Spanish.

Some of the proposed Fox product includes: "The World Moves On," probably to be released as a special two-a-day roadshow; "Marie Galante" (Sheehan production), Henry King directing; "Servants' Entrance" (Sheehan), starring Janet Gaynor with Frank Lloyd directing; "Cassanova" (Lasky production); "The Red Head" (Lasky); "The Apple Tree" (Lasky); "The Flight of the Swan" (Lasky), based on the life of Anna Pavlowa.

Others will be: "Judge Priest" (Wurtzel production), starring Will Rogers; "County Chairman" (Wurtzel), also with Rogers; "Caravan," first by Erik Charell, with Charles Boyer; "Music in the Air," Erich Pommer producing.

Additional Wurtzel productions will be: "State vs. Elinor Norton," with Helen Twelvetrees; "Dante's Inferno," to be made as a special; "Wanted," with Hugh Williams; "Love Time," starring Lilian Harvey; "Charley Chan in London," "Charley Chan in Paris"; "Twenty-four Hours a Day," with Claire Trevor; and, "365 Nites in Hollywood," also starring Miss Harvey.

John Stone will make 8 Spanish pictures with Raoul Roulien, Jose Mojica, Rosita Moreno, Catalina Barcena and Conchita Montenegro. E. W. Butcher, now Fox production

(*Continued on page* 12, *column* 3)

Exhibitors Do Something

Ever since the feature length motion picture was graduated from its roadshow novitiate and became the dominant element of screen theatre programs, mid-picture admissions resulting from the continuous exhibition policy have been a problem. Down the years it has been debated—and nothing done.

Now the rise and evolution of the sound picture, with its vital sequences of dialogue, has made the old problem a new one with new acuteness.

As the motion picture has grown more complex and involved in form and technique with its acquisition of the spoken word, and with the characterizations of parts supplanting the automatic narration which the silent picture achieved by casting, it has become increasingly necessary to see the picture from the beginning to give it meaning.

In an article presented a fortnight ago Mr. Martin Quigley re-presented this large problem of showmanship in the pages of Motion Picture Herald, with a resulting response of discussion from showmen all across the nation, and from metropolitan first runs to "the sticks," and from Hollywood to Broadway.

Meanwhile, most interestingly, not a few of the exhibitors have started to do something about it all. The result is coming into evidence in various forms, in newspaper advertising of exhibition hours for the feature picture, in editorial presentations of "movie clocks" giving starting times, and in various expedients in lobby displays calculated to inform the public.

The showmen of the land are interested, again an evidence of the creative functions that pertain to exhibition and the very real partnership of the theatre in all that pertains to the destiny of the industry—this despite the frequent Hollywood assertions of the priority and dominance of the production department.

—TERRY RAMSAYE

In the following expressions exhibitors, producers and distributors set forth their own viewpoints:

DARRYL ZANUCK

The producer of Twentieth Century pictures has had a wide experience in production. In 1928 he became associate executive in charge of Warner Bros. Pictures, and in 1931 chief executive in charge of all productions of the Warner and First National studios, in association with Jack L. Warner. Last year, with Joseph M. Schenck, he formed Twentieth Century.

Your article "The Public Be Damned" was stated with such fullness and so articulately that there is little left to be said to amplify it—and certainly nothing in refutation.

You have laid the point of your pen against one of the severest burdens against which the producers of films must labor.

My only criticism is your contention that Hollywood does not realize the evil of a system wherein the film public is permitted to see a picture from any other point than the start of the story. We are fully cognizant of the harm done us—but what can we do about it? It is not our problem.

We make the pictures. The exhibitors show them. If the exhibitor makes the argument that insistence on the public being present at the start of the picture would cut down the aggregate of his receipts, he is ignoring the fact that he in the long run suffers with us. For, since it prevents the fullest enjoyment of the picture, and can also make a good story seem bad, it tends to lessen the drawing power of films. And, as the public must see the picture in the theatre, the theatre sufferes in receipts. The exhibitor should see his argument lacks foundation.

Certainly we try our utmost to give the fullest value of entertainment and quality in our productions. We hazard many thousands of dollars to gain added quality in mere details of our pictures where we could save money by being slipshod. Our motto is: "The Public Be Served." The exhibitor could well afford at least to try to follow our example.

△ △ △

A. B. JEFFERIS

Manager of the New Piedmont Theatre at Piedmont, Mo., Mr. Jefferis comments from the standpoint of the exhibitor in the smaller community.

My sympathy is not with the late comers, but rather with the people who have come in on time, and are disturbed by the late comers crawling over them for seats. We advertise two shows each night, at 7 and 9 P. M., with a continuous matinee Sunday, starting at 3 P. M., with shows starting at 3, 5, 7 and 9 P. M.

Of course, our town is small, and we are not confronted with the continuous inflow of people during the showing of the feature that the city theatres have. . . .

HERMAN J. BROWN

Mr. Brown, of the Inland Amusement Company at Nampa, Idaho, operating the New Majestic and the Adelaide theatres, is a frequent commentator on pertinent developments of show business.

Not long since I read the bitter complaint of a producer that if he made a picture, he wanted it run at such times, and under such conditions, that people saw it from beginning to end.

Now it will probably be a shock to him to hear that every exhibitor in America has spent hundreds of hours on this problem, and has often taken heavy losses in experiments to help the situation. Not only that but every exhibitor in America heartily sympathizes with the gentleman and will underwrite every word he says.

BUT, we poor benighted exhibitors have had long experience, and, what the gentleman has not had, we have had many experiments, and the reason we run as we do is simple; The Americano forces us to run as we do, or penalizes us with a money loss if we don't.

As to the why of this, regard, if you please, these facts in American psychology. Motion Pictures have always lacked dignity. The producers, I call the producing gentlemen's attention, have always emphasized the fact that it was a trifling business —remember the "Film Manufacturing Companies," of 1910— the "Movies" of silent days, and now huge concerns with many millions at stake call their product in their press sheets "Talkies." The kind of man and the kind of brain that calls "Cimarron" and "Back Street" and "All Quiet on the Western Front," a Talkie, is the man that has created the background psychology of this business. It, by the way, is the thing that has brought us to double and triple billing in enormous deluxe theatres whose very press agents, in a last clutch for dignity, are called "Publicity Representatives" and similar pompous titles. No matter how they talk of "Managing Directors" they are riff-raff if the thing they do is to show "Talkies" or run a "Film Manufacturing Company." I think that gives the psychology forced on the public, by the industry itself, that lacks brains to realize that it purveys a great and vital art, that fails to realize that "Cimarron" and "All Quiet on The Western Front" are masterpieces in any art's valuations.

Now, please, consider the Americano. The holy public we are told, is always right. That is all right to tell the public— but it is untrue. The American public as often as not is foolish, greedy, and entirely unfair, and above all it has low cultural standards.

If you doubt it, consider the restaurant. Good food in real

About Continuous Shows

restaurants was once common in America. First they moved the tables out of the restaurants, and America mounted stools in restaurants; then they served vile food in drug stores which the Americano gobbled sitting on stools; finally came the sandwich shops with their beastly mayonnaise on roast beef, and whipped cream in the soup. America now ate not food but slops, in drug stores, markets, boot black parlors, etc.

Now eating is an art. Cooking is an art. It requires time, culture and brain to eat right, and genius of the first water surpassing by miles any other art, to cook right. Watch your Americano coming for his grub. He eats or gobbles at all hours, the crazier the better, and his whole idea is to eat at the place where he can be served fastest, where the girls wear fancy caps, or where the stuff is messed up in plain sight by a man who should be washing autos, and is called a cook. Now let's get back to cold cash and the show business. The public thinks of itself as going to "Movies" made by "Film Manufacturers." They go when they want to go. They figuratively mount the amusement stools, gobble their "talkies," and go.

Advertise starting hours and what happens. The phone rings—you tell the starting time asked. They hang up. They tell those present with them that the show starts at 9 p.m. (they have called, say, at 8:30). They then take four more drinks around—they look at the clock—it is 9:45. They go to your competitor whose time they don't know.

The same thing happens. If they don't call up, they look up the time in the paper. If you are lucky they come. Unusually, in the nature of things, they can't hit the moment, they go to your competitor who saves advertising money and don't tell his starting time. Now let me again say, that this does a wrong to the best class of patrons. Those who take their Talking Pictures (poor name, and a cheap witless name—the industry has never evolved a good name) seriously, would, if need be, wait a whole hour to start the show right; they come to see a work of art. These people are cheated by the sandwich eaters in drug stores who also come, and who are America.

I would like to run one dignified show a night at a fixed and advertised hour. If I do I will go broke. Why? Because it is out of step with the tempo of the age.

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JACK COHN

Vice-president of Columbia Pictures, Mr. Cohn dates his connection with the industry back to 1908 when he entered the laboratory of Carl Laemmle's Imp Company.

There is no denying that Martin Quigley's presentation of the evil outlined in "The Public Be Damned" is both masterly and logical. Unfortunately, however, there are times when logic and the motion picture business do not seem to go hand-in-hand. Like the Chinese, we frequently give the impression that we like to do things backwards, but as a general rule there is always a good reason for the "modus operandi."

Motion pictures obtained a firm hold upon the affections of the public because they are a moderately priced amusement and because the public realizes that the show can be seen at any reasonable time of the day or night. In the course of the years the motion picture patron became accustomed to dropping in at his and her own convenience and this habit is now ingrained.

Let's look at the facts from a practical angle. If a picture is good, the average patron doesn't care **when** he comes in to see it, and this is demonstrated every day by the long lines that assemble outside a theatre where a hit picture is playing. The audience **does** make sense out of the attraction, no matter which part of it it views first, and in no way does this seem to injure its appreciation of good entertainment. On the other hand, bad pictures remain bad whether viewed from the beginning, middle, or hind end to. Consequently, as I see it, the argument Mr. Quigley advances that the present mode of presentation is the cause of bad business is not in accordance with the facts.

I happen to be an inveterate theatre goer, and I give my patronage not only to the Broadway first run theatres, but to any theatre, wherever located, which happens to show a picture I want to see. Because of this, my own observation has made it plain that if a picture is good, people will crowd in to see it at any time—and still like it. . . .

I totally disagree with Mr. Quigley in his belief that the present method of showing pictures represents a "Public Be Damned" attitude, because the showman, in my opinion, is much smarter than Mr. Quigley gives him credit for being. The present policy has been tested and tried by time. I venture to state that many of these theatre owners have upon various occasions endeavored to educate the public into attending the theatre in accordance with Mr. Quigley's beliefs and the fact that the public still continues to follow its own sweet desires in the matter indicates that as a problem it is not existent.

There is just one way in which either the truth or the fallacy of the arguments advanced in the article in question can be definitely determined and that is by a careful and conscientious survey, which can be held right here in Greater New York. . . .

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GEORGE W. TRENDLE

The president of United Detroit Theatres Corporation, operating nine houses at Detroit, Mich., has long been a leading voice in exhibition in the Northwest territory.

I can agree with Mr. Quigley that it is not the ideal way to see a picture. From a practical standpoint it is utterly impossible, in my opinion, to operate motion picture houses on the policy that he suggests. It has been tried in Detroit on several occasions, both at high prices and at low prices.

The public has become so accustomed to dropping into motion picture theatres at all times of the day that setting a specific hour for the opening of the picture makes no difference to the patron.

We endeavor to advertise the opening times of all features in all houses but they persist in dropping in at all hours of the day and I believe that it would take more than a concerted movement, at the present time, to change their habits. It would not only require that every exhibitor definitely schedule their shows for certain performances and prohibit people from coming into the show after the performance started, but it would mean such a terrible loss in revenue while that sort of plan was gathering weight that I don't think an exhibitor in the country at the present time could stand the loss that the inauguration of such a plan would entail. I am still sold on the thought that the motion picture business, except in very rare instances, should be carried on as a continuous performance available to the public at any time during theatre hours.

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IRVING MACK

The sales manager of Filmack Trailer Company, Chicago, writes that his company, within a week after the publication of the original article, had received seven inquiries as to trailers on the subject.

There seems to be a belief that people don't read Editorials—but they must have read the one that Martin Quigley wrote on "The Public Be Damned."

Since the paper came out, we've had seven inquiries regarding trailers on this subject.

KOHN RESIGNS FROM PARAMOUNT PUBLIX

Richards Will Head Saenger Theatres Under New Plan; Paramount Broadway Reorganization Plan for Court Approval

Ralph A. Kohn resigned this week as vice-president and director of Paramount Publix Corporation in charge of all theatre operations. He had occupied this position for exactly eight and one-half months, succeeding Sam Dembow, Jr., who had taken the post after the resignation of Sam Katz late in 1932.

Mr. Kohn's resignation is effective at once. No successor has been named.

With Paramount 20 Years

Ralph A. Kohn has been associated with Paramount Publix and its predecessor companies for the last 20 years. Immediately following his graduation from law school in 1913, he became a member of the law firm of Elek John Ludvigh, then counsel for Famous Film Players Company, of which Adolph Zukor was president. In 1914 Mr. Kohn was elected assistant general counsel and assistant secretary of Famous Players.

On organization of Famous Players-Lasky Corporation, in 1916, Mr. Kohn was given identical positions in the new company and served in these capacities until 1918, at which time he was given a leave of absence for the duration of the War. He enlisted as a private in the Signal Corps, and later was commissioned as a second lieutenant.

After the War, Mr. Kohn returned to Famous Players in his former duties and in 1922 was elected a member of the board of directors and also assistant treasurer. On the formation of Paramount Productions, Inc., Paramount International and Paramount Distributing Corporation in November, 1932, he was elected a director, vice-president and treasurer of each of these three subsidiaries.

When Mr. Kohn was placed in charge of Paramount theatre operations last August, Walter B. Cokell, formerly asistant treasurer to Mr. Kohn, was elevated into Mr. Kohn's position.

Richards To Head Southern Circuit

At the same time it was announced that E. V. Richards, operating receiver for Saenger Theatres, will head the large southern circuit as a Paramount operating partner under the reorganization plan which soon will take the circuit out of receivership.

The proposal is understood to call for the issuance of new stock in a company to be organized in accordance with the creditors' plan. Paramount, with investments in and advances to Saenger amounting to approximately $7,500,000, is the largest creditor. Paramount will exchange its claims against Saenger for stock in the new company, it is understood, and will continue Mr. Richards as operating partner of the circuit.

A plan of reorganization for the Paramount Broadway Corporation was agreed to on Monday, prior to announcement of Mr. Kohn's resignation, by a protective committee for the holders of the bonds and by the Paramount Publix trustees. Paramount Publix controls Paramount Broadway. The plan will become effective as of Monday if it is approved by the bankruptcy court.

Under the plan, arrears of taxes and penalties on the Paramount Building, which houses the Paramount theatre and the company home offices, amounting to $540,331, were paid Monday, Peter Grimm, chairman of the protective committee, announced. The taxes are for 1933 and the first half of 1934.

All capital stock of Paramount Broadway is owned by Paramount Publix, and the Broadway corporation has a funded debt of $8,875,000 first mortgage 5½ per cent 25-year sinking fund gold certificates. The Stock Exchange lists $6,193,500 of the bonds and $2,681,500 of the certificates of deposit issued by the Chemical Bank & Trust Co.

The Paramount Building originally was leased to Paramount Publix for 25 years from January 1, 1926, at an annual rental equal to the largest amount required for interest and sinking fund on the building's 5½ per cent certificates. The lessee also assumed payment of all operating expenses and taxes.

The plan of reorganization agreed upon, according to Mr. Grimm, includes a provision for conversion of Paramount Broadway bonds into new bonds of the same denomination, with fixed interest of 3 per cent per annum until 50 per cent of the $8,875,000 principal amount are retired, and thereafter at a fixed interest rate of 5½ per cent per annum. Included is a payment of an additional 2½ per cent annually as yearly interest, if earned by the Paramount Building, on which the bonds are to be a first mortgage lien.

Space Lease Involved

The plan provides for a lease by Paramount Publix of a large amount of space in the Paramount Building for a term of 10 years, or until the payment of one-half of the bonds, whichever is done first. A lease on the Paramount theatre will be guaranteed by the new Paramount Publix Corporation—which under reorganization will acquire the assets of the present Paramount Publix Corporation—on a minimum fixed rental, subject to a graduated scale dependent on gross percentages.

A sinking fund of $200,000 annually will be provided for until half of the bonds are retired, and thereafter all income after payment of 5½ per cent yearly interest on the bonds will be applied to sinking fund purposes. The bonds will be callable at any interest date at par with accrued fixed interest and accrued additional interest provided.

The new Paramount Publix Corporation, according to the plan, is to deliver a guarantee of 3 per cent annual fixed interest within a year and of the retirement not less than $100,000 par value bonds during each year. In the event of failure to meet the guarantee, the corporation will deliver to the trustees of the bondholders 50 per cent of the stock of the company which is to own the Paramount Building—that is, 50 per cent of the equity of that building.

Representation of Paramount Broadway Corporation on the board of the new Paramount Publix Corporation also is included. The plan provides for a general release of claims between Paramount Publix and Paramount Broadway.

William Clark an Assistant Sales Head at Educational

Appointment of William J. Clark as assistant sales manager of Educational was announced Tuesday by President E. W. Hammons. Mr. Clark recently returned from Australia, where he had served as managing director of Paramount.

MPTO and Allied Sponsor Protest

(*Continued from page 9*)

manager, will make two, and possibly four, after his elevation to the associated producer class, which is expected shortly.

Fox completed the production of its 1933-34 feature schedule this week, and, at the same time, advanced its 1934-35 sales convention to May 30-June 1. It will be at the Waldorf-Astoria hotel in New York, with John D. Clark, general sales manager, and William Sussman, his assistant, presiding over 260 delegates.

Nat Levine's Mascot Pictures announced 10 features and two specials, as follows: "Crimson Romance," "Confidential," "One Frightened Night," "Waterfront Lady," "Headlines," "The Marines Have Landed," "Man from Headquarters," "Streamline Express," "Along Came a Woman," and "Anything Once," and the specials: "Young and Beautiful" and "Harmony Lane." At the same time, Mr. Levine engaged as associate producers: Louis A. Sarecky, Martin Cohn, Louis Baum and Sig Neufeld.

Monogram Regional Meetings

W. Ray Johnston, president, announced during the week that Monogram will conduct three regional sales meetings in the field, beginning May 26, at Salt Lake, and to be followed on June 2, in Cincinnati, and June 29, New York.

Other Monogram activities included the signing in Hollywood of Robert Welsh, former general manager of Universal Pictures and former Paramount producer, as executive producer under Trem Carr, vice-president in charge of Coast activities. Norton Ritchey sold the entire Monogram product of 1933-34 for distribution in Italy.

The resignation of Lou Ostrow as Monogram production executive will become effective on June 1, and Mr. Ostrow will then enter independent production.

Henry Ginsberg, general manager for the Hal Roach short subjects organization, which distributes through Metro, said this week that the program for 1934-35 will not be definitely established until June.

Paramount Sales Executives Meet

Paramount's sales executives were in Chicago for a two-day regional discussion of 1934-35 sales policies and plans, including the company's stand on double features, minimum admissions, percentage playing and other topics.

Mr. Schaefer said the company's theatre associates will attend the national convention in Los Angeles June 18-20, at which will be announced titles of 1934-35 releases, to include 60 features, 100 one and 24 two-reelers.

Radio Pictures' 1934-35 feature program may be augmented by eight pictures which Richard A. Rowland may make. One would be made in the East, with Mr. Rowland having already started in New York to look over story possibilities. The company will probably announce 50 features at its sales convention, to be held in Chicago, beginning June 18.

Dr. Herbert T. Kalmus, president of Technicolor, will arrive in New York on May 8 for a discussion of next season's plans.

Twenty features probably will constitute the 1934-35 release schedule of United Artists, with Darryl Zanuck's 20th Century contributing eight or ten, as compared with 12 this season, and Samuel Goldwyn making four. Three each are expected from Edward Small, Reliance and London Film, of England.

Universal's product next season will have the benefit of a regular studio stock company. The sales convention will be in New York June 5-7, regional sessions to follow. Planned are 36 features, 26 two and 51 one-reelers.

Warners will continue to release Leon Schlesinger's cartoon comedy shorts.

CHASE SELLS TENTH OF FOX FILM INTEREST TO ATLAS AND FLEMING

$3,000,000 Sale to Investment Trusts Includes Option to Buy 15 Per Cent More, at Figure Exceeding $6,000,000

by JAMES P. CUNNINGHAM

The financial overlords of Wall Street this week viewed with more than passing interest, and no little speculation, the sale by Chase National Bank of a 10 per cent interest in Fox Film Corporation, which it controls, to two of the world's largest investment trusts: the Atlas Corporation, New York, and the Fleming group, of London. Reasons given for the transaction varied, none official.

The sale price was $3,000,000, and with it went an option for the purchase by the same interests of another 15 per cent of Fox, likewise held by Chase, for a sum to exceed $6,000,000. Execution of the option would make the Atlas-Fleming combination the second largest holders of Fox stock, next to Chase.

First Divestment by Chase

Marking the first divestment by Chase of its large holdings in the Fox motion picture production and distribution corporations, the deal was accomplished with some suddenness over the weekend, when the British banking house of Balfour, Boardman and Company, London, purchased for the Atlas and Fleming interests 200,000 shares of Fox Film Class A stock from the Chase Bank, paying $15 per share, and, at the same time, secured options to purchase later, at a substantially higher but unnamed figure, two additional blocks of the Fox A stock, each of 200,000 shares, from the Chase holdings.

Floyd B. Odlum, president of the Atlas Corporation — which has enormous public utility investments, together with substantial holdings in Loew's and Warners—said publicly that the Fox stock purchase was purely an investment and was not made with the view of obtaining control of the motion picture corporation from Chase. In any event, there were no indications that the new arrangement will immediately disturb the personnel of Fox, or the corporate setup.

However, with announcement of consummation of the deal, Wall Street, Broadway and Hollywood Boulevard, and the motion picture and financial sectors of foggy London, began to hum with reports, private opinions and reputedly "inside lowdown" on the why and wherefore of the disposal by Chase of a part of the $23,240,000 of Fox Film Class A stock which it holds. A harvest of these fertile fields of speculation netted the following supposed "reasons" for the Atlas-Fleming deal:

1. That it marked the first step in a gradual disposal by Chase of its entire Fox Film holdings, along with other investments, in order that Chase might meet federal banking regulations.
2. That it was merely an ordinary investment by the Atlas and Fleming investment trusts, and will have no bearing on future Fox control.
3. That Chase was disposing of a part of its holdings to both the American and British investing public in order to realize some cash on its heavy investment in Fox.
4. That the purchasers were acting for the powerful Ostrer banking group of London, which controls Gaumont, and which was said to be intent upon obtaining Fox as an outlet for Gaumont pictures in this country.
5. That the Chase interests, anticipating rigid stock market regulations from Congress, want the Fox stock off the New York Stock Exchange and intend making London the future trading center.
6. That Atlas and Fleming are seeking to purchase control of Fox as a step in widespread motion picture expansion.

The Balfour, Boardman banking group negotiated the purchase solely as intermediaries, and, so far as is known, had no intention of retaining any part of the Fox stock. However, the identities of Atlas and Fleming interests as the real buyers did not become known until after the deal had been consummated.

British headquarters of Balfour, Boardman, in London, refused to discuss the matter, dismissing inquiries with the vague reply that it was "purely private."

Walter Hutchinson, managing director for Fox in London, said that Balfour, Boardman acted independently of Chase, even though both Messrs. Balfour and Boardman are the Chase-Fox nominees on the directorate of Gaumont British, and were both previously associated with Chase, Harris and Forbes, of London, the British security affiliate of the Chase interests.

In Wall Street, it was generally believed that the deal merely represented the placing of a portion of the Fox stock in British investment hands, with London, too, believing that the shares will be sold gradually to the public.

Isidore Ostrer, head of the noted Ostrer banking group, was not available at his London office.

Fox Shares on Sale in London

What appeared to be partial confirmation of the opinion that the deal was made to satisfy an ordinary British investment demand came over the weekend, in London, when a line of the Fox shares was placed for sale and a report was heard that others will be offered in Paris and Amsterdam in a few days.

Sidney R. Kent, president of Fox Film, has been in Hollywood talking over 1934-35 production ideas with Winfield Sheehan. He admitted Tuesday that he had received a long-distance telephone call about the sale from Mr. Winthrop W. Aldrich, chairman of the Chase board. Mr. Aldrich asked Mr. Kent if he had any objection to the sale of the shares to the British interests, and he replied negatively, he said.

Mr. Kent said that the probability was extremely strong that the British deal was engineered by Chase as part of its plan gradually to reduce its holdings in Fox, and that it would result finally in removal of Fox securities from listing on the New York Stock Exchange and their listing on the London stock board. Mr. Kent would not discuss this aspect any further, but it appears that one important reason for effecting such a plan would be the anticipation by Chase of rigid stock market regulations by Congress.

Mr. Kent indicated that, so far as he knew, Gaumont British interests had no participation in the arrangement whatsoever, and, therefore, the deal does not presage a closer tieup there.

Asked whether the stock transfer to the Atlas-Fleming groups might mean future British financing of Fox Film operations, Mr. Kent replied: "It may mean many things, but all of them are in the future right now."

Another turn was given the somewhat perplexing situation when unofficial spokesmen for the Chase interests in New York pointed out that the federal banking laws require Chase to dispose of its common stock holdings in Fox ultimately, and that Mr. Aldrich, as board chairman, has variously said in public that it is the bank's policy to relinquish such holdings within a reasonable time, after which it would concentrate exclusively on ordinary banking activities. It was intimated that under this policy Chase's entire Fox holdings of 1,549,507 shares, remaining after the sale to Atlas-Fleming, will eventually be disposed of.

Chase recently disposed in the open market of some 130,000 shares of Loew's, Inc., acquired as its equity in defaulted notes of Film Securities Corporation.

Too, Chase proposes to give the receivers of General Theatres Equipment an option to purchase some 325,000 shares of Fox Film Class A stock, at $15 per share.

In any event, the stock purchase last week by the Atlas-Fleming interests had the following effect on the structure of the Fox Film Class A stock:

	Number of Class A Shares	*Valuations (Based on $15 a Share)
Total Shares Outstanding.....	2,419,759	$36.296,385
Chase Holdings (Including Options Secured by Atlas-Fleming for 400,000 Shares).....	1,549,507	23,242,605
Atlas-Fleming Holdings (Not Including Options for 400,000 Shares)	200,000	3,000,000
Shares Held by Miscellaneous Interests	670,252	10,053,790
Chase Holdings if Present Options of Atlas-Fleming Are Executed	1,149,507	17,242,605
Atlas-Fleming Holdings if Options Are Executed.....	600,000	9,000,000

(*) Present average market price of Class A shares. Fox Film Class A shares have been quoted as follows: October 1, 1933, $15 a share; November 1, $14.25; December 1, $14; January 1, 1934, $13.75; February 1, $15.75; March 1, $15; April 1, $15.50; May 1, $16.

The transaction, giving effect to the future execution of the Atlas-Fleming 400,000-share option, would leave the Chase group holding less than a majority interest, with 1,149,507 Class A shares, as against 1,270,252 shares which would be held by Atlas and Fleming and other minority holders.

However, and even if the receivers for the bankrupt General Theatres decide to execute their option for 325,000 additional shares, the Chase interests would continue in control of Fox Film.

The Class A stock controls Fox, with nine of the 12 directors elected by the A shareholders. Four consecutive quarterly dividends of $1 a share must be paid on the Class B stock before the B shareholders can get control, electing seven out of 12 directors, A electing only five. The last payment made on the B stock was for 62½ cents a share for the quarter ended July 1, 1931. Chase is also the owner of virtually all of the Class B, some 16,650 shares.

Regardless, the entrance of the British Fleming interests in the Fox-Chase picture this week aroused considerable conjecture in motion picture circles in London over the English ramifications involved, in view of the

Speculation on Reasons Runs from Purposed Disposal of Entire Holdings to Anticipation of Rigid Stock Market Regulation

(Continued on page 16)

THE CAMERA REPORTS



WELCOMING "RED." As the editor of Motion Picture Daily was partied at the RKO Coast studio. Front row: Perry Lieber, Radio; Frank Perrett, Fox; Al Rackin, Radio; Jack Lewis; Al Levy; LeRoy Johnston, Universal; Joe Breen, Motion Picture Producers; Tom Baily, Paramount; Troy Orr. Second row: Lew Greenspan, Pete Smith, MGM; Vic Shapiro, Quigley Publications; "Red" Kann; John Flinn, Code Authority; Lon Young, Educational; Ham Beall; Bill Pine, Paramount; Gwynn Kirkpatrick; Joe Raddy. Last row: Dick Pittenger, Radio; Ray Hoadley, Columbia; Frank Whitbeck, MGM; Mike Simmons; Russ Phelps; Paul Snell, MGM; Phil Gersdorf, Goldwyn Prod.; Barrett Kiesling, MGM; Doug Churchill, Universal; Bob Smith; Mark Larkin; Ken Whitmore, Paramount.



IN CONVENTION ASSEMBLED. Thus did the still photographer take a broad view of the situation, when in a moment of recess, the last week at the Chalfonte-Haddon Hall Hotel, in Atlantic City. Ninth from the left in the front row of the group is Dr. Alfred N.



THE MADAME. As attractive Dolores Del Rio portrays a coveted title role; that of Madame Du Barry, in the picture of that name by Warner, which recently signed the star to a contract.



ERSTWHILE PRODUCER. Though his production of motion pictures has ceased, at least temporarily, Howard Hughes continues to produce oil. Here he vacations in Bermuda. He made "Scarface," "Hell's Angels," "The Front Page."



TO THE FARM. In upstate New York, where Robert Montgomery, the Metro-Goldwyn-Mayer star, and Mrs. Montgomery are bound for a short vacation, following studio work in "Riptide."



Society of Motion Picture Engineers, members, guests and a few wives posed for their picture at the 1934 semi-annual Spring meeting Goldsmith, reelected president of the Society. Sol A. Rosenblatt, NRA division administrator, addressed the engineers.

CHASE DEAL IN ENGLAND

(*Continued from page 13*)

large Fox-Chase interests in Gaumont British Pictures, Ltd., one of the largest producing-distributing organizations in the Kingdom, and operator of some 300 theatres throughout England.

Investment in England

The Fox-Chase investment in England, as reported on the last balance sheet, consisted of $17,087,618 in Metropolis and Bradford Trust Company, Ltd., of London, which holds the Fox-Chase interest in Gaumont British. This interest is said to approximate about 50 per cent control of Gaumont. In addition, there is a Fox-Chase investment of some $551,000 in Hoyt's Theatres, Ltd., consisting of advances to the company only.

The Fleming investment trusts are among the most important in England, controlling approximately 15 large companies in a group built up by the late Robert Fleming. Several American investment trust groups, including the Atlas Corporation, have maintained close contacts with the Flemings in London for several years. The Fleming trust is said to be close to the Ostrer group in Gaumont British.

Floyd B. Odlum, president of Atlas Corporation, has been building up a powerful investment trust continuously during the depression. Wall Street estimates the investments of the corporation in stocks and bonds of many industries, as well as in railroads and public utilities, at $125,000,000, reputedly built from $15,000,000 in a few years.

$5,000,000 in Film Corporations

Its present holdings in motion picture corporations approximate $5,000,000, not including its $3,000,000 of Fox options acquired last week from Chase.

The general opinion held by financial experts is that Atlas and the Fleming group evenly divided the 200,000 Fox shares purchased for $3,000,000, giving each $1,500,000 in Fox holdings. The options for an additional 400,000 shares would represent an investment of at least $3,000,000 for each group. Besides these, Atlas holds $3,000,000 of Warner Brothers convertible 6 per cent bonds, due in 1939, and 18,434 shares of common stock of Loew's, Inc., worth about $608,322, based on average market valuations for the week.

Atlas was one of the principal note holders of Film Securities Corporation, which held 660,900 shares of Loew's stock. When Film Securities defaulted and its assets were taken over, Atlas received its proportionate share of Loew holdings, of which Atlas still retains 18,434 shares.

Close British Connections

The Atlas Corporation has close British connections through its two subsidiaries, the American British and Continental Corporation and Atlas Utilities and Investors Company, Ltd.

Mr. Odlum's directorial and executive posts have extended from the Electric Bond and Share Company and National Power and Light Company, into numerous European, Cuban and South American public utilities. He recently told stockholders of the Atlas trust that the company's policy would be to make a number of investments of a diversified nature in fields ordinarily neglected by investment trusts.

Balfour, Boardman and Company, Ltd., which negotiated the purchase of the Fox stock and secured the options on additional shares for Mr. Odlum's Atlas company and the Fleming group, is one of the largest investment banking houses in England, where it represents large financial and industrial interests. Oswald Balfour is head of the corporation and is a member of the Lord Balfour clan. Mr. Dixon Boardman, a Fox-Chase representative on the Gaumont British board of directors, formerly was in charge of the London security office of Chase.

The whole deal involving the Atlas-Fleming purchase of the Fox shares was being studied by the British Treasury authorities, who may possibly voice opposition as it is said technically to violate the government's ban on exports of capital. The ban has been in effect since 1931, and, despite repeated refusals, the government has refused to rescind it.

The powerful Chase National Bank obtained its large holdings of Fox Film Corporation and subsidiaries as the result of a series of highly complicated financial transactions that began when the Fox corporation was threatened with receivership, early in 1930. On April 7 of that year, General Theatres Equipment, Inc., headed by Harley Clarke, Chicago public utility power, bought control of the Fox interests from William Fox, the founder, for $15,000,000 in cash and other considerations, which eventually amounted to $6,000,000, according to testimony given last November before the Senate Banking Committee at Washington, in the course of its stock market inquiry into Chase financing of the Fox and General Theatres.

General Theatres had entered into extensive financing in which its holdings of Fox Film were placed as collateral. The equipment corporation went into receivership in February, 1932.

In addressing Chase shareholders at their annual meeting on January 9, last, Mr. Winthrop Aldrich, board chairman, said that substantial headway had been made in improving and protecting the interest of the bank in the various Fox Film and General Theatres corporations. He said that Fox was then operating profitably.

Reorganization Last Year

When the threat of receivership again menaced Fox Film last year, the Chase controlling interests effected a reorganization. This was put into effect last August, and involved a drastic scaling down of the company's debt, realized in part through the acceptance by creditors of Class A shares.

Testifying at Washington before the Senate Committee, last November, Mr. Aldrich said that the Chase investment in Fox, which had cost nearly $90,000,000, had been written down to $20,000,000, showing a loss of $70,000,000. He indicated that Chase was carrying its holdings of 1,749,507 Class A Fox shares at $10,036,563, after reserves and writeoffs totaling $19,083,000. It was disclosed also that Chase had written off $15,000,000 principal amount of two-year notes of Wesco Corporation, Fox theatre subsidiary, although bank loans of $4,390,000 to subsidiaries of Wesco were being carried at full value.

The net report of Fox Film for the 39 weeks ended on Dec. 30, 1933, showed a net profit of $1,410,793, after all charges, equal to 58 cents a share on the 2,436,409 combined Class A and B shares outstanding. This compared with a net loss of $7,595,100 in the 40 weeks ended on Dec. 31, 1932.

Fox Film on Wednesday reported a net profit, before federal taxes, of $930,000 for the 13 weeks ended March 31, 1934. This compares with a loss of $557,000 for the same quarter of 1933.

After deducting $125,000 for federal taxes, the net for the first 1934 quarter totaled $805,000 and was equivalent to 33 cents a share on 2,439,000 shares of Class A and B stock outstanding. Consolidated earned surplus at March 31 stood at $2,509,000, all of which has accumulated since the reorganization on April 1, 1933.

General Theatres Decision Reserved

At Wilmington, decision was reserved this week, after argument on the petition of United States Senator Daniel O. Hastings, of Delaware, receiver for General Theatres Equipment, for authority to enter into a compromise agreement with the Chase National Bank was heard before Chief Justice Daniel J. Layton in chancery court.

Reduced Claims Provided For

The agreement, among other things, provides that Chase is to reduce its claims against the corporation, is to aid in reorganization and give the reorganized corporation an option on 325,000 shares of Class A common stock of Fox Film Corporation. Senator Hastings contends that the agreement is to the best interests of the corporation.

The Chase bank has filed claims against General Theatres in excess of $20,000,000. To secure this indebtedness there are pledged with the bank various securities, including preferred stock of Film Securities, pledged in connection with a loan of $9,700,000. This preferred stock, according to the petition, has been or is about to be rendered valueless by the sale of the assets of Film Securities, consisting of 660,900 shares of Loew's, Inc., common stock which had been pledged to secure notes of Film Securities, now in default.

Under the proposed plan, Chase is to reduce its claims against General Theatres by $5,000,000. The receiver is to consent to the allowance of the claim in the reduced amount, to confirm the pledge with the bank of the securities now held by it to secure the said indebtedness and to release from all claims which General Theatres or its receiver may have against Chase Bank, the Chase Corporation, Chase-Harris Forbes Corporation, Halsey Stuart and Company, Pynchon and Company, West and Company, and W. S. Hammond and Company, who were associated in certain financing of General Theatres, with Chase.

Debenture Agreement Made

In connection with such proposed agreements the Chase Bank has made an agreement with General's consolidated protective committee for 10-year, 6 per cent convertible gold debentures, due April 1, 1940, of General Theatres, the more important features of such a proposed agreement being that the bank is to participate in a reorganization of General Theatres, provided the details of the plan of reorganization, including release as aforementioned, are worked out in a manner satisfactory to the bank, and to turn over to the reorganized company its secured claims, accompanied by collateral securing them, in exchange for shares of common stock of the reorganized company, to be issued on the same pro rata basis as to debenture holders and other unsecured creditors.

It is provided further that Chase will give to the reorganized company an option to purchase at $15 a share approximately 325,000 shares of Class A common stock of Fox Film Corporation, such option to be good for one year, and further to lend to the reorganized company a reasonable amount to cover the expense of reorganization and working capital.

Counsel representing minority debenture holders of the corporation and the All-Continent Corporation, holding company of William Fox, general creditor of the corporation in the amount of about $2,000,000, oppose the agreement, contending the corporation has many causes of action against the bank which should be pressed for action.

RCA Quarter Net $1,235,725

The Radio Corporation of America earned a net profit of $1,235,725 during the first three months of 1934, compared with a loss of $478,164 for the same period in 1933, David Sarnoff, RCA president, told the annual stockholders' meeting in New York on Tuesday. An interesting phase of the 1934 first-quarter profit, Mr. Sarnoff said, was that it is $24,448 ahead of profit for the final quarter of 1933, notwithstanding the fact that the final quarter of the year generally produces the larger income.

"It may be significant," Mr. Sarnoff said, "as indicating the extent of this upward trend, to compare further the results of the first quarter of this year with the corresponding quarter of last year. This comparison shows an improvement in earnings this year of $1,714,000. Gross business increased from $13,222,000 for the first quarter of 1933 to $19,134,000 for the first quarter of 1934, a gain of 45 per cent.

Cash Position Improved

"Since the first of this year, RCA has also improved its cash position. Our balance sheet as of December 31, 1933, showed cash and marketable securities of $20,545,000, whereas at the end of the quarter on March 31, 1934, cash and marketable securities amounted to $22,800,000, or an increase of $2,255,000. The ratio of current assets to current liabilities on December 31, 1933, was 5.2 to 1, while on March 31, 1934, the ratio was 5.7 to 1."

Mr. Sarnoff also reported the net profit of $403,616 for Radio Keith Orpheum Corp., for the first quarter of 1934, compared with $1,297,947 loss for the first 1933 quarter.

By an overwhelming majority the RCA stockholders signified their approval of the salaries paid to officers of the company, despite criticism on the part of five of their number. All of the 11,448,396 votes present in person or by proxy at the meeting were cast in favor of directors whose terms came up for renewal this year. Directors reelected for the term of three years, expiring May, 1937, were: De Witt Millhauser, Edward J. Nally, James R. Sheffield and Frederick Strauss. Other directors of the corporation are James G. Harbord, chairman; Newton D. Baker, Cornelius N. Bliss, Arthur E. Braun, Bertram Cutler, John Hays Hammond, Jr., E. W. Harden and Mr. Sarnoff.

Holdings Reported Reduced

General Electric and Westinghouse this week were reported to have reduced their holdings in Radio Corporation of America common stock to only 7½ per cent of the shares outstanding, as compared with 61 per cent held by the two companies a year ago.

Under the consent decree of November, 1932, dissolving the relation between the electrical companies and RCA, 19 months remain in which General Electric may dispose of its 134,516 remaining shares, and Westinghouse its 1,500,000 shares.

Western Electric, it was announced this week, has sold approximately 164,000 shares of Loew's, Inc., stock in the open market, reducing its holdings to 100,000. This stock came into Western Electric's possession as a result of its holdings of Film Securities Corporation notes.

PROGRESS SEEN IN MEEHAN RKO PLAN

Lambert and Leon Goldberg, Understood to Be Meehan Nominees, Supplant Zohbel and Mallard as KAO Officers

Further progress for the plan of Mike Meehan, largest individual stockholder in Keith-Albee-Orpheum, to divorce Radio Keith Orpheum theatre operation from its film activities, appeared more than possible this week when Leon Goldberg and I. E. Lambert, both understood to have been Mr. Meehan's nominees, were elected officers of the KAO circuit. They supplanted two RKO film directors, Herman Zohbel and William Mallard.

Concurrently, David Sarnoff, president of the Radio Corporation of America—parent company of RKO and its film and theatre subsidiaries—announced that RKO had earned a net profit of $403,616 for the first quarter of 1934, compared with a loss of $1,297,947 which that company sustained for the first quarter of 1933.

"It is encouraging to have RKO in the black again," Mr. Sarnoff told the RCA stockholders.

Goldberg Succeeds Zohbel in KAO

Mr. Goldberg, formerly associated with Goldman-Sachs, New York brokerage house, succeeded Mr. Zohbel in the KAO structure as vice-president and treasurer, while Mr. Lambert, who for some years had been vice-president and general counsel of the RCA Victor Company, at Camden, N. J., is now a KAO vice-president as well as secretary and general attorney for the circuit. Mr. Zohbel will continue as vice-president of all other RKO subsidiaries and treasurer of RKO. Mr. Mallard also will remain a vice-president of all other RKO subsidiaries and secretary of RKO.

The possibility that the 36 KAO theatres might become entirely divorced from RKO operation has been causing speculation in industry circles. Mr. Meehan was generally understood to be the prime mover in the plan for divorcement, and when he recently was reported to have increased his preferred stock holdings in KAO from 26,000 to 29,000—as against RKO's 21,000 shares—the adoption of such a plan appeared certain. One of the first indications pointing toward a physical separation of RKO film and theatre operations was the announcement last week that Robert F. Sisk, who has been in full charge of all RKO publicity and advertising, had been relieved of his theatre publicity duties and henceforth would devote his efforts to the publicizing of RKO Radio pictures. John Dowd, who has handled the RKO theatres' advertising and publicity under Mr. Sisk, continues in that position.

Personal Motivation There

It is the conversational account of the film chatter between Dinty Moore's and Billy LaHiff's Tavern that there is a personal element of motivation in the Meehan program, too. It is related that some time ago, before the stock market began to behave, Mr. Meehan, heavily laden with KAO, for which there was no encouraging market, sought accommodation from the Radio interests and got no encouragement—a matter which he then set down as an entry in his books as something to take care of later. It is now later.

Despite the varied aspects of the situation as it stands at present, it was pointed out this week through unofficial sources that in spite of Mr. Meehan's reputed majority stock holdings of 29,000 preferred shares to RKO's 21,000, RCA undoubtedly has a considerable block of KAO stock, sufficient to retain control of the theatre subsidiary by the RKO interests.

RKO officials this week admitted that a dispute is in progress and openly stated that the cause of it is Mr. Meehan's agitation to effect the KAO divorcement deal, but they denied there is real likelihood that the theatres will be removed from RKO supervision.

At the same time that the election of Mr. Goldberg and Mr. Lambert as KAO officers was announced, it was stated that M. H. Aylesworth will continue as chairman of the board; J. R. McDonough as president; Malcolm Kingsberg, first vice-president, and Major Leslie E. Thompson, vice-president in charge of theatre operations. All are RKO officials.

Maturities Extension Approved

An agreement made with the holders of $13,000,000 of RKO first and second liens extending the maturities on the secured gold notes of the company was approved Wednesday in New York by the United States circuit court of appeals. The agreement was made January 26, 1933, on the day before RKO went into receivership, and its approval by the court this week obviates a foreclosure and sale of virtually all RKO assets.

The agreement provides for payment of $2,500,000 by RCA to RKO, to be applied by RKO to maturing gold notes held by the Chemical Bank and Trust Company and the Commercial Investment Trust. In consideration for these Chemical and Commercial agreed to extend the maturities on the balance of the notes, which total $1,825,000, in order that the remaining notes would not mature before July 1, 1934. Maturities thereafter are $30,000 each on the first of each succeeding six months.

Loew's Makes $3,973,472 Net Profit in 28 Weeks

Loew's, Inc., has reported a net profit of $3,973,472 after subsidiaries' preferred dividend, for the 28 weeks ended March 15, 1934, which compares with a net profit of $2,013,281 for the corresponding 28 weeks of 1933. The 1934 net is equivalent to $2.83 per share on the common stock, which compares with $1.04 per share for the 1933 period.

Operating profit for the 28 weeks of 1934 equalled $6,680,713, comparing with $4,429,244 for the similar period in 1933. Depreciation and taxes for the 1934 period are listed at $2,707,241, comparing with $2,415,963 for the corresponding period of the previous year.

Theatres Protest Code Assessments

The principal developments this week in the administration and adoption of the code structure to the motion picture business were:

1. Independent theatre owners complained that the amounts assessed small exhibitors for code expenses are too large.
2. Ed Kuykendall declared that reopening of the code to stop evasions and subterfuges is inevitable.
3. Seven more headquarters were opened in the field for local boards.
4. Numerous hearings were held and decisions rendered in many code disputes.
5. Clearance Boards were receiving protests over present clearance schedules, preparatory to the re-writing of new clearance.
6. NRA issued new Eagles, opened another drive for enforcement.
7. The nature of the Darrow "little man" report remained a mystery.
8. Code started functioning in Hollywood.
9. Hearing for reopening of laboratory code called off.

Allied States and the MPTO of Eastern Pennsylvania both called mass meetings to take action against distributors, who, it was alleged, are planning to pass on the code's costs through higher rentals and increased percentages. Details appear on page 9.

The Associated Theatre Owners of Indiana officially protested the assessments as being too large for small theatres. The Connecticut Motion Picture Theatre Owners likewise asked more equitable assessments. P. J. Wood, on behalf of the Independent Theatre Owners of Ohio, protested to General Hugh Johnson, NRA Administrator, and John C. Flinn, Code Authority secretary. Mr. Wood said RKO Music Hall, with over 5,000 seats, will gross $3,500,000 to $5,000,000 annually and be assessed $96 a year, whereas a 200 seat house grossing $50 to $75 must pay $12. He declared that a Columbus first-run with 3,200 seats and a gross income of $350,000, is assessed $36, whereas a 200-seat subsequent run, doing less than $10,000 a year, must pay $24.

Ed Kuykendall, Code Authority member and MPTOA president, predicted in Kansas City that a reopening of the code is inevitable, in order to correct abuses and loopholes for evasion. Another Code Authority member in New York, while admitting that changes were necessary, held that a reopening would bring a stalemate.

Boards Hold Hearings

Sol A. Rosenblatt, NRA division administrator, began receiving a daily report on activities from each of the 62 Local Grievance and Local Clearance Boards.

Code activities were reported by the following local boards:

BUFFALO: Headquarters, Beyer Building. The Clearance Board organized last Monday.

CHICAGO: Headquarters, former Film Board of Trade offices. The Grievance Board received an overbuying complaint from the Annette theatre, Ben Bartlestein, Cicero, against Schoenstadt Brothers. The Clearance Board was preparing to publish territorial zoning schedules.

CLEVELAND: The Grievance Board ruled the defendants guilty in the following cases of distributing ten-cent passes in lieu of the 15-cent minimum contract admission: L. and F. Theatres, operating the Liberty, vs. Sam Fine's Manhattan theatre; A. E. Ptak's Lyceum vs. Simon Kaplan's Arion; Gus Danovic's Corlett vs. Slavia Company's Mount Pleasant. The case of A. E. Ptak against Kaplan Southern theatre was dismissed. The Clearance Board received a petition of 20 Cleveland exhibitors that first-run protection be reduced. The Cleveland Motion Picture Exhibitors Association filed a similar petition.

DALLAS: The Grievance Board set May 8 for its first meeting. The Clearance Board meets May 15.

DES MOINES: Headquarters, Suite 224, Iowa Building. The Grievance Board met Tuesday.

DETROIT: Headquarters, Suite 1219, Francis Palms (State Theatre) Building. The Grievance Board meets Saturday.

KANSAS CITY (MO.): Headquarters, Suite 907, Davidson Building. First runs filed complaint against existing zoning schedules.

LOS ANGELES: The Grievance Board found in favor of Pacific Theatres in its complaint against the National theatre, on two-for-one admissions.

MILWAUKEE: Ashley Theatre Corporation appealed to the Code Authority from the Grievance Board's overbuying decision ordering that 30 Warner features be sold to the complainant, Saxe Amusement.

NEW HAVEN: Headquarters, 42 Church Street. Both boards met.

NEW YORK CITY: Headquarters open within a week. The Clearance Board received the first protests against clearance schedules.

OMAHA: Headquarters, Loyal Hotel. Lester Martin's independent exhibitor group protested the Authority's local board appointments.

PITTSBURGH: Charles Rich, exchange manager, was appointed to the Grievance Board, succeeding Ben Kalmenson.

PORTLAND (ORE.): The Clearance Board tentatively suggested new clearance charts be drawn.

SALT LAKE CITY: Frederick Loofbourow, local attorney, was appointed secretary.

The Code Authority meeting for Friday has been postponed to May 11, when it will sit in a judicial capacity on the first appeal from a local board decision, the Ashley case from Milwaukee. Mr. Flinn will report on the Hollywood situation, and the Coast salary status also was slated for discussion.

Self-government through Code Authorities got underway when the first of the new code eagles for codified industries was presented at Washington. At the same time, the NRA opened a militant drive for further enforcement of codes.

Darrow Report a Mystery

Reports in Washington had it that Clarence Darrow, heading the National Review Board, had submitted its report to President Roosevelt, following its "little man" hearings, but in other Washington sources it was denied. Mr. Darrow and John F. Sinclair, board member, attended a private White House conference Monday to iron out their differences.

John C. Flinn, secretary of the Code Authority, was in Hollywood to start code administration in production, and outlined procedure for committees. Dick Lestrange, labor official, complained to Mr. Flinn that the studio-labor committee had failed to act on complaints. Columbia was charged with having reclassified workers, and Paramount was alleged to have paid only $3 a day to extras.

Dr. A. H. Giannini, noted financier and motion picture banker, resigned from the extras' committee and J. P. Normanly, associated with the Giannini interests, was appointed to succeed him.

Sidney R. Kent, president of Fox and a member of the Code Authority, assisted Mr. Flinn.

Laboratory Code "In the Air"

The National Recovery Administration announced a public hearing would be held May 9, at Washington, on modification proposals for the motion picture laboratory code. Two days later the hearing was canceled, without announced reason.

Laboratory interests had applied to incorporate a standard cost accounting method, also a provision that would fix the reasonable minimum cost of printing 35 mm. positive prints on domestic raw stock at .0175 cents a foot.

Roosevelt Asks New Labor Unit

Legislation for setting up a permanent and effective tribunal for settlement of all labor disputes was being urged upon Congressional leaders in Washington this week by President Roosevelt, and at the same time it was said a new measure would be drafted soon to meet many of the objections to the labor bill sponsored by Senator Wagner.

The A. F. of L. requested of President Roosevelt legislation making a 30-hour work week standard in all industries

In New York work was proceeding on the check-up designed to determine the proportion of service employees in Loew and RKO theatres who are members of Local 118 of the Theatre and Amusement Employees' Union. On Friday a Department of Labor representative from Washington concluded his check on the Loew houses, and a similar check-up was begun immediately in the RKO metropolitan houses.

The Kansas City IATSE operators' union has rejected Ed Dubinsky's arbitration terms in his dispute, claiming his plan is not according to the code. It says Mr. Dubinsky wishes to name the impartial member for the arbitration hearing provided for, insisting on a federal judge.

Swanson-Goldwyn Deal For "Barbary Coast" Off

The deal by which Gloria Swanson was to have appeared in the starring role of Samuel Goldwyn's production of "Barbary Coast," on a loan from MGM, has been called off on the Coast. Irving Thalberg explained last week that Miss Swanson wanted to extend her personal appearance tour beyond the date when "Barbary Coast" must go into work. She will be replaced by Anna Sten.

Special Lobby Displays Issued on ComiColor Shorts

A merry line of special lobby displays, unusual in the exploitation of short product, is being issued for the release of the Powers Comi-Color Cartoon series. It includes a 22 by 28 and four 11 by 14 lobby cards, brilliantly lithographed in four colors.

"We have found a disposition on the part of many exhibitors to give these subjects exploitation of as much prominence as the feature subjects," remarks Charles J. Giegerich, sales manager of Celebrity Productions.

Celebrity Productions is also distributing reprints of the color inserts on the cartoon series as presented in the advertising pages of MOTION PICTURE HERALD.

Howard Dietz Is Guest Chairman at AMPA Lunch

Howard Dietz, Metro-Goldwyn-Mayer publicity director, on Thursday was guest chairman at the weekly luncheon of the Associated Motion Picture Advertisers in New York. This was the first of a series of luncheons at which past presidents of the AMPA, honorary members and leaders of the industry are to preside. Milton Berle, Joe Penner and others were among those present. William R. Ferguson, MGM exploitation head, is the new president.

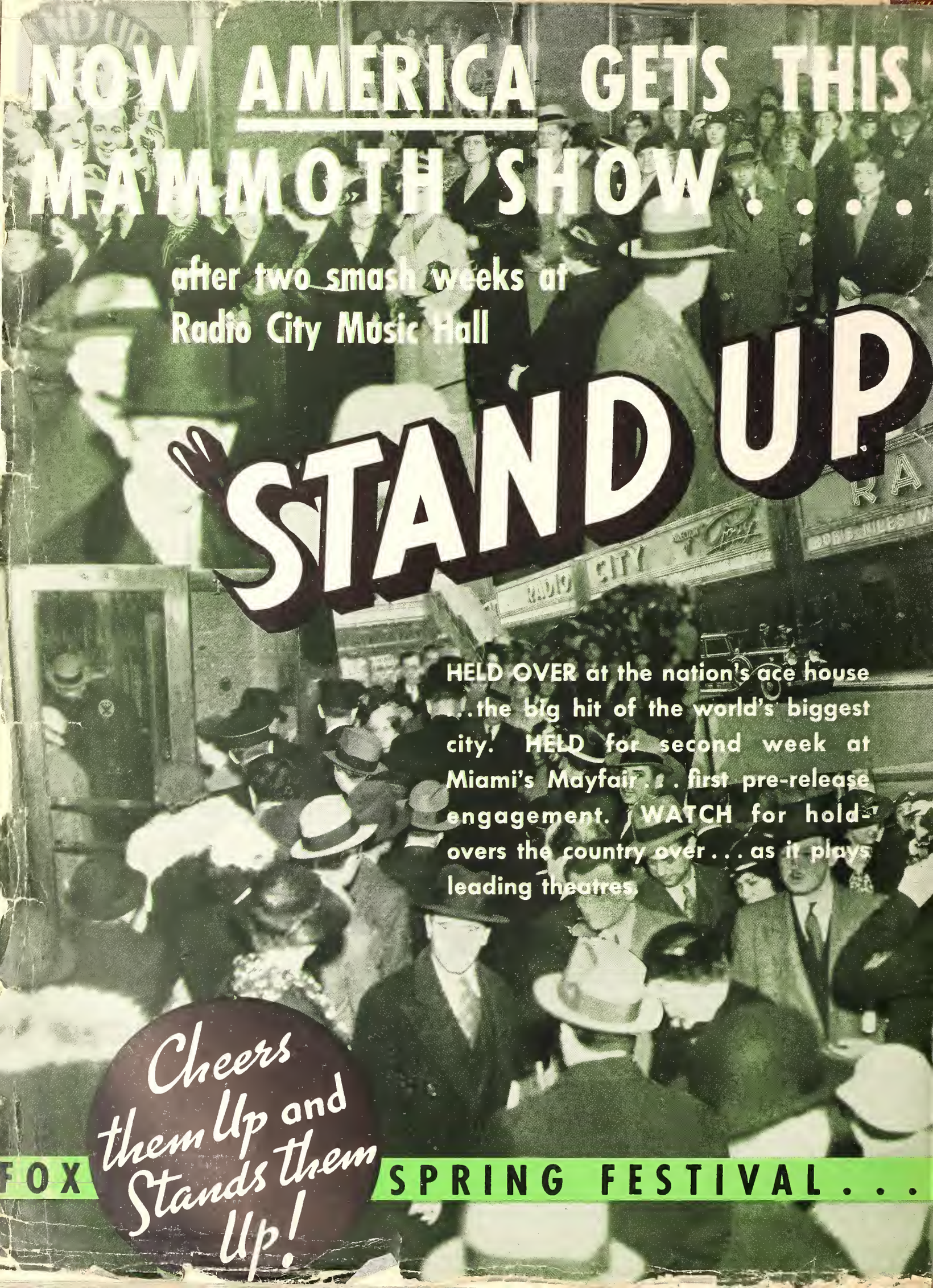
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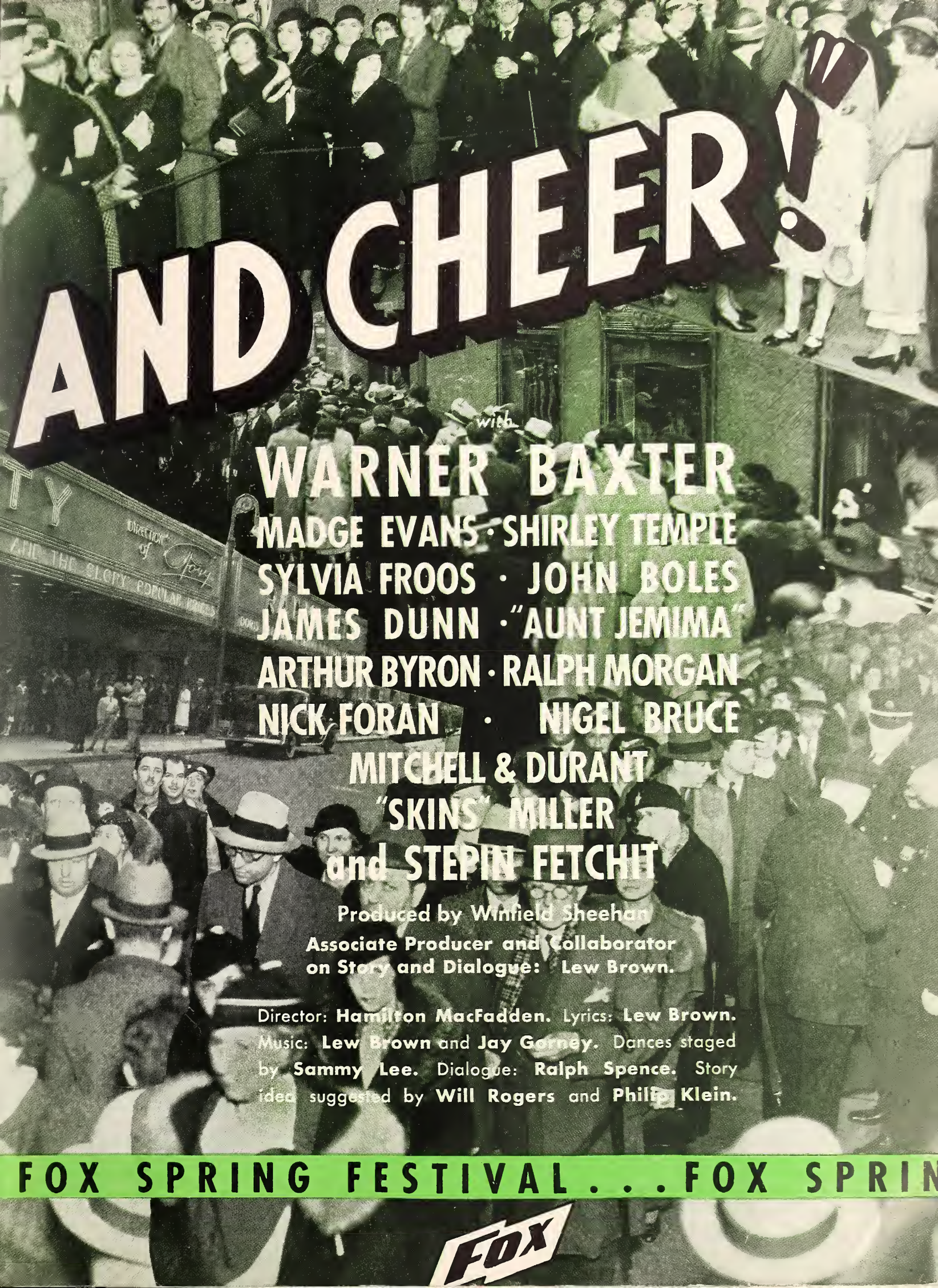
FOX *presents*

THE STRONGEST PRODUCT LINE-UP OF THE *Spring* SEASON

FOR THE *Spring* UPSWING

. . . FOX SPRING FESTIVAL


NOW AMERICA GETS THIS MAMMOTH SHOW . . . .
after two smash weeks at Radio City Music Hall
STAND UP
RADIO CITY
HELD OVER at the nation's ace house . . . the big hit of the world's biggest city. HELD for second week at Miami's Mayfair . . . first pre-release engagement. WATCH for hold-overs the country over . . . as it plays leading theatres.
Cheers them Up and Stands them Up!
FOX
SPRING FESTIVAL . . .


AND CHEER!
with
WARNER BAXTER
MADGE EVANS · SHIRLEY TEMPLE
SYLVIA FROOS · JOHN BOLES
JAMES DUNN · "AUNT JEMIMA"
ARTHUR BYRON · RALPH MORGAN
NICK FORAN · NIGEL BRUCE
MITCHELL & DURANT
"SKINS" MILLER
and STEPIN FETCHIT
Produced by Winfield Sheehan
Associate Producer and Collaborator on Story and Dialogue: Lew Brown.
Director: Hamilton MacFadden. Lyrics: Lew Brown. Music: Lew Brown and Jay Gorney. Dances staged by Sammy Lee. Dialogue: Ralph Spence. Story idea suggested by Will Rogers and Philip Klein.
FOX SPRING FESTIVAL . . . FOX SPRIN
FOX

WARNER BAXTER IN TOP

Three out of 9,000,000 women got him in trouble. Ninety-nine out of 100 women will want to see how he gets out of it!

WARNER BAXTER

starring in

SUCH WOMEN ARE *Dangerous*

with

ROSEMARY AMES
ROCHELLE HUDSON
MONA BARRIE
HERBERT MUNDIN
HENRIETTA CROSMAN

Produced by Al Rockett

From the story "Odd Thursday" by Vera Caspary.
Screen play: Jane Storm and Oscar M. Sheridan.
Additional dialogue: Lenore Coffee.

Directed by James Flood





Women's Secrets were Safe

FESTIVAL . . . FOX SPRI


BOX OFFICE FORM!
NG FESTIVAL . . . FOX SPRING FESTIV
FOX


Now "VARIETY DAILY" Tells... "IT
Tells All!
FOX SPRING FESTIVAL

The Hollywood Scene

by VICTOR M. SHAPIRO

MAYER TAKING CASE TO EXHIBITORS THE "TEN PERCENTERS"—PRO AND CON EARS ATTUNED TO FOREIGN PROGRESS FORTY IN WORK, 8 START, 10 FINISHED

LOUIS B. MAYER, at the invitation of leading showmen, is soon to make personal appearances in key cities.

Impressed by his remarks at the convention of the Motion Picture Theatre Owners of America, and in the closed session of producers and exhibitors, theatre owners urged MGM's production executive to tell Hollywood's story to those unable to come to California.

Mr. Mayer will swing around to the important spots, address the showmen, and attempt to weld together those elements which, through lack of personal contact and information, seem to misunderstand the problems of the production center.

Mindful of his forceful vocabulary and eloquence, Mr. Mayer's tour is reminiscent of the days he spanned the country when he entered the ranks of producers, forecasting the exhibition and distribution trends that since have come to pass.

Hollywood's interest in the Mayer march is more than cursory.

▽

Quaint Conceits

Hollywood has its quaint conceits. Directors, writers, actors, even sound men, are afflicted with the virus.

Recently, after a flood of idiosyncrasies appeared in some pictures, the head of a studio ruled them out.

"Is it necessary, when filming a bathroom, to show all the appurtenances?" he asked—and answered: "Well, one of our directors insisted it was realism; the shot got into the finished production because the director's contract stated he had the final editorial okay, but, thank goodness, exhibitors had the good taste to cut the scene out."

Histrionic quaint conceit expressed itself when an actor so intoned a line as to give it a nasty allusion. When the producer ordered retakes, the actor insisted they were ruining his art, strangling his creative impulses.

A producer, after reading a script and seeing in it a conflict similar to one he had had, ordered the scenarist to give the hero (supposedly the producer) the name of a former foreign dictator and give the villain the name of a promoter who wanted him out of the company. The hero in the story (the producer) bested the promoter (in the script), and it happened the same way in reality.

In a big production, an actor advanced the quaint conceit that the mother in the film should be pictured as a real mother, like his mother, who he said was mean and heartless. This lad is now sitting out his contract.

Hollywood's prize quaint conceit caused a soundman to tune up the "mike" to make the he-man hero's voice sound like a tenor.

▽

An Ear to Foreign Progress

Hollywood is perking up its ears about foreign production. Facts, more than ballyhoo, are giving the production center an insight into the competitive influence of English productions.

Statistics emanating from headquarters of "Henry VIII," with Charles Laughton, indicate:

1. *It won a gold medal in London as the best cinema of* 1933.
2. *Four hundred American newspaper critics voted it one of the three best motion pictures shown in the United States.*
3. *Charles Laughton won, for England, for the first time, the award of the Academy of Motion Picture Arts and Sciences, conferred annually in Hollywood.*
4. *In London, "Henry VIII" ran* 14 *weeks in Leicester Square Theatre.*
5. *The original English version is still running in Paris, after six months.*

Topline Hollywood executives readily admit in conversations, not so private, that Alexander Korda did a fine production job.

▽

News Flashes!

John C. Flinn, here, conferred with Grievance and Zoning Board secretaries from all points on the Pacific Coast, outlining routine of their duties, instructions on how to fill out forms, and so on.

The executive secretary of the Code Authority is going to Kansas City and Chicago for similar meetings.

* * *

Five previews in one night kept Hollywood reviewers hopping last week when "Many Happy Returns," "Sadie McKee," "Little Miss Marker," "Affairs of a Gentleman" and "The Last Gentleman" were shown in five different theatres.

* * *

The top line golfers of the Hollywood colony will convene at Agua Caliente, May 12 *and* 13, *to compete for the annual motion picture golf championship, which will be represented by four man teams from each of the major studios. Last year's trophy was won by Warner; this time it looks like Paramount, with Bing Crosby and other compatriots shooting* 70's *for the past three weeks of training.*

* * *

His contract with Radio expiring May 26, Lou Brock will not talk new deal with any one until he returns from a three months' vacation in Europe.

Mr. Brock has been a consistent producer for Radio in both short subjects and features the last three years. "Down to Their Last Yacht" looks like a successor to his "Flying Down to Rio."

* * *

Phil Ryan steps from the ranks of short subject comedies to feature producer.

He will star Chic Sale in a full-length drama written for him by Irvin Cobb.

* * *

Lou Ostrow, for two years production executive for Monogram here, will resign upon completion of his contract June 1, *to enter upon independent production with possible release through Universal. Robert E. Welsh, former trade paper man and production manager for Universal, succeeds him.*

* * *

The new standard release print goes into effect May 1, with certain changes that will affect a smoother show in the theatre. This has been accomplished by including 18 frames on the runout where previously 12 frames were used. This becomes effective after a three-year exhaustive research conducted by the Academy Research Council in conjunction with the Council of the American Projection Society, laboratories and theatres.

* * *

Having completed her second picture for Universal, "Little Man, What Now?", Margaret Sullavan gets a six weeks' vacation.

Via air, rail and boat, part of her vacation will be spent in Europe.

Universal is assigning Dave Werner,

(*Continued on following page*)

BATTLE OF BOLEROS RAGES AT STUDIOS

A battle royal is on between Lou Brock of Radio and Warner Brothers. It seems there are too many boleros in Hollywood.

Brock is staging a South Sea Bolero dance in his current production, "Down to Their Last Yacht," which Paul Sloane is directing.

Warner is using a Hawaiian Bolero in "Dames."

Both are said to be similar, according to local dance masters.

The other day the Radio producer paid a visit to the Brothers Warner in an effort to get them to cut out the Bolero business in their film, but they have other ideas.

Brock says he was ten days ahead with his Bolero and deserves priority.

THE HOLLYWOOD SCENE

(*Continued from preceding page*)

casting director, to make a tour of the country in search of new faces and voices. In the meantime, Dan Kelly, former casting director for Columbia, will sit in Werner's chair.

▽

Forty Pictures in Work

As Hollywood embarks on the 1934-35 program and cleans up the last remnants of 1933-34, 40 pictures are in the work, with eight new ones started, 10 completed. Of the new quota, Radio and Fox have two each with MGM, Foy Productions, Columbia and Paramount accounting for the remaining four. Radio finished two pictures, one each was finished by MGM, Warners, Universal, Fox, Invincible, Harold Lloyd Productions, Beacon and Columbia.

The new ones at Radio are "Let Who Will Be Clever," formerly titled "Arabella," in which Marian Nixon, Joan Marsh, Gloria Shea, Edna May Oliver, Billie Burke, Grant Mitchell and Buster Crabbe are featured under William Seiter's direction, and "The Great American Harem," which George Stevens is directing, with Pert Kelton, Chick Chandler and Stuart Erwin featured.

Michael Arlen Story

MGM's new starting picture is the Michael Arlen story, "The Green Hat," with Robert Z. Leonard directing. Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Pat Campbell and Leo Carroll are cast.

Foy Productions started "High School Girls" in which Noel Warwick makes his Hollywood debut, Crane Wilbur directing. In support are Cecilia Parker, Helen McKellar, Mahlon Hamilton and Carlisle Moore, Jr.

Columbia's new one is "Railroad Detective" featuring Tim McCoy, Addison Richards and Shirley Grey.

At Paramount the Charles R. Rogers production "Here Comes the Groom," got under way, featuring Jack Haley, Patricia Ellis, Mary Boland, Neil Hamilton and Isabel Jewell.

The pair at Fox are "Caravan" with Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette and C. Aubrey Smith, Eric Charell directing, and "She Learned About Sailors," in which Alice Faye, Lou Ayres, Mitchell and Durante and Harry Green head the cast.

A recapitulation of the completed pictures shows the Radio pair to be "Cockeyed Cavaliers," a Wheeler and Woolsey medieval comedy in which Thelma Todd, Dorothy Lee, Robert Greig, Noah Beery and Franklin Pangborn worked under Mark Sandrich's direction, and "Murder on the Blackboard," directed by George Archainbaud, with Edna May Oliver, James Gleason, Bruce Cabot, Gertrude Michael, Regis Toomey, Edgar Kennedy, Tully Marshall and Jackie Searle.

Civil War Background

"Operator 13," with Civil War background, was finished at MGM. Marion Davies is starred with Gary Cooper and the support includes Douglas Dumbrille, Four Mills Brothers, Russell Hardie, Ted Healy, Francis McDonald, Sidney Toler and Robert McWade. Richard Boleslavsky directed. The historical romance, "Madame DuBarry," featuring Dolores Del Rio, Reginald Owen, Veree Teasdale, Helen Lowell and Victor Jory, was completed at Warner.

At Universal, "Little Man, What Now?", in which Margaret Sullavan, Douglass Montgomery, Alan Hale and Mae Marsh head a lengthy cast, was completed after eight weeks' production. The Fox unit is "Don Cossack," a foreign version.

Invincible completed "Fifteen Wives," in which Conway Tearle, Natalie Moorhead, Raymond Hatton and Noel Francis are featured. Another independent, Beacon, checked in with "Can't Escape," featuring Lila Lee and Onslow Stevens. Harold Lloyd completed "Cat's Paw," in which he is supported by Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Warren Hymer and Grace Bardley. Columbia winds up the list with "Fire Patrol," a Tim McCoy, supported by Ward Bond, DeWitt Jennings and Evalyn Knapp.

Dufaycolor Goes On Market Soon; Carson in Charge

A color process, known as Dufaycolor, which requires no changes in existing camera, laboratory or projection equipment, shortly is to be put upon the American market by the Dufay Co., a newly created American branch of Dufay Color Co., Ltd., of England. The American concern will be headed by Walter H. Carson, formerly vice-president of Agfa-Ansco Corp.

Mr. Carson returned to New York this week from Great Britain, where he has been conducting an investigation into color processes in that country as well as in France and Germany.

"There is nothing new in color processes," he said Tuesday. "They are all basically the same, but no one yet has ever found a really satisfactory application for them. Dufaycolor is a process that can be used in existing cameras without any changes and can also be submitted to existing laboratory practices. Even more important from the standpoint of the exhibitor, it can be shown on existing theatre projection equipment with no radical or expensive changes."

Mr. Carson described the color as a screen process consisting of the three primal colors applied mechanically to the film base underneath the emulsion. On the screen now being used for the process, there are approximately 1,000,000 color units to each square inch.

The nature of the Dufaycolor process—through which the color actually is in the film itself—necessitates the use of a special film stock.

It is Mr. Carson's contention that too many color processes have been thrown on the commercial market before the technicians had familiarized themselves with their applications. For this reason, Dufay Co. is not planning to release its process on the commercial market immediately.

Starting this summer, Mr. Carson will bring in the film for use in the 16 mm. amateur photography field. He also indicated that one newsreel firm was interested in the process and might use several color subjects for inclusion in regular newsreels.

Mr. Carson believes that color, applied scientifically, will constitute the next major change in the motion picture industry.

Ferguson Starts AMPA Regime, Picks Committees

The Associated Motion Picture Advertisers has undergone a complete reorganization under the new administration started last week by Col. William R. Ferguson, MGM, at the first meeting over which he presided, held at the Motion Picture Club in New York. Paul Benjamin, of National Screen Service, the new treasurer, will be business manager, while, at the same time, Mr. Ferguson appointed the following committees for 1934-35:

Trustees

Walter Eberhardt, Erpi, three years; Kelcey Allen, critic, two years; Si Seadler, MGM, one year.

Auditing

Edward McNamee, National Screen, chairman; Martin Starr, free-lance publicist; Vincent Trotta, Paramount.

Entertainment

Si Seadler, chairman; Edward Finney, Monogram; Marvin Kirsch, *Film Daily*; Edward McNamee; Terry Turner; Arnold Van Leer, Columbia; Vincent Trotta.

Service Bureau

Marvin Kirsch, chairman; Lou Rydell, Variety; Monroe Greenthal, United Artists; Ray Gallagher, Motion Picture Herald.

Publicity

Arnold Van Leer; Milton Silver; Al Sherman, Mascot; James P. Cunningham, Motion Picture Herald; Martin Starr; Irwin Zeltner; Jack Harrower, *Film Daily*; Mel Heymann.

National Counsellor to U. S. Chamber of Commerce

Hal Horne, United Artists.

—

Mr. Ferguson started a special Advisory Council, the membership of which includes the heads of advertising of distributing companies, and others. The council will take under advisement various ideas and plans for promoting the AMPA, and includes: Howard Dietz, Metro; Hal Horne, United Artists; Robert Sisk, RKO; S. Charles Einfeld, Warners; A. P. Waxman; Charles McCarthy, Fox; George Brown, Columbia; Rodney Bush; Paul Gulick, Universal; Bruce Gallup, Donahue and Coe Advertising Agency; Bert Adler, Tower Publications; Ed Finney, Monogram, and Edward McNamee, National Screen.

Speaking at the first meeting of the new administration were Major Edward Bowes, Loew's; Si Seadler, Cecilia Villa, daughter of the late Pancho Villa, Frank Scully and Mr. Ferguson, who read the names of some 30 candidates for AMPA membership. Mr. Ferguson indicated that virtually all of the large companies are considering a suggestion that they employ only AMPA members for advertising, publicity, exploitation and promotional work of this nature.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The popular impression that Miss Katherine De Mille is the real daughter of Cecil B. De Mille is incorrect. Furthermore, the young lady, now making her screen debut at Paramount, learned accidentally, the other day, that she's not an American citizen.

Miss DeMille was born in Vancouver, British Columbia, the daughter of Edward Gabriel and Cecile Colani Lester. Her father was killed during the World War battle of Vimy Ridge. Her mother, who brought Katherine to Los Angeles, died a short time later.

Mr. DeMille adopted Katherine from the Los Angeles Orphanage when she was nine years of age. She applied for a passport to Mexico last week, but the immigration officials blasted her belief that the adoption automatically made her an American citizen.

▽

Mae West and everybody who takes part in her productions "should be in the penitentiary," bellows Channing Pollock, playwright of the good, the beautiful.

▽

In merry ol' Greenwich Village there appears to be holding forth a reincarnation of that great prophet, Elijah, of Biblical fame, in the person of Doctor William I. Sirovich, Congressional Representative from New York.

Last year the good doctor got the brilliant idea that federal control of the motion picture would be just ducky, and he so expressed himself quite vociferously, in the expansive legislative halls of Capitol Hill. At this writing he is burning the proverbial midnight oil on a new play. In the last act he will tell what he thinks is going to happen as a result of the Roosevelt Recovery program. So, if we will all be patient for just another few weeks—you, too, Mr. President—we will know where we are heading.

Another Sirovich play, "Thieves' Paradise," will follow. "But this one has nothing to do with Congress," he grinned.

▽

This little piece might be called: Shades of the Bloody Roman Arena.

A typical family motion picture audience was seated, the other evening, in a typical family motion picture theatre, this one in Kansas City. They saw a newsreel, showing, first, a woman being struck by a motor car, the announcer reporting that she had been killed. Next came an accident on a race track from which the driver emerged and staggered across the track, the announcer reporting that he had fractured his skull. A few minutes later the audience was treated to a picture of a cowboy being gored against a fence by a ferocious bull, with the statement that he, too, had been killed.

▽

The rotogravure sections, a few days ago, published a picture of a buxom, matronly woman in the City Attorney's office in Los Angeles at a hearing on charges of disturbing the peace in a dress shop. She was accused by the proprietor of leaving things in quite a chaotic condition because an ensemble that had been designed for her was unsatisfactory. The lady was once a very famous motion picture star. She flashed across the film horizon in the old silent days as Mary Miles Minter, once Miss Juliet Shelby, playing opposite Farnum in "The Littlest Rebel."

▽

Mr. Smith Wildman Brookhart, former United States Senator, crack rifle shot and one of the best Congressional inflamers against motion pictures, is now the Agricultural Department's "Eastern European Trade Expert." The $6,000 a year job, we are told, was created especially for him.

"You're murdering my jokes, you ham!"
The angry playwright cried.
"Perhaps," the actor answered,
"But it's not infanticide!"

Dal Devening

From the land of the cod near Boston comes a fresh success story about Louisa May Alcott. When the agent of the late authoress replied to the inquiring producer that Miss Alcott could be addressed at "Houseboat on the Styx," the producer—who was impressed with the box-office grosses of her "Little Women"—thundered: "That's the trouble with these new writers. They turn in one hit and then go off on a boat trip." ("Little Women" was published in 1869.)

▽

A wag suggests that they look for Mr. John Dillinger in Sam Goldwyn's writing department. Anyway, John is now eligible for at least one week of U. B. O. time.

▽

Mr. DeMille nearly fell flat in a faint on Paramount's "Cleopatra," the other morning. The scene was a very dramatic one among the Roman Senators. After a speech that ended like this—"Our Empire shall grace the history of Empires to come"—Mr. Senator turned his back and walked away from the camera—exposing a fresh copy of MOTION PICTURE HERALD, neatly tucked into the girdle of his toga.

▽

Another victory for the inflationists! Warners have inflated their chorus from 200 in "Gold Diggers" and 250 in "Footlight Parade" to 300 in "Wonder Bar."

▽

Paramount comedian Jack Haley sympathizes with the exhibitors who are complaining about overseating. "Believe me, I know what those fellows are up against. The last house in which I appeared was a 5,000 seater. The kidnapers were hiding their victims in the balcony."

▽

The marquee lights of the Concourse theatre, at Fordham Road and Grand Concourse, in the Bronx, said:

FROM RUSSIA TO AMERICA
GIRL OF THE STREETS
ANNA STEN IN NANA

The first and second lines were the management's introduction to Mr. Goldwyn's own importation.

▽

Eddie Goucher is the real name of Eddie Dowling. Sheriff Goucher in Rhode Island is his brother.

▽

The early guest at those motion picture publicity cocktail parties not only gets the bird; he also feels like a worm.

▽

Hollywood myths: Cecil B. DeMille's hair. . . . Charlie Chaplin's pictures. . . . Greta Garbo's sociability. . . . Lee Tracy's tact. . . . Mae West's finesse. . . .

▽

Velma Gresham, young Hollywood aspirant to top screen hours, is corporately constituted as "Miss Velma, Inc.," a company in which her friends at home in Memphis invested some $20,000 to pay for the necessities in her climb to stardom—and dividends for her stockholders, if she clicks.

Omigosh! The motion picture business, just getting on its feet, lost some seventy billions of dollars, on paper, the other afternoon, through sheer carelessness—and the way the boys in Hollywood are struggling to make both ends meet.

Mr. Ed Finney, a paid up member of the AMPA, and head of the advertising department of Mr. Ray Johnston's Monogram Pictures, had called in some statistical experts to compile for his article in the annual AMPA Souvenir Journal, a string of pertinent facts and figures.

The experts set to work, but, like a pair of plumbers, they misplaced their decimals, and, instead of accurately reporting seven hundred millions as the approximate yearly gross at theatres, they blandly told Mr. Finney that the correct gross was just a shade this side of seventy billions of dollars for the year!

Mr. Finney concluded that his experts must have worked for the Chase Bank people before the depression.

▽

"The movie mags are getting all set to stick over their annual dirty trick on the customers," observes Mr. Walter Hoban. "About this part of every calendar these publications start teasing the readers by daring 'em to identify a flock of celluloid hams fram a map of some gal's ear or a picture of some gent's snoot. Bugs who spend their time between meals in dark theatres are supposed to know Bert Wheeler's chin from the back of Greta Garbo's neck and to be able to tell the difference between Clark Gable's elbow and Joe Brown's knee. After the scraps are all pasted together, the fan who comes nearest to the right guess gets some handsome prize—like a ride on the subway or a ticket to the Hudson River."

▽

Colonel (Kentucky) William R. Ferguson, Metro exploiteer, took over the presidency of the AMPA, last Thursday, to the tune of a Harlem jazz band, black, and some good-natured ribbing by Major Edward Bowes, Loew executive. Mr. Paul Jones Benjamin, of National Screen, the new custodian of things monetary, introduced Colonel Billy to a large audience, first reading telegrams of congratulation from each of the presidents of the large distributing companies, and concluding with the following wire, which had been concocted by one of the Broadway gagsters:

DEAR BILLY:—

BEST WISHES FROM THE WHITE HOUSE FOR A SUCCESSFUL ADMINISTRATION —JUST LIKE MINE. IF YOU HAVE ANY TROUBLE AT YOUR MEETINGS WITH ED ("NOISY") EDELSON, DROP ME A WIRE AND I'LL SEND UP GENERAL JOHNSON TO CRACK DOWN ON HIM. BY THE WAY, HAVE YOU SEEN DILLINGER?

FRANKIE ROOSEVELT

▽

The news headlines of the country recently described the great United States fleet removal from the Pacific to the Atlantic. And so Warners started "Hey, Sailor"; Fox is making "She Learned About Sailors"; Universal launched "She Loved a Sailor." Such originality.

Warners got the best break when six of their cameras caught the departure of the battleships from San Pedro off California's shores. Such a sequence was very important to the story. The parade numbered 113 ships. Warners got about $100,000 worth of stock shots.

FLASH!





"swell picture . . ."

"surefire audience . . ."

"well-tailored for the talents of Joan Crawford . . ."

"the stuff the fans cry for . . ."

"direction of Clarence Brown is something to rave about . . ."

"John Meehan's dialogue expert and amusing . . ."

"a humdinger for the femme patrons . . ."

—that's what Hollywood Reporter says about your next big HIT!

as **LEO MARCHES ON!**



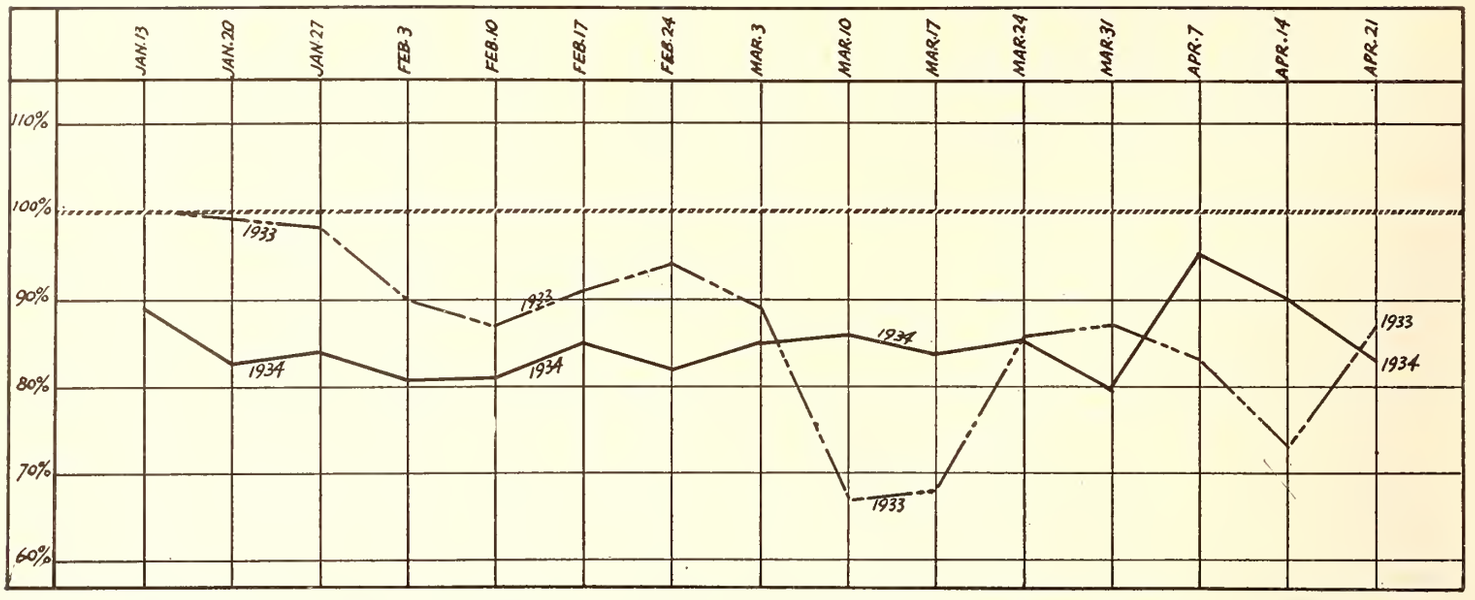
Your "Dancing Lady" does it again!

Joan CRAWFORD

SADIE McKEE



A CLARENCE BROWN *production*
with FRANCHOT TONE • GENE RAYMOND • EDWARD ARNOLD
ESTHER RALSTON • Based on the daring Liberty Magazine story by VINA DELMAR
Produced by Lawrence Weingarten



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in twelve key cities during the fifteen-weeks period from January 13, 1934, to April 21, 1934, with that done in the same cities during the corresponding period last year. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco.

36,000 FEATURE TITLES REGISTERED IN A YEAR

4,500 Registered Last Year, Says Julia Kelly, Secretary to Hays, in First of Broadcasts by Women Film Executives

Thirty-six thousand titles of feature motion pictures have been registered during the past nine years by the Title Registration Service of the Motion Picture Producers and Distributors of America, according to Miss Julia Kelly, secretary to Mr. Will H. Hays. Miss Kelly last week initiated a series of eight motion picture broadcasts by feminine film executives, to be heard over NBC's key station, WEAF, to bring to public attention various motion picture subjects of general interest. Her broadcast was on "How Movie Titles Originate."

Last year alone the number of feature titles registered was around 4,500, although this does not mean there were 4,500 features produced. The number of features produced in a year runs between 600 and 700, said Miss Kelly, but title registrations of pictures in production or planned totals in the thousands.

Register Each Proposed Title

All the large producing companies register each proposed title with the Registration Service, explained Miss Kelly, in order to abide by Mr. Hays' plan of self-regulation. Producers frequently lost many thousands of dollars before the idea was adopted, when they proceeded on a motion picture and prepared advertising campaigns and the like, only to find out that some other company had the right to that title.

The most frequent reason for the necessity of changing titles is the discovery that there has been a copyright issued on some book or play bearing the title being considered.

To avoid legal complications, titles considered for original stories are checked first by the legal departments of the companies through the Copyright Bureau at Washington, and accredited publishers' lists. This is because, while a title is not subject to copyright, if a book or play has obtained wide enough circulation its title acquires a secondary value which has some legal recognition.

Explains Registration Machinery

In explaining the machinery of the title registration plan effected by the Hays organization, Miss Kelly said:

"Warner Brothers had a picture which was nearing completion. The story featured a popular radio artist. It had been titled 'Rhythm in the Air' and so announced in the trade papers. Meanwhile the Fox company bought the operetta, 'Music in the Air.'

"There was a degree of similarity in these titles which threatened to be confusing and harmful to both pictures. The Fox title gave value to a substantial investment in a copyrighted property. The Warner title was attached to an original story. So Warner Brothers — although it meant considerable expense—obligingly withdrew their title in deference to the purchase by Fox. Thus 'Rhythm in the Air' was renamed 'Twenty Million Sweethearts.'

"One might think that experience would have developed certain basic rules—that there would be a successful formula for titles. There is not. Few titles contain over four words and most of them consist of three words or less.

"But there was a motion picture based on a book called 'The Clansman.' That would appear to meet all the requirements of a good, short title. Well, that title was expanded to 'The Birth of a Nation'—and you know what happened.

"The 'House of Connelly' was retitled 'Carolina' for two reasons. First, the word house *had been associated with many mystery stories. Second, the picture was a vehicle for Janet Gaynor and it was felt that the name should carry a suggestion of such things as honeysuckles and romance.*

"Sometimes a title is changed because words do not have the same connotation in other English speaking countries that they do here. Certain words, when exported, may have no meaning whatever.

"That musical, 'Moonlight and Pretzels,' went very well in this country. But when a salesman undertook to sell the picture in England, he might as well have been talking Chinese. A lot of the theatre owners over there knew all about crumpets and muffins, but they either didn't know what pretzels were—or they didn't like them, anyhow.

"The result was the Universal Company began to receive a flock of cablegrams from its English sales representatives asking that the title be changed. 'Muffins' made no more euphonious impression over here than 'pretzels' did over there. So they went from the appetizing to the fragrant and changed the name to 'Moonlight and Roses.' Nobody could be dissatisfied with such a combination as that!

"Our registration of titles, as part of the association's plan of self-regulation, is based, of course, upon a gentleman's agreement—but, in its elimination of anything undesirable, it is also a part of our Production Code.

"The Committee on Title Registration is composed of a representative of each producing company. These representatives are lawyers, heads of production departments and other executives."

NVA Trailers Exhibited

New York exhibitors will show the National Variety Artists' special trailers from May 4 to May 10. Houses of the RKO, Fox, Warner, Skouras and Loew circuits are signed. Exchanges are handling the trailer distribution without charge.

Dill Asks Inquiry On ATT Activity

Demand for a sweeping Senate investigation into the activities of the American Telephone & Telegraph Company, its subsidiaries and affiliates, as a means of assisting the commission to be set up by the Administration's communications bill, is before a committee at Washington, in a resolution by Senator C. C. Dill.

Meanwhile, settlement of the anti-trust suit brought against A. T. & T., Western Electric and Erpi by the Stanley Company of America, General Talking Pictures and Duovac Radio has been materially advanced by agreements on virtually all basic points and may be consummated some time within the next ten days, it was learned this week.

What practically amounts to an agreement is said to have been reached with General Talking Pictures and Duovac, while all but the final phases of a settlement with Stanley Co., a Warner subsidiary, remain to be determined. The first proposal of a settlement with Stanley is understood to have revolved about the withdrawal of all litigation now pending against the electrics and involving any of the Warner companies as complainants. Such an agreement, were it carried through, would end the long-standing Vitaphone-Erpi litigation over royalties. In addition, a cash payment for a comparatively small amount, said to be less than $500,000, but sufficient to cover major litigation costs of the Warner companies against the electrics during the past few years, is reported to have been in the settlement.

Franklin Ready For Production

Harold B. Franklin, former president of RKO Theatres, said this week on his return from England that he had completed arrangements for making several pictures at the Fox studios in Hollywood and starring Elizabeth Bergner, who will play "Escape Me Never" on Broadway this fall.

Mr. Franklin, in conjunction with Arch Selwyn and Gifford Cochrane, will also sponsor and produce on Broadway Noel Coward's "Conversation Piece," with Yvonne Printemps, and "Old Folks at Home," with Marie Tempest, British stage star. The three plays are set for autumn and winter opening, Mr. Franklin said.

Pictures Leading In Re-employment

Increased employment in the motion picture industry in California led that of the state's 14 leading industries during the past month, as compared with one year ago. The increase in film work approximated 101.7 per cent, while motion picture payrolls increased 90.4 per cent, running second to the increased payrolls of the leather and rubber goods industry, which had increased payrolls of 164 per cent. These figures were reported late last week in the annual market planning survey by *Sales Management*.



Air express being loaded into the nose compartment of a United Air Lines plane from a truck of the Air Express Division of Railway Express Agency. Sixty air liners, capable of three-miles-a-minute speed, are scheduled over the airways.

AIR EXPRESSED SCRIPTS EXPAND FILM SERVICE

Motion Picture Industry Plays Large Part in Movement of 1,660,000 Pounds of Express Over Air Lines in Year

Motion picture business provided one of the large shares of the 1,660,000 pounds of express which were carried over the air lines last year, reflecting the rapid development of this arm of transportation which began in 1926 with 6,467 pounds transported.

An increasingly noticeable use of air conveyance by the industry, this year, concomitant with movement of film, is the handling of scripts for review between New York and California. More familiarly known is the fact that pictures completed in Hollywood are shipped to New York with the loss of only one-half of a business day, so that they can be shown in Manhattan approximately 24 hours after leaving Southern California. In the field of the newsreel the applicability of the rapidity of air express daily is attested.

Coordination with Rails

Coordination of nationwide service, to which is attributed the speed of expansion of air transportation, dates from 1927, when the first step was taken with the affiliation of United Air Lines and several other airways with the Air Express Division of the Railway Express Agency, with the agency acting as the ground pick-up and delivery medium. That year the poundage doubled, reaching a 12,495 total. More coverage, and the volume reached 286,798 in 1930. The million-pound mark was passed in 1932.

Three developments pointed to by the air services as factors in that advancement were the steady gains in speed of schedules and the linking with the Railway Express Agency to coordinate air-rail service to points not directly served by the aviation lines. The present speed of transmittal up to 170 miles an hour follows a progressive pushing up of schedules since 1930, when the average cruising speed of express planes was 110 miles an hour. The average climbed to 115 miles by the fore part of 1933, but during the summer of last year the average speed was increased 50 miles an hour when United Air Lines inaugurated multi-motored plane schedules with a fleet of Boeing twin-engined, low-wing, passenger-cargo monoplanes. Then, too, with the increase of speed the rates have been reduced one-third from those in effect three years ago.

23,000 Cities Served

The traffic arrangement with the Railway Express Agency has made possible air express coordinated with rail schedules, to 23,000 cities. The method of procedure is this: Shipments from New York, for example, to a western city not on an air line are flown to the airport nearest destination and transferred to the fastest train service to complete the trip.

At the present stage of development of air express service, Chicago is an overnight flight to Los Angeles and San Francisco, and Hollywood is 21¼ hours to New York. The schedule for United Air Lines, as typical, is: Los Angeles to New York, 21 hours; San Francisco to Chicago, 13½ hours; Chicago to New York, 4½ hours; Los Angeles to Seattle, 8½ hours; Los Angeles to San Francisco, 2 1-6 hours; San Francisco to New York, 19½ hours; Detroit to Los Angeles, 21½-4 hours.

"General" Pettijohn to Derby

Charles Clyde Pettijohn, "commander-in-chief-of-all-Kentucky-Colonels," left New York for Churchill Downs, where he will lead his men to the Kentucky Derby on Saturday.

Out of the wilderness rides "Stingaree" who feared neither death nor devil . . a price on his head . . a song in his heart . . a girl in his dreams . . to fire your blood with leaping thrills in a rash romance of danger!



IRENE DUNNE
RICHARD DIX

"CIMARRON'S"
GLORIOUS STARS
UNITED
AGAIN IN

STINGAR

with

MARY BOLAND

CONWAY TEARLE . . ANDY DEVINE
HENRY STEPHENSON . . UNA O'CONNOR
DIRECTED BY WILLIAM A. WELLMAN

RKO RADIO PICTURE

BASED ON STORIES BY E. W. HORNUNG
A MERIAN C. COOPER PRESENTATION
PANDRO S. BERMAN, Executive Producer


DECORATION
DAY RELEASE

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

16—COMPELLING EXCHANGES TO SELL PRODUCT

QUESTION—I have a small second-run house and I desire westerns for use on Fridays and Saturdays. Two exchanges have some second-run westerns that I wish, but I do not play their other features. My contracts are full on other product this year, and I would like to know if the code has a provision whereby these exchanges would have to sell me the westerns, at a fair and usual price, without making me take their other features, which are now being run by a third-run, behind which I cannot run because we have about the same clientele from Monday to Thursday.

Under the code, on new contracts, can I buy a selective list of about 25 features from each of four exchanges, instead of buying my whole yearly program from two, as I now do?—NORTH CAROLINA.

ANSWER—The code does not say to which theatre in a town a distributor must sell his motion pictures, except, however, where the Local Grievance Board upholds an exhibitor's complaint that his competitor has overbought in order to deprive him of product. Then, the Board will order that the exchanges sell to the complaining exhibitor such product that is overbought by the competitor. Otherwise, any distributor may select the theatre in any town to which he desires to sell his product.

▽ ▽ ▽

17—FREE BASKET TIEUPS

QUESTION—There is a store in town that wants to cooperate with this theatre and give away baskets free to our audience. Would it be against the code if we were to advertise that this store, and not our theatre, is giving away the free merchandise?—INDIANA.

ANSWER—If the baskets are given to each patron, or to each class of patron such as every woman, every child or every man, then the practice is a premium and is permissible.

However, if the baskets are to be given only to some customers through the medium of chances or drawings or lucky numbers, then such awards take the form of a lottery and they are prohibited under the code.

But, if the theatre is absolutely not in competition with another theatre, and is so thoroughly isolated that such lucky number prizes cannot be construed to be unfair to a competing exhibitor, then it is permissible to award the baskets by lucky numbers, or drawings. The code clause which ordinarily outlaws lucky number gifts or lotteries is intended to stop the practice only when it exists in probable or possible competition with another theatre, and when such competition exists, then the practice is unfair.

The fact that the store is credited with making such awards, or supplying the merchandise, does not release the theatre from any responsibilities.

▽ ▽ ▽

18—FREE SHOW TIEUPS

QUESTION—In connection with my own theatre business, I have for the past 12 years been running free motion picture shows on the streets of small towns that do not have any theatres in them, these shows being sponsored by the business men of these towns. I would like to know if the motion picture code will have any effect on these shows. That is, whether it will stop them or not.—ILLINOIS.

ANSWER—Free shows are in violation of the code if they are operated in competition with any theatre. However, if they are not in actual competition with any theatre and are so thoroughly isolated that they cannot be construed to be unfair to a competing exhibitor, then the practice is permissible under the code, provided, too, that they are not staged in violation of contractual arrangements with exchanges.

▽ ▽ ▽

19—STATUS OF REGIONAL LABOR BOARD

QUESTION—We were before the Regional Labor Board as defendants in a complaint by three of our projectionists, who alleged a lockout pending arbitration of a dispute between said employees and ourselves.

Will you let us have information as to the manner in which the Regional Labor Board was appointed; what are its functions; if under the code it has authority to arbitrate any disputes which are not mutually submitted by both employer and employee; if a representative of the employees filing a complaint before the board can ask the board to force the employer to be present at a hearing; and, if the employer does not appear, what would be the result of a decision of the board against him?

In the case of a decision by the board against the employer, after they had both appeared, what would be the proper steps to an appeal, and where and to what board would the appeal be taken?—ARKANSAS.

ANSWER—The Regional Labor Boards were appointed by the National Labor Board of the National Recovery Administration at Washington. They were appointed as a medium for settling local controversies in the field without bringing the interested parties to the National Labor Board at Washington.

Regional Labor Boards in the field may investigate labor cases on complaint of either party, that is, the exhibitor or his employees. They have no direct authority to force anyone to appear before them, but, naturally, since the boards are supposed not to be prejudiced, it would appear to be to the best advantage of both sides to appear. As an impartial mediator, the Board frequently can adjust controversies in a manner satisfactory to both sides, and in quicker time than would otherwise be possible.

Any decision by a Regional Labor Board may be appealed to the National Labor Board of the NRA at Washington, by either side.

While the Regional Labor Boards, or their parent, the National Labor Board at Washington have no power in themselves to enforce any of its decisions, failure to comply with any decision may be referred by the Labor Board to the Department of Justice, or to the enforcement agencies of the NRA, for possible prosecution in the courts.

▽ ▽ ▽

20—HOURS SPENT ON CARING FOR FILMS COUNTED

QUESTION—Are the hours spent by a projectionist in caring for films and machines to be figured in on the working schedule for the week, or is this to be done without compensation?—VERMONT.

ANSWER—The hours that are spent by a projectionist in caring for films and/or projection machines are to be figured as part of the working schedule and are not to be spent freely.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

21—CODE THEATRE ASSESSMENT

QUESTION—I have received my assessment for the first half of 1934, which is $9.00. I had signed the code under the impression that the assessment would be fair. This means a great amount for small theatres which are hardly getting by. It is the same old story, the little fellow pays.

In a nearby city a number of first run theatres are assessed $18, and in the same city a subsequent run theatre of 300 seats is assessed $12, only operating three days a week, as I do.

The assessment to the small town theatre man is unfair. Five dollars per year would have been plenty. I want to know do I have to pay this assessment, and is there any penalty for not doing so?—RHODE ISLAND.

ANSWER—The Code Authority in New York has ruled that unless exhibitors who received the code assessment bill remit the payment stipulated within 30 days, they cannot exhibit in their theatre any motion picture to which is attached the NRA Blue Eagle insignia. In view of the fact that nearly all of the producers release their films with this insignia, it would appear that they cannot show virtually any product unless the assessment is paid within the 30-day period. And if they do show any films with a Blue Eagle insignia without having paid the assessment after the 30 days, they are violating the code, according to the Code Authority's ruling.

However, the exhibitor may appeal to the Local Grievance Board in his territory for an extension of this 30-day period and the Board may grant such an extension.

Jury Decides Bombing Case In Favor of Hartford House

A Hartford, Conn., jury last week decided in favor of the Princess theatre in a bombing case trial, saying that the theatre was in no way responsible for the safety of its patrons as long as the theatre had shown it maintained ordinary precautions in operation.

The decision was the outcome of a bombing in the Princess on August 8, 1933, at which time a sulphur bomb was used, injuring and burning several persons. M. H. Keleher is manager of the Princess.

ON ZONING AND GRIEVANCE BOARDS



A. H. SCHWARTZ (above), Brooklyn-Queens-Long Island Clearance Committee, independent subsequent runs, is Century general manager.



CLARENCE K. GOULD (above), Denver Grievance Board, impartial member, is retail lumberman.



ROSS C. CROPPER (above), Boston Clearance Board, affiliated distributors, is Radio manager.



PIERCE H. BITKER (above), Milwaukee Grievance Board, impartial member, is retailer.

W. H. CADORET (below), Buffalo Grievance Board, affiliated exhibitors, is Comerford Circuit associate.



HARRY H. THOMAS (below), New York Main Grievance Board, unaffiliated distributors, is First Division president.



G. F. THOMPSON (below), New York Main Grievance Board, impartial member, is an attorney.



NAT FURST (below), New Haven Clearance Board, affiliated national distributors, is Warner manager.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



N. J. BLUMBERG (above), Manhattan-Bronx-Staten Island Clearance Committee, affiliated theatres, is with RKO.



MARTIN J. MULLIN (above), Boston Clearance Board, affiliated first-runs, operating head of M. & P. Theatres (Publix).



A. CHARLES HAYMAN (above), Buffalo Clearance Board, unaffiliated exhibitors, has three theatres.



JUDSON T. JENNINGS (above), Seattle Grievance Board, impartial member, is city librarian.



AARON M. JAFFE (above), Pittsburgh Grievance Board, impartial member, is an attorney.



LETO J. HILL (above), St. Louis Grievance Board, affiliated exhibitors, is Warner zone manager.

MARTIN G. SMITH (below), Cleveland Clearance Board, unaffiliated subsequent runs, Toledo exhibitor.



MILT KUSELL (below), New York Main Grievance Board, affiliated distributors, is Paramount division manager.



J. B. FISHMAN (below), New Haven Grievance Board, unaffiliated exhibitors, is of Fishman Theatres.



G. P. SKOURAS (below), Brooklyn-Queens-Long Island clearance committee, affiliated theatres, is of Skouras Theatres.





SAMUEL RINZLER (above), Brooklyn-Queens-Long Island Clearance Committee, independent subsequent runs, is with Randforce.



ROY CHURCHILL (above), Indianapolis Grievance Board, affiliated distributors, Radio manager.



JOE LEE (above), New Jersey Clearance Committee, affiliated distributors, is with Fox.



THOMAS B. SPRY (above), Boston Grievance Board, affiliated national distributors, is Warner New England head.

CARL LAEMMLE

presents

EMBARRASM



SING OMENTS

Starring CHESTER MORRIS

A whiz-bang piece of entertainment!... Furiously fast, hilariously funny, it snaps into a melodramatic twist toward the climax in a surprise sequence of exciting events that will give your patrons a gasping jolt—and leave them laughing as they say goodbye!

•

with

MARION NIXON

Walter Woolf, George Stone, Huntley Gordon, Henry Armetta, Alan Mowbray, Gay Seabrook, John Wray. Directed by Edward Laemmle. Story by William Anthony McGuire. A Stanley Bergerman Production.



A UNIVERSAL PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Strictly Dynamite

(RKO Radio)

Comedy

Title tone to the contrary, this is a comedy, flamboyantly satirizing star radio broadcast personalities. Fast moving, with dialogue, action and situations contributing equally to the fun, the amusement value is supplemented by a long list of name players familiarly associated with comedy pictures.

Dramatic and romantic elements, while fulfilling a certain function, are subordinate showmanship assets, the whole having values particularly for less sophisticated audiences.

The premise is simple. Moxie and Vera are a team of highpowered broadcasters. Sylvia, with the connivance of Georgie (who shares fun honors with Moxie), eventually makes poor worm Nick the ghost gag writer for the broadcast sensations. Turning egotistic big shot, Nick gets romantic with Vera, a situation compensated by Georgie's staged infatuation for Sylvia. Eventually Nick goes sour and is fired by Moxie. Then pathos and human interest of true husband-wife love, which winds up in glory as Vera, again working with Georgie, peddles a piece of anonymous philosophy to Durante which makes him the last word in air-wave popularity. As the sustaining story holds attention, atmospheric bits are contributed by the Mills Brothers, Holloway, Pallette, Irene Franklin, Stanley Fields and Minna Gombell.

Story, title and cast suggest some flash exploitation possibilities, either in direct tie ups with radio stations or sidewalk sound track reproduction. Comedy, however, is the outstanding selling asset. Push that element to the limit, even to the extent of going burlesque, with hints that a lot of inside stuff will be revealed.—McCarthy, Hollywood.

Produced and distributed by Radio. Executive producer, Pandro S. Berman. Associate producer, H. N. Swanson. Directed by Elliott Nugent. Screen play by Maurine Watkins and Ralph Spence. Additional dialogue by Milton Raison and Jack Harvey. From the story by Robert T. Colwell and Robert A. Simon. Cameraman, Edward Cronjager. Art directors, Van Nest Polglase and Charles Kirk. Sound recorder, George D. Ellis. Musical director, Max Steiner. Music and lyrics by Jimmy Durante, Burton Lane, Harold Adamson, Irving Kahal and Sammy Fain. Film editor, George Crone. Running time, 67 minutes as seen on Coast. Release date, May 11, 1934.

CAST

Moxie Slaight	James Durante
Vera	Lupe Velez
Nick	Norman Foster
Georgie	William Gargan
Sylvia	Marian Nixon
Radio Number	Mills Bros.
Sourwood	Eugene Pallette
Miss LaSeur	Minna Gombell
Fleming	Sterling Holloway
Miss Hoffman	Leila Bennett
Pussy	Stanley Fields
Junior	Tom Kennedy
Mr. Bailey	Franklin Pangborn
Mrs. Figg	Irene Franklin
Mr. Rivers	Burton Churchill
Robin Figg	Jackie Searle
Priscilla	Mary Kornman

Little Miss Marker

(Paramount-Schulberg)

Comedy-Drama

Using the preview audience's enthusiastic reaction as a gauge, here is quality entertainment and salable merchandise. It's gripping entertainment in which emotion-stirring human interest is not the least factor, yet wherein finely balanced drama, romance, comedy, suspense, excitement and colorful topical familiarity are potent assets, all presented in a coherent, understandable fashion that makes each element a valuable showmanship feature.

It's an adult story, but an all-family type picture, for both the Broadway crowd and the back home folk, and a thrill for the younger ones. It's a yarn of racetrack habitues, a tin horn bookie, slug-nutty hangers on, a torch singing night club queen, big shot gamblers and the legendary characters made famous in the Damon Runyon stories and familiar in "Lady For A Day," all tough mugs, grim but tender and a tiny child, Shirley Temple, is the heroine.

The story is showmanship, a unique idea; so is the acting. Menjou, in an entirely different character, is outstanding. Four-year-old Miss Temple is sensational.

Told in slangy, sometimes ribald but never objectionable style, here's the gist of the story. When Marky's father commits suicide, Sorrowful Jones gets Miss Marker, whom the losing father has left as security for his I. O. U. The shabby bookie doesn't know what to do with the child. However, the gang—Bangles, Regret, Sun Rise, Dizzy Memphis, Buggs, Bennie The Gouge, Canvas Back and Sore Toe—insist that he keep her. The affection Miss Bangles has for the child brings her close to Sorrowful and threatens to upset Big Steve's romance, with consequent dire results to Sorrowful. Marky, who hitherto only believed in King Arthur and the Knights Of The Round Table, takes on the lingo and mannerism of Sorrowful's mob. To preserve the child's belief, Sorrowful and Bangles prevail upon the crowd to dress up in King Arthur knightly costumes and the child's eyes pop at the revelation of her dreams come true as she rides the fully accoutered charger. Big Steve enters, sees that Bangles is slipping away from him, busts up the party, causes the horse to rear and throw Marky.

A blood transfusion is necessary to save the child's life. None of those who would willingly give are satisfactory, until Steve is tested. Triumphantly, because it gives him another opportunity to gloat over the poor worms, he supplies the necessary strength and then steps aside so that Sorrowful and Bangles can marry and adopt the cild.

In every phase, "Little Miss Marker" is quality sentimental entertainment. There's a laugh in almost every sequence, lots of exciting colorful thrill, and plenty of occasions for the women to get out handkerchiefs. And there's the child star to bring children flocking back to theatres.—McCarthy, Hollywood.

A Paramount release. Produced by B. P. Schulberg. Directed by Alexander Hall. Original, Damon Runyon. Screen play, William R. Lipman, Sam Hellman and Gladys Lehman. Music by Ralph Rainger. Lyrics by Leo Robin. Sound, Earl Hayman. Art directors, Hans Dreier and John Goodman. Photographed by Alfred Gilks. Running time, 80 minutes when seen on Coast. Release date, June 1, 1934.

CAST

Sorrowful Jones	Adolphe Menjou
Bangles Carson	Dorothy Dell
Big Steve	Charles Bickford
Miss Marker	Shirley Temple
Regret	Lynne Overman
Doc Chesley	Frank McGlynn, Sr.
Sun Rise	Jack Sheehan
Grinder	Gary Owen
Dizzy Memphis	Sleep 'n Eat
Eddie	Puggy White
Buggs	Tammany Young
Bennie, The Gouge	Sam Hardy
Marky's Father	Edward Earle
Sore Toe	John Kelly
Canvas Back	Warren Hymer

Handy Andy

(Fox - Sol M. Wurtzel)

Comedy

Showmen, who like to sell their shows, have an exploitation gold mine in "Handy Andy." As fun-crammed entertainment, it's a worthy successor to "David Harum" that should come pretty near matching that picture's box office pace if full advantage is taken of the novel and unique interest-creating available showmanship assets.

It's a different Rogers story. A typical homely, clean and satisfying motivating yarn, to be sure, the kind that has made Rogers a sure-fire attraction for millions, but one that, taking on a slapstick atmosphere, becomes a side shaking comedy. There's showmanship and entertainment in the story of the old-fashioned corner druggist who finally succumbs to his socially ambitious wife's haranguings and sells the store.

But the real fun, the novel and different showmanship possibilities that smart showmen should enthusiastically welcome, is to be found in the specialties. Five sequences are natural for tricky adaptation. First is Rogers as a pigeon fancier, the birds getting loose and turning his wife's soiree into a shambles. As a side issue to this is the great dane busting up the singing lesson. Next is Rogers taking golf lessons, an entertainment and exploitation feature no one can afford to overlook. Third is the New Orleans Mardi Gras, setting for the final two. Rogers as Tarzan, leopard skin, stuffed club, the Tarzan screech and all doing a ridiculously burlesqued Apache dance with Conchita Montenegro that left the audience limp and finally Rogers belting the ladylike gigolo with his stuffed club to wind up in a cell.

Those are the main different merchandizing features supplementing the recognized Will Rogers drawing power. Supplementing them are the presentation of Peggy Wood, noted musical stage star; the romance surrounding and intriguingly presented by wholesome Mary Carlisle, Robert Taylor and the surprising performance of another newcomer, Frank Melton. Then there is the old friendship between druggist Will and old fashioned family doctor, Roger Imhof and the color which Conchita Montenegro, Adrian Rosley and Gregory Gaye introduce into the Mardi Gras sequences.

The show is for adults and kids, both should get an equal boot out of it. It's one that you can claim and expect much for and from. Sold in the spirit in which it is presented, there is every reason to anticipate a continuance of the "David Harum" business.—McCarthy, Hollywood.

Fox release. Sol M. Wurtzel production. Directed by David Butler. Based on the play, "Merry Andrew," by Lewis Beach. Adapted by Kubec Glasmon. Screen play by William Conselman and Henry Johnson. Lyrics by William Conselman. Music by Richard Whitney. Running time, to be announced. Release date, July 27, 1934.

CAST

Andrew Yates	Will Rogers
Ernestine Yates	Peggy Wood
Janice Yates	Mary Carlisle
Charles Norcross	Paul Harvey
Howard Norcross	Frank Melton
Dr. Burmeister	Roger Imhof
Lloyd Burmeister	Robert Taylor
Mattie Norcross	Grace Goodall
Jennie	Jessie Pringle
Fluerette Duval	Conchita Montenegro
Henri Duval	Adrian Rosley
Pierre Martell	Gregory Gaye
Mr. Beauregard	Richard Tucker
Mrs. Beauregard	Helen Flint

MERRILY We Roll Along!

★

"TARZAN" clicking— whoopee!

★

"MEN IN WHITE" is doing jolly— by golly!

★

CONGRATS CLARK GABLE! And we just saw "Manhattan Melodrama" Nifty!

★

LEO! YOU'RE RUNNING WILD! Joan Crawford's "Sadie McKee"

Marion Davies and Gary Cooper *in* "Operator 13"

HOLLYWOOD PARTY

THE THIN MAN

And the $2 HIT!

"VIVA VILLA!" *starring* **WALLACE BEERY** AT POP. PRICES!

A Question.....

TO THE LADIES!

"*Could* French gowns... rare perfumes... sheer silken things... lure you away from a magnificent man-mate like mine?

"*Could* you ever be interested only in men of business'... after you'd heard HIS love call?

"*Could* you ever be coaxed back to civilization... as long as you had a bronzed mate like this... to kiss you awake at every dawn?

"I have to make my decision before the rescue party leaves. What do YOU think my answer will be?"

Tarzan kissed her awake at every rose colored jungle dawn... to say "I love you!"

JOHNNY **WEISSMULLER**

The one and only Tarzan, More thrilling than ever in a NEW and GREATER

TARZAN AND HIS MATE

with **MAUREEN O'SULLIVAN**

NEIL HAMILTON • **PAUL CAVANAUGH**

Directed by Cedric Gibbons • *Produced by Bernard H. Hyman*

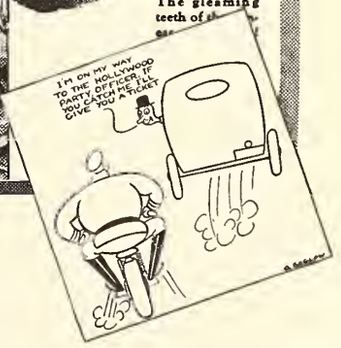
A METRO-GOLDWYN-MAYER PICTURE!

"All the thrills of a dozen dime novels" —N. Y. Sun

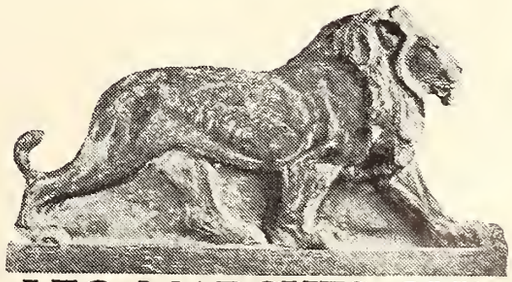
"One of the swellest entertainments of the year!" —N. Y. World-Telegram

NOTE: DO NOT CONFUSE THIS PICTURE— with any other Tarzan picture you have ever seen. It is an entirely new, full-length feature picture. The greatest of them all!

ATTACKED BY LIONESS! The gleaming teeth of th...



ABOVE: *Showmanship in newspaper ads!*



LEO MARCHES ON!

Private Scandal

(Paramount-Rogers)

Comedy

Entertainment in the form of comedy mystery, hokum from start to finish, this picture adapts tried and true oldfashioned theatrics, with exaggerated fun creation, as the motivating factor. Its novelty lies in the effective use it makes of a liberal assortment of gags and situations from the old bag of comedy tricks. There's not a serious minute in the whole picture. While there's drama, romance, thrill, excitement, suspense, intrigue and mystery, the producers have loaded it up with a lot of foolish fun-making, supplied mainly by Ned Sparks but participated in by all—even the dead man—that alternately gave the preview audience the creeps and spasms of laughter.

The story is of the long dormant ten, twenty and thirty stuff, cleverly and smartly mixed up, with surprising developments and unanticipated events interluding.

The start is slow and unrevealing, precipitating the atmosphere that a heavy social-business drama is to follow. A man is shot, yet that's only a prologue for the farce. It may have been murder; maybe suicide. Either is logical. But from the moment Ned Sparks enters to investigate a telegram, to be assisted by all the cast, it's all fun.

At the time Somers was either killed or committed suicide, partner Barry, with whom the deceased had a money-matters dispute, was in the office, and his movements and explanations are decidedly suspicious. Secretary Coates (typical Pitts character) was in the ladies room. Robbins and the wisecracking phone girl, Miss Smith, were in Robbins' office doing a little necking. Terwilliger was sneaking a smoke. Jerome was tapping the till.

Baffled Riordan and his thick aid are more baffled as none will tell what they were doing, but all tell of a mysterious stranger and each gives a different description. Comes the coroner, a gay guy, to set the time of murder as at ten to twelve hours earlier than the time Riordan had set. There's more confusion, further shuffled by Deborah's sudden appearance, the sudden importance of the waiting insurance agent, making hash of all advance conclusions, and then the finale where all who have put the finger on the killer and even the super-Sherlock Holmers, Riordan, are completely upset.

"Private Scandal" is audience entertainment, even if it lacks the fancy wrapping of "big" cast names. It's okay for the youngsters, and it might not be a bad idea to get a lot of them in for every performance, calculating on their enthusiasm to infect the grown-ups. Dialogue is a bit broad in one or two instances, but not sharply so. Smart showmen, alert for something unique to offer patrons, should get behind this with a real interest-creating campaign.—McCarthy, Hollywood.

Paramount release. Produced by Charles R. Rogers. Directed by Ralph Murphy. Original by Vera Caspary and Bruce Manning. Screen Play by Garrett Fort. Art Director, Dave Garber. Sound, A. W. Singley. Cameraman, Milton Krasner. Running time, 65 minutes as seen on Coast. Release date, May 11, 1934.

CAST

Miss Coates	Zasu Pitts
Cliff Barry	Phillips Holmes
Fran Somers	Mary Brian
Riordan	Ned Sparks
B. J. Somers	Lew Cody
Adele Smith	June Brewster
Jerome	Harold Waldridge
H. R. Robbins	Jed Prouty
Mr. Terwilliger	Charles Sellon
Insurance Agent	Rollo Lloyd
Deborah Lane	Olive Tell

Honor of the Range

(Universal)

Western

With the considerable assistance of Tarzan, the handsome white steed which is his constant companion, especially in trouble, Ken Maynard, this time in a twin brother role, contrives to supply a measure of entertainment in tried and true western fashion. The picture has its bandit menace, its misunderstanding, its romance and its rough and tumble battles, with gun and fist.

The full quota of action is there, with a few slow spots compensated by those particularly active. The selling will be, of course, along direct western lines, making the most of the popularity which Ken Maynard may command in the particular community. With him again is Cecilia Parker, completing the romance, and Fred Kohler as the leader of the bandit gang. The twin brother angle injects a note of novelty into the material, which the exhibitor may be able to use to advantage in selling what is otherwise straight western action material.

Maynard, as the town's sheriff, runs into difficulty when the safe in his brother's store is robbed of $30,000 in cash placed there for safekeeping by Maynard, holding it for Miss Parker's father. Despite the fact that the brother is found tied up in the back room where the bandits have put him, he is implicated, since the combination of the safe is found on a slip of paper near by. The audience is witness to his perfidy. Maynard attempts to cover his brother, at least until he can get to the bottom of the theft, but the hard heads in the town strip him of his badge and lock him in the saloon back room, where the performers are quartered.

Meanwhile his brother, going to meet the bandits at their hideout for his share of the stolen cash, rushes to Miss Parker, engaged to Maynard, and persuades her to go with him, on the pretext that they are going to Maynard, who, his brother says, has been hurt. The brother and Miss Parker ride to the hideout, which is a cavern deep under a mountain, and are prisoners. The brother has taken Maynard's horse, Tarzan, as a further means of substantiating his story. At the same time, Maynard succeeds in getting loose from his fastenings, and dressed as the old stager who sings a few numbers, goes on the stage, holds up the roomful of people and makes good his escape on Tarzan, which has been sent back to get him by the brother, and is bearing a note in his saddle.

Tarzan guides him to the opening in the mountain, and Maynard, going in alone, finds Miss Parker being annoyed by Kohler, and the two come to grisp in a two-fisted encounter.

Straight western material, to be sold and played as such, the selling should be directed to the youngsters and western fans, and the film played in the weekend position.—Aaronson, New York.

Produced and distributed by Universal. Directed by Alan James. Story and screen play by Nate Gatzert. Photographed by Ted McCord. Release date, April 16, 1934. Running time, 61 minutes.

CAST

Ken and Clem	Ken Maynard
Mary	Cecilia Parker
Rawhide	Fred Kohler
Boots	Frank Hagney
Rocky	Jack Rockwell
Turner	James Marcus
Smoky	Al Smith
Charlie	Eddie Barnes
Pete	Slim Whittaker
Saloonkeeper	Franklin Farnum
Tarzan	Himself

The Line-Up

(Columbia)

Drama

Drama which tends chiefly in the melodramatic direction. "The Line-Up" moves rapidly as it delves, from the police angle, into the fur-stealing racket, with the clever methods of the crooks and the eventually successful battle of the police.

Action drama is the selling tack to take, combining that with the romance of the young detective and the pretty young girl who becomes quite by accident a suspect. The expected misunderstanding occurs to disturb the even path of the romance when the girl is arrested, but she turns her wits to outguessing the crooks.

From the police line-up the film acquires its title, and there is some little use of that type of investigation in two sequences. In the leading role is William Gargan, a fairly popular player, and opposite him is Marian Nixon, who is known and capable. For the rest there are several familiar names, including Paul Hurst, as the dumb detective who supplies the comedy relief; John Miljan, Noel Francis. With the cast, then, showing no names that are outstanding marquee value of themselves, it will be necessary in the selling to concentrate on the story. There is no necessity of stressing anything of the gangster variety, selling it rather as action melodrama, with romance interwoven.

Hurst and Gargan are assigned to the fur-stealing racket, and Hurst's method consists in standing everybody in the daily line-up and asking questions. Miss Nixon is the hat-check girl at the hotel where the fur companies hold a fashion show. There, through a clever check-switching ruse, the crooks obtain an unusual coat from a visitor. When she complains the police are brought in and Gargan befriends Miss Nixon when Hurst would arrest her.

Meanwhile it is revealed that Miljan, with Miss Francis, is working the repository for the stolen furs in connection with his legitimate fur shop, operating at night through a tailor shop connected with the fur store. Gargan, who has taken time off to fall in love with Miss Nixon, and she with him, of course believes her innocent. When Miss Nixon takes a job with Miljan, whom she had previously met, Miss Francis gets out of trouble by sending Miss Nixon on a fictitious errand with the stolen coat. She is picked up and jailed, she and Gargan breaking when she refuses to believe he is trying to help her. Gargan obtains her release and, on a hunch, sets her on the trail of the gang.

There is fast action in the closing sequence, when the gang is trapped, and Miss Nixon is saved by Gargan from the ammonia fumes of the fur storage vault, where she had been thrown by the escaping gang, all of whom are caught.

Midweek is perhaps the best playing position. —Aaronson, New York.

Produced and distributed by Columbia. Directed by Howard Higgin. Story and screen play by George Waggner. Assistant director, Arthur Black. Photographed by Benjamin Kline. Sound engineer, Glenn Rominger. Film editor, Jack Rawlins. Release date, March 17, 1934. Running time, 65 minutes.

CAST

Bob	William Gargan
Peggy	Marian Nixon
Doyle	Paul Hurst
Fields	John Miljan
Mile-away	Harold Huber
Mrs. Peterson	Greta Meyer
McGrath	Joseph Crehan
Mable	Noel Francis
Trigger	Francis McDonald
Chuck	Charlie Browne

Thirty Day Princess

(Paramount-Schulberg)

Comedy

Comedy entertainment, through which runs a unique and exciting romantic theme, is the predominating audience and showmanship value of this picture. Big enough from a story, production and cast viewpoint, necessary for first run quality, it is also full of that natural clever humanness that makes for popular all-family attractions.

Modern, semi-topical in atmosphere, located in New York, the yarn deals with familiar matters and situations in a smartly novel fashion. Fast moving, action compensating dialogue, the comedy, romance, light but sharp drama, political and newspaper excitement are logically worked into the premise of a commoner playing princess and a princess yearning to be a commoner. Sylvia Sidney, in a dual role, appears to better advantage than in any of her recent pictures, Cary Grant is effective and the remainder of the cast perform in the story's gay spirit.

The plot has two kinds of appeal. As comedy is the primary consideration, there's catchy romance for those who must have their love interest. Just as valuable, in view of present conditions, is the hectic semi-satirical sustaining element—a mythical foreign kingdom trying to float a bond issue in the United States. This, in itself, is an exploitation feature which, smartly tied-up with daily breaking news headlines anent

THERE'S NEVER BEEN ANYONE LIKE HER!





• There's only one **MARY MORRIS!** Her talents are so unique, so individual, she stands in a class by herself . . . .

Without ghoulish make-up or other prop devices, she'll freeze the blood of every motion picture fan, just as she did blase playgoers with her characterization of the vicious, venomous New York aristocrat called *The Female Frankenstein of Fifth Avenue*

• **MARY MORRIS** in **"DOUBLE DOOR"** with Evelyn Venable

Kent Taylor • Sir Guy Standing • A Paramount Picture • Directed by Charles Vidor

war-debts, and nations defaulting on their bonds, should continually create timely interest.

Princess Catterina of Taronia gets the mumps as she arrives in the U. S., ostensibly on a good-will mission but actually to create favorable public opinion for a proposed bond issue. A substitute necessary, banker Grosham has hordes of detectives search New York until Nancy Lane, third rate actress and perfect double for the stricken Princess, is found. Nancy is unleashed to take Madison, publisher of the town's most influential paper and A-1 foreigner-baiter, for a sleigh ride. Over the fervid, patriotic protests of the managing editor, Madison softens his rabid editorial policy. In love with the girl, but awed by the fact that she's a Princess, and the girl in love with him awed by the fact that he's a big publisher—far beyond any show girl's dreams—the jealous protestations of suitor Count Nicholaus, plus the vitriolic opinions of the managing editor, create laugh-packed amusement. But in the climax, things work out as ordinary audiences like to see 'em work out. The real princess recovers to pass out bushels of decorations, and even though Madison is chagrined to think that he had been so successfully duped, he's satisfied to love Nancy Lane.

So many effective ways are available for selling this picture that picking out the best seems to be the hardest job. Names, theme, timeliness and comedy punch all are worthy of consideration. However, an advance that accents the picture's gayety appears necessary. Using the title as a basis, it's possible to go cleverly provocative and ask—"What Girl Wouldn't Like To Be a Thirty Day Princess?" "What Man Wouldn't Like To Fall in Love With a Princess?" and so on. Supplement the appeal by newspaper contacts and by taking advantage of news story breaks, particularly what happens in Congress regarding foreign loans.—McCarthy, Hollywood.

Paramount release. A B. P. Schulberg production. Directed by Marion Gering. Original story by Clarence Buddington Kelland. Screen play by Preston Sturges and Frank Partos. Adaptation by Sam Hellman and Edwin Justus Mayer. Photographed by Leon Shamroy. Running time, 73 minutes as seen on Coast. Release date, May 18, 1934.

CAST

Princess Catterina } Nancy Lane }	Sylvia Sidney
Porter Madison	Cary Grant
Richard Grosham	Edward Arnold
King Anatole	Henry Stephenson
Count Nicholaus	Vince Barnett
The Baron	Edgar Norton
Mr. Kirk	Ray Walker
Parker	Lucien Littlefield
Managing Editor	Robert McWade
Spottswood	George Baxter
Lady in Waiting	Marguerite Namara

Journal of a Crime

(Warner)

Drama

An atmosphere of heavy tragedy becomes the chief distinguishing factor of this weighty drama in which once again Ruth Chatterton portrays the suffering soul. Only a "happy ending" termination to the picture, which in itself appears a little illogical, saves the situation insofar as the exhibitor and the probable reaction of his patronage to the film is concerned.

The story, from the play by Jacques Deval, is virtually a character study, employing the pictorial art to depict the wearing mental effect of a murder suspected only by her husband, the manner in which she slowly goes to pieces despite a desperate effort to retain her self control, until she is ready to give way, when an amazing combination of accidents serves to enable her to take a fresh start.

It is that story which indicates this as a women's picture, almost exclusively, and forewarns what will be perhaps the best method of selling, a concentration on the story's elements with the electrical display pinned on the appearance of Miss Chatterton, supported in particular by Adolphe Menjou and Claire Dodd and several other familiar names. The individual exhibitor will be his own best judge in his own community of just how much selling attention he should devote to Miss Chatterton. The film is to a large extent lacking in action, naturally, with the exception of the earlier sequences.

Miss Chatterton is the wife of Menjou, a famous musical show author in Paris, where the entire scene is set. Menjou falls in love with Miss Dodd, the show's prima donna, a fact of which Miss Chatterton is too well aware. She is intensely in love with her husband, and at the all-important dress rehearsal comes in backstage and kills Miss Dodd. An escaping bank teller murderer who had sought refuge in the theatre is found there by pursuing police and charged with the crime. Miss Chatterton's guilt is discovered only by her husband, when he finds his pistol backstage.

He condemns her to stay with him in the house, promising with fearful assurance that she eventually will fall a victim to her own crushing conscience and thereby come to her guilty doom. He keeps a diary to record her progressing reaction to her fate. Some months pass, and unaccountably, he slowly experiences a change of heart toward the wife who killed the woman he thought he loved. His contempt turns to pity and he comes to aid his wife in her struggle with herself. When the bank robber is executed she falls ill, and after partial recovery, decides to confess. By this time Menjou is fighting with her. On her way, she saves a small boy from the wheels of a truck, is herself hit, and suffers a form of amnesia which completely destroys all memory of her past. On the happy note of beginning again together the story ends.

The picture is for adults, and women, on whom the exhibitor should concentrate.—Aaronson, New York.

A First National Production. Distributed by Warner Bros. Directed by William Keighley. From the play by Jacques Deval. Screen play by F. Hugh Herbert and Charles Kenyon. Photographed by Ernest Haller. Film editor, William Clemens. Release date, March 10, 1934. Running time, 65 minutes.

CAST

Francoise	Ruth Chatterton
Paul	Adolphe Menjou
Odette	Claire Dodd
Chautard	George Barbier
Cartier	Douglas Dumbrille
Costelli	Noel Madison
Doctor	Henry O'Neill
Young Man	Philip Reed
Henri	Henry Kolker
Winterstein	Frank Reicher
Rigaud	Edward McWade
Florestan	Walter Pidgeon
Stage Manager	Frank Darien
Inspector	Clay Clement
Frau Winterstein	Else Janssen

Just Smith

(Gaumont British)

Comedy

As the inaugural feature at the newly opened Westminster theatre in New York, planned as the local home of British motion pictures, "Just Smith" develops values as light comedy affair, done in typically British style, yet containing moments of amusement for almost any audience.

Tom Walls plays the lead and directed the film, which is an adaptation of the well known stage play by Frederick Lonsdale, "Never Come Back." With the exception of one player, Hartley Power, in the role of an American, the cast is English and dialogue is heavily tinged with the accent of the King's English. It is also true that the film for the most part lacks the action which American screen audiences have come to look for in their motion picture entertainment.

Walls may be somewhat familiar to some of the patrons, but the rest of the cast is quite certain to be entirely unknown. It is rather definitely the case of a stage play transplanted, rather than translated to the screen, and as such relies for the most part on dialogue for its pace and action. It is strictly a one-man picture.

That is all on the debit side of the potentiality ledger. On the credit side is the fact that Walls is an engaging and highly entertaining performer as the smooth and subtle crook. The dialogue is for the most part smart and clever and the settings are elaborate and effective. The selling angle should picture Walls as a clever, consummate crook, with light-fingered habits and yet taking ways in other directions, also. He saves the girl with whom he has fallen in love, first from a criminal offense, next from an unwelcome marriage, then fades out of sight rather than permit her to marry a crook with whom she never could be really happy.

Moving from Monte Carlo aboard a yacht which Power, an old confederate of Walls from America, has acquired momentarily, the two wangle an invitation to the house party at the country home of the girl's mother, where they hope also to acquire a large amount of bonds she has in a wall safe. The lady shows her jewels to the other guests, including a brilliant diamond necklace, and later discovers it is missing. The police arrive, Walls discovers that the daughter herself has taken it to prevent her mother giving it away, and takes it from the girl's bag. Eventually and cleverly he returns it—to the unsuspecting pocket of the annoying bridegroom-to-be, and the case is dropped. The girl is equally in love with Walls, but in a few minutes he disabuses her mind, revealing himself in his true identity as a crook.

It is lively in dialogue and amusing comedy. The obstacles noted require the exhibitor's own judgment in handling.—Aaronson, New York.

Produced by Gaumont-British Pictures Corp., Ltd. Distributed by Gaumont-British Pictures Corp. of America. Directed by Tom Walls. A screen adaptation of the stage play, "Never Come Back," by Frederick Lonsdale. Screen play by John Orton. Cameraman, Leslie Rowson. Sound, A. C. O'Donoghue. Running time, 69 minutes. Release date, undetermined.

CAST

Smith	Tom Walls
Mary Linkley	Carol Goodner
Lady Moynton	Anna Grey
Lord Trench	Allan Aynesworth
Lady Trench	Eva Moore
Lord Redwood	Reginald Gardiner
Lady Susan Redwood	Veronica Rose
John Mortimer	Hartley Power

We're Not Dressing

(Paramount)

Musical Romance

In a musical romance which is tunefully "catchy" and on the whole brightly entertaining, Bing Crosby of radio and screen offers songs almost to the point of satiety, the entire film serving, in its various scenes, virtually as a series of interludes between the vocal efforts of Crosby.

Cast in the mold and mood of the musical comedy, the picture presents to the exhibitor above all else a group of marquee name values which reads like a radio roster. Beside Crosby are George Burns and Gracie Allen and Ethel Merman, while Carole Lombard and Leon Errol are the screen names available. The concentration in theatre selling, therefore, should be on names and music, with Crosby counted upon as the biggest asset the picture possesses.

The story is typically fiction of the musical show variety, meant to be little else than a peg on which to hang the singing of Crosby and Miss Merman and the comedy of Errol and Burns and Allen. The film is fairly well spotted with laughs, with the Burns and Allen material of their usual radio standard. Something in the way of copy may be developed from the theme of the yarn, which concerns the sailor on a large private yacht, who plays the Admirable Crichton on an island in the Pacific when they are shipwrecked and finally wins the attractive owner.

Because of the young set's familiarity with Crosby and the Burns and Allen combination, on the radio, showmen should make the most of the Crosby starring role. For the rest the exhibitor may put over the idea of tuneful light entertainment. The use of loud speakers in the lobby, broadcasting the song numbers, should prove effective.

On board the yacht, where owner Miss Lombard is pursued by a pair of smooth and handsome masculine gold diggers, Crosby is very

much the singing sailor in whom the owner has a definite interest. On board, Errol, engaged to Miss Merman, carries on his antics, aided by his fiancee, until Errol's carelessness with a bottle causes shipwreck on a reef. Marooned on the island, Crosby takes charge, much to the expressed annoyance of Miss Lombard, and makes em work if they want to eat. On another side of the island are Burns and Allen, naturalists, and Miss Allen demonstrates her remarkable inventions to Burns the while accompanying herself with chatter in her usual style.

Finally they are rescued, with Crosby bitterly resentful, in the belief that wealthy Miss Lombard is making fun of his serious attentions and intentions. Miss Lombard and Crosby board different rescue ships, but she transfers to his in order to protest, successfully, that she really was not laughing at him.

As musical comedy romance, however fictional in content, "We're Not Dressing" is entertaining, with Crosby, music and comedy to sell and the entire family to shoot at.—AARONSON, New York.

Produced and distributed by Paramount. Producer, Benjamin Glazer. Directed by Norman Taurog. Screen play by Horace Jackson, Francis Martin and George Marion, Jr. From the story by Benjamin Glazer. Lyrics and music by Harry Revel and Mack Gordon. Art direction by Hans Dreier and Ernst Fegte. Photographed by Charles Lang. Release date, April 27, 1934. Running time, 74 minutes.

CAST

Stephen Jones ..... Bing Crosby
Doris Worthington ..... Carole Lombard
George ..... George Burns
Gracie ..... Gracie Allen
Edith ..... Ethel Merman
Hubert ..... Leon Errol
Prince Alexander Stofani ..... Jay Henry
Prince Michael Stofani ..... Raymond Milland
Old Sailor ..... John Irwin
Captain ..... Charles Morris
First Ship's Officer ..... Ben Hendricks
Second Ship's Officer ..... Ted Oliver

Shame of a Nation

(Du World Pictures)

Drama

This dramatic adaptation of the novel by Ernst Johannsen, "Shame of a Nation," is virtually propaganda against war. As such it is strong material, technically good as far as photography is concerned, and significant in theme and development. But as popular motion picture entertainment, it is lacking in certain vital elements. No semblance of humor of a relieving nature is introduced. Secondly, it is the stark tragedy of war which makes up the greater part of the footage, whether that be at the front, as most of it is, or back home, where the evil consequences of war are depicted.

However well done with effective simplicity, it is at the same time heavy in the extreme, with such sequences as that in a base hospital immediately behind the lines typical. There are seen many soldiers in varying states of physical and mental collapse, and there are heard the screams of the wonded in their agony.

The picture was produced in Europe, the performers all unknown in this country. The English dialogue, which is used for the most part, is to an extent unintelligible. The action in its entirety concerns the German forces with the complication of plot developing in a German town.

The scene shifts from one of carnage in the front line trenches to a billet behind the German lines where a group of soldiers are being served with coffee by the daughter of the house. One young soldier, Stephen, is in love with the girl. The company is called to the front, where he, seeing an opportunity to be with the girl again, volunteers to carry to regimental headquarters a message asking help for the company which is being cut to ribbons by enemy fire. He marries the girl, returns and meets his friend, Carl, who is on his way home on furlough. Carl is happy at the thought of the good food and the pretty wife he is sure will be awaiting him. Instead he finds nothing but poverty and starvation, and his young wife in the arms of a local storekeeper.

Her pleas that she went to him because she had to have food make no impression on him. He refrains from killing them both, but leaves again for the front without a word to her. During his absence Stephen is caught in a shell hole outpost and dies after a hand-to-hand encounter with a French soldier. Carl volunteers for the dangerous job of manning an advanced machine gun, in an effort to stem a French attack. The Germans are defeated, Carl is badly wounded and in the hospital he deliriously asks his wife to forgive him.—AARONSON, New York.

Produced by Crown Productions. Distributed by Du World Pictures. Directed by G. W. Pabst. From the novel by Ernst Johannsen. Adaptation by Arthur Strawn. Release date, April 10, 1934. Running time, 75 minutes.

CAST

Carl ..... Gustaf Diessl
Stephen ..... Harry Mobis
The Lieutenant ..... Charles Clausen
The Bavarian ..... Frank Campers
The Girl Yvette ..... Jackie Monnier

Unknown Blonde

(Majestic)

Drama

An exposure of the crooked divorce "business" conducted by not too scrupulous lawyers in New York, this film is the sort of material with which the exhibitor, especially in the outlying sections, should exercise considerable care in the selling. A sensational type of campaign would hardly be advisable, since that might serve to stir objections to the film's theme. Better, perhaps, would be a straight presentation of the story, as drama, making the most of the angle by which a father, through such procedure, comes very close to wrecking the life of his daughter.

The "unknown blonde" of the title appears to be the daughter herself, which offers an opportunity for tying in title and theme in selling. Of names there are few, none being of outstanding marquee caliber. The most will have to be made of those of Edward Arnold, who adds performance value to the production, John Miljan, Dorothy Revier and Barbara Barondess, none important enough to bill high. There is a consequent necessity of selling the story alone. There is little opportunity for outside exploitation. It is suggested that too much emphasis on the title line might well have the unfortunate effect of "scaring away" masculine patronage by reason of a feminine appeal implication.

Arnold, a particularly ethical type of attorney, is deeply in love with wife Dorothy Revier and daughter Arletta Duncan, overlooking his wife's extravagances and unaware of her affair with Miljan, broker. In order to obtain money to cover her stock losses, of which he knows nothing, Arnold consents to work with Clarence Wilson, shyster lawyer, on a framed divorce case for the money in it. When the hired corespondent fails to keep his end of the bargain, Arnold, called at his home, substitutes, with Miss Barondess as the woman in the case. Arnold's wife takes advantage of the opportunity thus offered, appears with witnesses and divorces her unsuspecting husband, taking the daughter with her against her husband's will, and marrying Miljan.

Arnold goes in for the divorce mill, with Wilson as partner, in a big, and eventually extremely successful way. His efforts to see his daughter are futile since Miss Revier has turned the girl against her father. Tired of her behavior, Miljan hires Arnold to obtain a divorce from Miss Revier. Arnold does it, pretends to have regained his affection for his wife, then throws her out. He is called to handle another case, that of framing a young girl, married to a wealthy boy, at the instigation of the boy's mother. As the trick is turned, he finds he has framed his own daughter. When she is on the witness stand, he acknowledges his crookedness, knowing that he will suffer disgrace and disbarment, but thus insures the happiness of his daughter and her young husband.

The most effective selling method should be as straight drama, with an indication of the expose type of material and some inkling of the plot elements of the story. It is adult material, perhaps best played in a midweek position.—AARONSON, New York.

A Phil Goldstone Production. Distributed by Majestic. Directed by Hobart Henley. From the novel, "Collusion," by Theodore D. Irwin. Screen play by Leonard Fields and David Silverstein. Photographed by Ira Morgan. Settings by Ralph Oberg. Film editor, Otis Garrett. Sound engineer, Louis Myers. Release date, April 16, 1934. Running time, 67 minutes.

CAST

Frank Rodie ..... Edward Arnold
Mrs. Van Brunt, Jr. ..... Barbara Barondess
Bob Parker ..... Barry Norton
Frank Wilson ..... John Miljan
Helen Rodie ..... Dorothy Revier
The Maid ..... Leila Bennett
The Publicity Man ..... Walter Catlett
Miss Adams ..... Helen Jerome Eddy
Papa Van Brunt ..... Claude Gillingwater
Judith Rodie ..... Arletta Duncan
Mrs. Parker ..... Maidel Turner
The Male Co-respondent ..... Franklin Pangborn
Mrs. Vail ..... Esther Muir
Max Keibel ..... Clarence Wilson
Mr. Vail ..... Arthur Hoyt

The Lost Jungle

(Mascot)

Action Serial

Taking the animals of the Hagenbach-Wallace circus in wholesale lots, Mascot has constructed a serial, which, starring the brilliant young animal trainer Clyde Beatty of circus fame, bids fair to offer all the action material which the youngsters especially like and look for in their serial diet on the screen. With spring and circus time hovering near at the moment, this serial has a natural tieup. With Beatty are Cecilia Parker for the romantic interest, Syd Saylor, as a circus press agent, for comedy and Warner Richmond for the menace. Beatty, after putting his large group of diversified wild animals through their paces under the big top, which has its moments of thrill, starts for India across the Pacific in a dirigible, with Richmond and Saylor. Wrecked, they land on a strange island, teeming with wild animals of all varieties. Richmond, separated from the others, comes upon a buried city and treasure, and the other two find the camp of an explorer who has been in search of that city. Beatty's ability to handle the animals provides plenty of action and numerous thrills. If the first two chapters are any criterion, the serial should be a popular subject. Each of the 12 chapters runs approximately 20 minutes. The subject is available either as serial, feature or split as an opening feature and follow-up serial.

Let's Play Post Office

(Vitaphone)

Smart Entertainment

With the novel story idea of a rebuilding of the local post office in the interests of greater efficiency by the installation of girls of the chorus variety, this musical subject is a rather completely entertaining short. The dance numbers are cleverly done and attractive, the auction sale of "dead letter" merchandise injects a note of humor and several specialty performers do their work capably. Highly entertaining on the whole.—Running time, 21 minutes.

Cannibal Islands

(Vitaphone)

Interesting

One of the E. M. Newman Musical World Journeys, this subject carries the screen audience into the savage islands of the South Seas, where, on the seacoast, the influence of British civilization prevails, in sharp contrast to the savage behavior of the native blacks of the interior. Mr. Newman accompanies the subject with a lucid and interesting explanation. The subject should be of general interest.—Running time, 10 minutes.

Trans-Lux Firm Chartered

Trans-Lux Corporation has been chartered at Baltimore to acquire and manage theatres. The capital is listed at 500 shares of $100 par value.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 28, 1934, from 108 houses in 19 major cities of the country, reached $1,132,614, a decrease of $5,987 from the total for the previous calendar week, ended April 21, when 111 theatres in 19 cities reported an aggregate gross of $1,138,601.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston 2,900	25c-50c		"Murder in Trinidad" (Fox).....	18,500	"Let's Be Ritzy" (U.).....	19,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway 1,800	30c-50c		"Wonder Bar" (F. N.) and..... "Two Alone" (Radio)	9,500	"Harold Teen" (W. B.) and..... "You Can't Buy Everything" (MGM)	10,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's 3,500	30c-50c		"Glamour" (U.)	21,000	"Wild Cargo" (Radio)	22,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"....	12,000
Loew's State ... 3,700	35c-50c		"Tarzan and His Mate" (MGM)..	20,000	"Men in White" (MGM)	19,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight".....	11,000
Metropolitan 4,350	30c-65c		"Bottoms Up" (Fox)	32,000	"The Trumpet Blows" (Para.)....	33,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle".....	26,500
Paramount 1,800	30c-50c		"Wonder Bar" (F. N.) and..... "Two Alone" (Radio)	10,000	"Harold Teen" (W. B.) and..... "You Can't Buy Everything" (MGM)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo 3,500	30c-55c		"Good Dame" (Para.)	19,800	"Men in White" (MGM).....	18,400	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century 3,000	25c		"The Show-Off" (MGM) and.... "Bedside" (F. N.)	6,000	"The Lost Patrol" (Radio) and.... "Three on a Honeymoon" (Fox)	8,100	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome 2,100	25c-40c		"George White's Scandals" (Fox)	8,400	"Wild Cargo" (Radio)	7,400	High 6-24 "Gold Diggers of 1933".....	16,100
							Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood 300	25c-40c		"The Road to Ruin" (First Div.) (3rd week)	800	"The Road to Ruin" (First Div.).. (2nd week)	1,000	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day".....	400
Lafayette 3,300	25c		"Shanghai Madness" (Fox) and.. "Marriage on Approval" (Freuler)	6,200	"Wine, Women and Song"..... (Chadwick) and "Sixteen Fathoms Deep" (Monogram)	6,600	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago 4,000	35c-68c		"We're Not Dressing" (Para.)....	34,000	"Men in White" (MGM)	38,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's 2,284	30c-60c		"Tarzan and His Mate" (MGM)	15,000	"Wonder Bar" (F. N.)..... (2nd week)	14,000	High 4-14-34 "Wonder Bar"	23,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental 3,940	25c-40c		"Wharf Angel" (Para.).....	15,000	"Heat Lightning" (W. B.).....	16,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace 2,509	35c-75c		"Glamour" (U.)	11,500	"The Crime Doctor" (Radio).....	17,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour".....	11,500
Roosevelt 1,591	25c-50c		"Men in White" (MGM)	8,000	"Wild Cargo" (Radio)	11,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake 2,776	20c-35c		"Spitfire" (Radio)	13,000	"The Quitter" (Chesterfield)	13,500	High 1-13-34 "Goodbye Love".....	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists .. 1,700	30c-60c		"Looking for Trouble" (U. A.)....	10,000	"Riptide" (MGM) ..... (3rd week-5 days)	8,000	High 1-21 "The Kid From Spain".....	27,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen 3,300	25c-35c		"Catherine the Great" (U.A.).... (2nd week)	3,700	"Catherine the Great" (U. A.).... (1st week)	5,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome 3,800	30c-44c		"Bottoms Up" (Fox)	9,000	"Gambling Lady" (W. B.).....	6,000	High 10-21 "East of Fifth Avenue"....	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace 3,100	30c-75c		"Palooka" (U. A.)	15,000	"Wild Cargo" (Radio).....	21,000	High 3-3-34 "It Happened One Night"..	28,000
							Low 8-19 "No Marriage Ties"	4,200
State 3,400	30c-44c		"Tarzan and His Mate" (MGM)..	8,500	"Men in White" (MGM).....	12,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman 1,900	25c-35c		"Mystery of Mr. X" (MGM) and "Thunder Over Mexico" (First Div.)	4,200	"You're Telling Me" (Para.) and.. "Carnival Lady" (Goldsmith)	4,000	High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake... 800	30c-40c		"Hold That Girl" (Fox) and..... "Boat from Shanghai" (First Div.)	2,500	"The Ninth Guest" (Col.) and.... "Marriage on Approval" (Freuler)	2,200	High 10-28 "Footlight Parade".....	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin 1,500	25c-40c		"Registered Nurse" (F. N.).....	2,500	"Catherine the Great" (U. A.)....	4,000	High 2-25 "Cavalcade"	10,000
							Low 4-28-34 "Registered Nurse".....	2,500
Denham 1,500	25c-40c		"Come On, Marines" (Para.).....	6,000	"The Trumpet Blows" (Para.)....	5,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver 2,500	25c-50c		"Bottoms Up" (Fox).....	6,500	"Men in White" (MGM)	11,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum 2,600	25c-55c		"Glamour" (U.)	9,500	"Gambling Lady" (W. B.).....	17,000	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount 2,000	25c-40c		"Looking for Trouble" (U.A.).... (3 days)	1,500	"The Poor Rich" (U.) ..... (3 days)	1,000	High 4-1 "The Kid From Spain"	7,000
			"Man of Two Worlds" (Radio).. (4 days)	1,000	"Looking for Trouble" (U. A.).... (4 days)	2,000	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Downtown 2,750	15c-40c		"All Men Are Enemies" (Fox)..	4,200	"The Crime Doctor" (Radio).....	5,400	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher 2,700	15c-40c		"You're Telling Me" (Para.).....	5,100	"Wonder Bar" (F. N.).....	7,200	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox 5,100	15c-50c		"Wild Cargo" (Radio)	24,300	"Glamour" (U.)	26,200	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan 4,000	15c-50c		"Melody in Spring" (Para.).....	21,300	"The Trumpet Blows" (Para.)....	24,700	High 4-7-34 "Mystery of Mr. X".....	31,400
							Low 7-1 "College Humor"	7,300
State 3,000	15c-40c		"One Is Guilty" (Col.) and..... "Lazy River" (MGM)	4,200	"Let's Be Ritzy" (U.) and..... "Wharf Angel" (Para.)	5,100	High 10-14 "I'm No Angel" (5 days)....	24,100
							Low 2-24-34 "The Last Roundup".....	3,200
United Artists... 2,000	15c-50c		"Men in White" (MGM).....	12,200	"Looking for Trouble" (U. A.)....	11,300	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100

REMEMBER *her* NAME

You'll never forget her Face!



MARY MORRIS recreating her most celebrated stage characterization in ..... **"DOUBLE DOOR"**

with Evelyn Venable, Kent Taylor, Sir Guy Standing

A Paramount Picture • Directed by Charles Vidor

Paramount Pictures

MARY MORRIS

...a specialist of sinister roles, begins where Frankenstein, Dracula and other screen monsters left off, as Victoria Van Brett. *The deadliest menace the screen has yet known*

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (3rd week)	21,286	"The House of Rothschild" (U.A.) (2nd week)	23,381	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W.B. Hollywood.	3,000	25c-55c	"As the Earth Turns" (W.B.)	11,200	"Journal of a Crime" (F. N.)	9,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"All Men Are Enemies" (Fox)	2,000	"Bottoms Up" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 4-28-34 "All Men Are Enemies"	2,000
Circle	2,800	20c-40c	"Wild Cargo" (Radio)	3,500	"Gambling Lady" (W. B.)	3,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Wharf Angel" (Para.) and "You're Telling Me" (Para.)	2,500	"Melody in Spring" (Para.) and "One Is Guilty" (Col.)	3,000	High 3-25 "Parachute Jumper"	15,000
							Low 4-28-34 "Wharf Angel" and "You're Telling Me"	2,500
Lyric	2,000	20c-40c	"I'll Tell the World" (U.)	7,000	"Jimmy the Gent" (W. B.)	6,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Mystery of Mr. X" (MGM)	9,000	"Looking for Trouble" (U. A.)	4,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Wild Cargo" (Radio) (7 days and Sat. late show)	6,000	"This Man Is Mine" (Radio) (7 days and Sat. late show) (25c-60c)	11,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Tarzan and His Mate" (MGM) (7 days and Sat. midnite show)	9,900	"Looking for Trouble" (U. A.) (7 days and Sat. midnite show)	8,900	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"As the Earth Turns" (W.B.) and "No More Women" (Para.) (7 days and Sat. late show)	5,500	"The Trumpet Blows" (Para.) and "Harold Teen" (W. B.) (7 days and Sat. late show)	5,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"Narcotic" (S.R.)	5,000	"Come On, Marines" (Para.) (5 days)	700	High 3-17-34 "Elysia, Valley of the Nude"	6,500
							Low 3-3-34 "The Ghoul"	2,000
Tower	2,200	25c	"Advice to the Lovelorn" (U.A.) (7 days and Sat. midnite show)	5,000	"Should Ladies Behave?" (MGM) (7 days and Sat. midnite show)	5,000	.....	.....
Uptown	2,000	25c-40c	"Bottoms Up" (Fox)	3,600	"Coming Out Party" (Fox)	2,900	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"The Constant Nymph" (Fox)	1,800	"Criminal at Large" (Helber)	1,800	High 4-14-34 "Moon Over Morocco"	7,600
							Low 4-28-34 "The Constant Nymph"	1,800
Loew's State	2,416	30c-55c	"Tarzan and His Mate" (MGM)	17,500	"Bottoms Up" (Fox)	11,500	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"The Witching Hour" (Para.)	21,820	"The Trumpet Blows" (Para.)	18,000	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Glamour" (U.)	3,100	"This Man Is Mine" (Radio)	4,500	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"We're Not Dressing" (Para.)	12,000	"Looking for Trouble" (U. A.) (2nd week)	5,500	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"As the Earth Turns" (W. B.)	8,950	"Journal of a Crime" (F. N.)	8,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Jimmy the Gent" (W.B.)	1,500	"She Made Her Bed" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Tarzan and His Mate" (MGM)	7,500	"Death Takes a Holiday" (Para.)	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Wild Cargo" (Radio)	5,500	"Wonder Bar" (F. N.)	6,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"The Cat and the Fiddle" (MGM)	6,000	"Harold Teen" (W. B.)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Private Life of Henry VIII" (U. A.) (4th week)	4,000	"Private Life of Henry VIII" (U. A.) (3rd week)	4,000	High 4-28-34 "Private Life of Henry VIII" (4th week)	4,000
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Mystery of Mr. X" (MGM) and "Meet the Baron" (MGM)	10,500	"Men in White" (MGM) and "The Poor Rich" (U.)	9,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"Beloved" (U.)	11,000	"Dark Hazard" (F. N.)	10,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Gambling Lady" (W. B.) and "Easy to Love" (W. B.)	10,000	"Death Takes a Holiday" (Para.) and "I Like It That Way" (U.)	9,000	High 2-18 "The Sign of the Cross"	15,500
							Low 4-14-34 "Melody in Spring" and "Wharf Angel"	8,500
Princess	2,272	25c-65c	"The Lost Patrol" (Radio) and "This Man Is Mine" (Radio)	7,000	"Advice to the Lovelorn" (U. A.) and "Bondsman" (U. A.)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (6th week)	19,500	"The House of Rothschild" (U.A.) (5th week)	23,000	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Tarzan and His Mate" (MGM)	50,000	"Riptide" (MGM) (3rd week)	22,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Beggars in Ermine" (Monogram) (6 days)	4,500	"I Like It That Way" (U.)	7,000	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"This Man Is Mine" (Radio)	10,000	"Wild Cargo" (Radio)	12,200	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Wharf Angel" (Para.)	25,000	"The Trumpet Blows" (Para.)	25,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"The Lost Patrol" (Radio) (4th week-5 days)	7,000	"The Lost Patrol" (Radio) (3rd week)	12,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Looking for Trouble" (U.A.) (2nd week)	15,300	"Looking for Trouble" (U.A.) (1st week)	28,500	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Wild Cargo" (Radio) (4 days) "Good Dame" (Para.) (3 days)	7,900	"George White's Scandals" (Fox) (4 days) "I Believed in You" (Fox) (3 days)	6,900	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Stand Up and Cheer" (Fox)	78,000	"This Man Is Mine" (Radio)	63,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"I'll Tell the World" (U.)	23,000	"Sing and Like It" (Radio)	19,100	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"A Modern Hero" (W. B.)	12,808	"As the Earth Turns" (W. B.)	15,420	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

John Barrymore in "20th Century"

with

Carole Lombard

Walter Connolly — Roscoe Karns

From the notable New York Stage Success by Ben Hecht
Charles MacArthur—Chas. B. Milholland

A HOWARD HAWKS Production



Now playing to record crowds at Radio City Music Hall!

"Should cop the Academy award for 1934"
—Picture Play





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HERE ARE FOUR MORE NOW

"Most Precious Thing in Life"

with

JEAN ARTHUR
DONALD COOK
RICHARD CROMWELL

From the McCall Magazine story by Travis Ingham

Directed by Lambert Hillyer

The powerful drama of a woman who loved and lost—only to find a greater love!



The glamor of Landi . . .
The brilliance of Morgan . . .
The romance of Schildkraut

Elissa Landi

in

"Sisters Under The Skin"

with

Frank Morgan
Joseph Schildkraut

Story by S. K. LAURI
Adaptation and Screen P
by JO SWERLING

Directed by
DAVID BURTO

Opens soon
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The fun begins in the first reel and ends when

"The Party's Over"

Stuart Erwin — Ann Sothern

Arline Judge Chick Chandler Patsy Kelly

From the stage comedy hit by Daniel Kusell
Directed by Walter Lang

"A cinch for hearty laughs and chuckles" — Billboard

Columbia

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"This Man Is Mine" (Radio)....	2,400	"Beloved" (U.)	1,700	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Tarzan and His Mate" (MGM)	4,000	"The Trumpet Blows" (Para.)....	3,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Let's Fall in Love" (Col.)..... (4 days)	2,500	"Lady for a Day" (Col.).....	3,200	High 9-2 "Gold Diggers of 1933".....	3,900
			"Madame Spy" (U.) ..... (3 days)	900			Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Melody in Spring" (Para.).....	3,000	"It Happened One Night" (Col.).. (8 days)	7,300	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"This Man Is Mine" (Radio) and "The Ninth Guest" (Col.)	4,250	"Wild Cargo" (Radio) and..... "Sing and Like It" (Radio)	5,500	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-35c	"Melody in Spring" (Para.) and.. "Upperworld" (W. B.) (25c-40c)	7,000	"Bottoms Up" (Fox) and..... "The Crosby Case" (U.)	7,250	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"The Show-Off" (MGM) and..... "Nana" (U. A.)	6,750	"Men in White" (MGM) and.... "Coming Out Party" (Fox)	8,500	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"I Believed in You" (Fox) and.... "Come On, Marines" (Para.)	4,000	"Gambling Lady" (W. B.) and.. "Ever Since Eve" (Fox)	4,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 3-31-34 "In the Money" and "Sin of Nora Moran"	3,750
Philadelphia								
Aldine	1,200	40c-65c	"Catherine the Great" (U.A.).... (2nd week-7 days)	6,000	"Catherine the Great" (U. A.).... (1st week-6 days)	8,500	High 12-30 "Roman Scandals"	18,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Mystery of Mr. X" (MGM)..... (6 days)	2,200	"Six of a Kind" (Para.) ..... (6 days)	2,400	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Spitfire" (Radio) ..... (6 days)	11,000	"Death Takes a Holiday" (Para.).. (6 days)	10,500	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance".....	8,000
Earle	2,000	40c-65c	"Wharf Angel" (Para.) ..... (6 days)	22,000	"A Modern Hero" (W. B.)..... (6 days)	24,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"All Men Are Enemies" (Fox).... (6 days)	14,500	"George White's Scandals" (Fox).. (7 days)	17,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Sing and Like It" (Radio).... (6 days)	3,000	"Cross Country Cruise" (U.) .... (6 days)	2,800	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession" ..	2,500
Stanley	3,700	40c-65c	"20 Million Sweethearts" (F.N.).. (6 days)	15,000	"Wild Cargo" (Radio) ..... (6 days)	10,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Registered Nurse" (F. N.)..... (6 days)	5,800	"Lazy River" (MGM) ..... (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The Cat and the Fiddle" (MGM)	5,700	"The Show-Off" (MGM)..... (6 days)	5,800	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Bolero" (Para.)	4,000	"Spitfire" (Radio) ..... (2nd week)	3,500	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"The Crosby Case" (U.)	1,700	"Success at Any Price" (Radio).. and "The Last Roundup" (Para.)	1,800	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Beggars in Ermine" (Monogram)	2,500	"Laughing at Life" (Mascot).....	1,500	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life".....	1,500
Paramount	3,008	25c-40c	"No Greater Glory" (Col.) and.. "Coming Out Party" (Fox)	4,000	"Bottoms Up" (Fox) and..... "One Is Guilty" (Col.)	4,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The House of Rothschild" (U.A.)	9,800	"Men in White" (MGM).....	4,700	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Crime of Helen Stanley" (Col.) and "City Limits" (Monogram)	8,500	"Let's Be Ritzy" (U.) and..... 'Cross Streets" (Chesterfield)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Geary	1,516	55c-$1.65	"The House of Rothschild" (U.A.)	12,000	.....		.....	
Golden Gate	2,800	25c-40c	"Glamour" (U.)	10,800	"Man of Two Worlds" (Radio)..	10,700	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman".....	8,000
Orpheum	3,000	15c-50c	"Keep 'Em Rolling" (Radio).....	9,000	"All Quiet on the Western Front" (U.) and "Waltz Time" (Gaumont-British)	10,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Bottoms Up" (Fox) and..... "As the Earth Turns" (W. B.)	12,000	"Melody in Spring" (Para.) and.. "Three on a Honeymoon" (Fox)	10,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Wonder Bar" (F. N.).....	9,500	"Riptide" (MGM)	10,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"Catherine the Great" (U. A.)..	10,000	"Looking for Trouble" (U.A.)....	7,500	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Men in White" (MGM).....	23,000	"Wonder Bar" (F. N.).....	25,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	25c-50c	"Keep 'Em Rolling" (Radio) and.. "Upperworld" (W. B.) (25c-35c)	3,000	"Sing and Like It" (Radio).....	3,000	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Men in White" (MGM).....	8,500	"Wonder Bar" (F. N.).....	8,500	High 8-5 "Tugboat Annie	19,250
							Low 3-31-34 "Bolero"	5,000
Liberty	2,000	15c-35c	"It Happened One Night" (Col.) (9th week)	2,750	"It Happened One Night" (Col.) (8th week)	3,000	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"This Man Is Mine" (Radio).....	3,500	"Spitfire" (Radio) ..... (2nd week)	3,250	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Paramount	3,000	25c-35c	"Death Takes a Holiday" (Para.)	5,500	"You're Telling Me" (Para.).....	6,000	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

WABASH AVENUE

CHICAGO

Paramount home office executives and district managers met at the Edgewater Beach hotel over the weekend to plan the company's sales policy for the new season. George J. Schaefer, general sales manager, presided. It was revealed that Paramount will release 64 features, 100 single reelers and 24 other short subjects next season.

▽

The first case to come before the local grievance board was that of Ben Bartlestein of the Annette theatre, Cicero, against Schoenstadt's, the complaint being that of overbuying to deprive the Annette of sufficient product.

▽

The code authority offices, with Emma Abplanalp as secretary, have been opened in room 307 Standard Oil building.

▽

Sig Decker, formerly with RKO, is now ensconced behind a desk of Security Pictures.

▽

Charles Mensing has left for Memphis, Tenn., where he will manage the theatre in that city operated by Courshon & Solomon.

▽

Sam Tishman, who operates the Paramount, in Wheaton, has taken over the Tivoli, at Downers Grove, formerly operated by Stern and Brockell.

▽

Henri Ellman has acquired rights to "Guilty Parents" which he will put out as a roadshow.

▽

The Groveland theatre, 31st and Cottage Grove, will be opened in several weeks by the owner of the building.

▽

Roy Alexander has sold the Tivoli theatre in Gary, Ind., to V. Young.

▽

Giveaways are said to be staging a comeback in this territory, with some 50 houses reported using then in various forms.

▽

Plans for formation of a local Variety Club were discussed at a dinner last Monday night at the Medinah Club.

▽

Officers and directors of Allied Theatres Association will hold a meeting in Chicago at the Congress hotel May 12 and 13.

▽

Johnny Mednikow has joined the staff of National Screen Service covering the city territory.

HOLQUIST

Balaban Reelected As B. & K. President

Barney Balaban was reelected to the presidency of Balaban & Katz at the annual stockholders' meeting in Chicago last week. The nine directors also were reelected.

All other officers were reelected, as follows: Walter Immerman and Sam Dembow, Jr., vice-presidents; John Balaban, secretary-treasurer; Elmer C. Upton, assistant secretary-treasurer. The directors are Barney Balaban, John Balaban, Austin C. Keough, C. A. McCulloch, Y. Frank Freeman, George J. Schaefer, W. B. Cokell, E. Paul Phillips and Ralph A. Kohn.

Ostrow to Universal

Lou Ostrow, executive producer for Monogram Pictures, is understood to be leaving that post to take charge of serial production at Universal.

MGM Plans To Distribute Its Own Trailers

Metro-Goldwyn-Mayer will handle its own trailer distribution beginning in January, 1935, David Bernstein, vice-president and treasurer of the company, indicated last week in New York.

"We are planning such a step," Mr. Bernstein said, "but I cannot say definitely whether we actually will do it."

It was learned this week that actual sales of the trailer by Metro were started this week, the service to take effect with the first 1935 release next January 4th.

MGM has been making its own trailers for features since early in February, the first one to come from its studios being that for "Queen Christina." National Screen Service, however, has continued to handle the distribution for the trailers, MGM supplying one positive and one negative of each trailer, and National Screen making the prints. MGM's trailer production on the coast is in charge of Frank Whitbeck.

National Screen's contracts with MGM expire at the end of the year, and when the plan goes into effect exhibitors will contract directly with MGM exchanges for this service. The company's contractual relations with National have been on a year-to-year basis over a long period.

MGM officials feel the plan offers the opportunity to work farther in advance on this type of advertising and exploitation, and point out that a company handling its own trailer service further finds it possible to begin preparation of a trailer coincident with the start of a film's production, instead of waiting until the feature has been completed. Larger selection of special scenes and music also is offered.

Warner is the only other large company making its own trailers. National Screen Service recently entered into a contract with the company to produce special playlets for use by Warners as trailer novelties.

Rogers To Remain at Paramount Until July 1

Charles Rogers will remain with Paramount as a producer until July 1, although his contract expires next month, it was announced this week. By that date his scheduled 10 features will be finished.

B. P. Schulberg also is completing one year on his Paramount contract for eight pictures, with three now in work, and two yet to be put into production. He expects to finish in August.

Harry Joe Brown, formerly vice-president of Charles Rogers Productions, releasing through Paramount, has been signed to a long term contract as associate producer, by Warner. His contract with Warner becomes effective July 1.

White in Meyers' Place

Jules White has succeeded Zion Meyers as head of Columbia's short subject production on the Coast. Hugh Collum, former private secretary to Harry Cohn, has been named business manager.

SHORT PRODUCT PLAYING BROADWAY

Week of April 28

ASTOR
Playful ..... United Artists

CAPITOL
Soup and Fish..... MGM

MAYFAIR
Elmer Steps Out..... Columbia
Aw, Nurse ..... Columbia

PARAMOUNT
Hollywood on Parade–No. 10. Paramount
Screen Souvenirs—No. 11... Paramount
Lucky Anglers ..... Paramount

RKO MUSIC HALL
What Not to Do in Bridge. RKO Radio
How's Crops? ..... RKO Radio
Mediterranean Blues..... Fox

RIALTO
Screen Souvenirs—No. 11... Paramount
Betty Boop's Ride to Fame.. Paramount
Little Jack Little's Revue... Paramount

RIVOLI
A Journey in Flanders..... Fox
Mr. W's Little Game..... West Coast Service Studios
Funny Little Bunnies..... United Artists

ROXY
Gold in Them Thar Hills... Beverly Hills
Hotel Anchovy ..... Educational
Man on the Flying Trapeze. Paramount

STRAND
Very Close Veins..... Vitaphone
Beauty and the Beast..... Vitaphone



"Rates High As Film Entertainment"—*VARIETY* . . . "Swell picture . . . will keep audiences in suspense"—*M. P. DAILY* . . . "Outstanding mystery story"—*BILLBOARD* . . . "One of the top-notch independent productions of the year"—*N. Y. STATE EXHIBITOR.*

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THE CHICAGOAN

QUIGLEY PUBLICATIONS

MARTIN QUIGLEY

Editor-in-Chief and Publisher

WHAT THE PICTURE DID FOR ME

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ANN CARVER'S PROFESSION: Fay Wray—Ran this a little late but had lots of favorable comments and receipts were ahead of some of the so-called big ones. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

FIGHTING CODE, THE: Buck Jones, Diane Sinclair—A good western. All Buck Jones' are good. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FOG: Mary Brian, Donald Cook, Reginald Denny—Played this on a double Saturday bill and gave good satisfaction to a country audience. Picture is the kind that satisfies the country people that want action and not art.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—Will please your westerns fans 100 per cent and will entertain any others that you can get in to see it. Drew well in my town. Played Saturday.—Henry Sparks, Grand Theatre, Cooper, Tex Small town and rural patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—Fine business.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LADY FOR A DAY: May Robson, Warren William—Truly a wonderful production, but did not draw at box-office for us. Played Sunday and Monday.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—Nice family picture. Pleased our entire audience. Ann Sothern looks good and we want to see more of her.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—This is a very good picture but we found it was very hard to put over in this small town. The acting of Spencer Tracy is wonderful but our patrons do not care for him. Therefore, this was a grand flop for us. Played Apr. 9-10.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MAN TRAILER, THE: Buck Jones—Jones comes through as usual with a fine performance. A fast moving western, all action, not a dull moment. You can bet on Columbia's westerns. They will all come through at the box-office.—Fred M. Elking, Carolina Theatre, Lexington, N. C. General patronage.

MAN TRAILER, THE: Buck Jones—Buck Jones' latest and just as good as usual. Buck seems to be the most popular of the western stars just at present and we for one cannot get enough of features with him to satisfy our demand.—L. G. Tewskury, Opera House, Stonington, Me. Small town patronage.

ONCE TO EVERY WOMAN: Fay Wray, Ralph Bellamy—A good picture of its kind. A hospital picture no good at the box-office. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SHADOWS OF SING SING: Bruce Cabot, Mary Brian—A fine program picture. Good story and well acted. Prison pictures as a rule don't give general satisfaction but this one seemed to do the trick. Played on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SPEED WINGS: Tim McCoy, Evalyn Knapp—Very good action picture with an airplane setting. Some excellent air race shots and several good crackups. Don't fail to play it if your patrons go for action. Played Apr. 13-14.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

WHAT PRICE INNOCENCE?: Willard Mack, Jean Parker—Put forth an extra effort on this picture and was amply rewarded. It's one of these program picture that come along once in a while that brings you out of the red caused by last high priced so-called special played. Your patrons will walk out satisfied. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

First National

BIG SHAKEDOWN, THE: Charles Farrell, Bette Davis—Simple story, fair cast, very good program.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—Ran this on our Bargain Days and pleased a large crowd. Played Family Days.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—Swell comedy to extra business on Wednesday and Thursday.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—Did nice business on this one. Some of our patrons were laughing for a week after seeing it. Played Sunday and Monday.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

DARK HAZARD: Edward G. Robinson—Not so hot. Played Apr. 18-19.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DARK HAZARD: Edward G. Robinson—Good picture to satisfactory business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FASHIONS OF 1934: William Powell—Did a nice business on Sunday but flopped the other two days. It is a good picture, just a little above the average.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HAVANA WIDOWS: Joan Blondell, Dick Powell—If you like 'em fast and full of pep with plenty of comedy thrown in, this is it. Drew well for us and pleased. Played Sunday and Monday.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—A very good picture but did not draw for us. Played Sunday and Monday.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Kay Francis is a favorite here and the picture did above average business. Not so good for small towns but we got by without any complaint.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MANDALAY: Kay Francis, Ricardo Cortez—A good program picture with a change of cast for this company, also a change in location. Tropical scenes very well done, with excellent photography. Running time, seven reels. Played Apr. 13-14.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—Well liked by those who saw it, but very few came in to see it. Don't know why, it is a swell picture.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

SON OF A SAILOR: Joe E. Brown—The best Joe E. Brown to date. Business very good and it sure did please our patrons. For the first time in this house, Joe E. Brown got us some business. Played Apr. 14-15.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SON OF A SAILOR: Joe E. Brown—The best Joe Brown to date; also got some money for me, and don't that mean something?—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SON OF A SAILOR: Joe E. Brown—A dandy picture. Clean and wholesome. Running time, 74 minutes. Played Apr. 1-2-3.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio—Very spectacular musical production that did not get the business the previous Warner musicals did. Jolson makes his screen comeback with a very good performance; the rest of the cast also are good. This picture should please every one and if exploited enough it will draw well. Warners are using two trailers on this and I believe these play the largest part in selling the picture. The trailers are excellent; the first one is a short subject in itself. Running time, 84 minutes. Played Apr. 24-25.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

WORLD CHANGES, THE: Paul Muni—If you can get them in you will send them away satisfied. Personally, I consider this one among the best pictures released this year. But it didn't have the drawing power for us. Played Sunday and Monday.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage

WORLD CHANGES, THE: Paul Muni—A story that is different, but we do not take in film rental. The picture was okay but the star does not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Fox

AS HUSBANDS GO: Warner Baxter—A very well played picture, exceptional work on the part of Helen Vinson. An interesting story wonderfully presented. Played Apr. 4-5.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore, Robert Young—Good entertainment. All three players good in their parts. In April 14 issue of the Herald Dad Jenkins reports Janet Gaynor as taking the part of the widow. I thought Dad had quit drinking since he has been laid up, but he must have broken over on his first night out. I would suggest he keep sober if he is going to report on pictures. Played Apr. 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore, Robert Young—A very beautiful picture; have never seen Gaynor in more facetious picture. Don't let this one pass by. Running time, 95 minutes. Played Apr. 16.—Will Pence, Melba Theatre, Goldthwaite, Tex. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—Holy Week can't hurt my business when Janet Gaynor comes to town. They simply have to see her! Running time, 95 minutes. Played Mar. 28-29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—Will is still the daddy of them all. "David Harum" is a natural for this ace. Some of the younger set were not over-enthused, but who cares for that as long as there were many others to make up for these hair-brains. Rain on the second night hurt business materially. Business above average and that is saying a whole lot, considering that people are still idle and without money to spend for movies. Played Apr. 18-19.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DAVID HARUM: Will Rogers—Splendid. Enjoyed by everybody, old and young. Especially the older generation. Running time, 83 minutes. Played Apr. 11-12-13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—Evidently, entirely made in the studio. Consider it good for this class picture. Children will like it. Played Apr. 14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FRONTIER MARSHAL: George O'Brien, Mary Brian—A good show. Holds suspense all the way through. Well produced and well acted. One actor does not take up the whole picture. Business average in spite of snow blizzard. The actress of the Mae West type and style is fine. George O'Brien is always a he-man. The little Jew almost steals the show. Fox leads in the outdoor pictures; they are out of the ordinary. Running time, 68 minutes. Played Mar. 10.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HOOPLA: Clara Bow, Preston Foster—Not so hot. Fox has many pictures better than this. A few nice shots of the World's Fair at Chicago and some good scenes of carnival life. We played it on a double bill to get by. Played in April.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

I AM SUZANNE!: Lilian Harvey—This is a very fine picture. Business above average and everybody pleased. Running time, 85 minutes. Played Mar. 21-22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond—A very clever picture that every one should like. Only objection that it is too long and too many pup-

pet shows. Running time, 14 reels. Played Apr. 2.—Will Pence, Melba Theatre, Goldthwaite, Tex. General patronage.

MAD GAME, THE: Spencer Tracy—Good action picture. Business was below average on Friday and Saturday. The picture will get by.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—The best we have had from Rogers in some time. "Doctor Bull" was good but this one is better. Played Apr. 16-17.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Swell picture for the small town. Good down to earth stuff, simple and human. Easy money for Rogers and the producer. Played Apr. 1-3.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—Not so bad, but it did not click. Too much foreign atmosphere and too much broken English.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—My town is only 30 miles from John Boles' old home town. Consequently we can always count on a few extra when we have him. Played Family Days.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

MY WEAKNESS: Lilian Harvey—Most people liked the picture. It is cute and entertaining. Will go well in any town.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

ORIENT EXPRESS: Heather Angel, Norman Foster—A flivver. Played Apr. 6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor—Nice picture to satisfactory business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—Fine. People like nice clean drama. Running time, 73 minutes. Played Apr. 15-16-17.—M. W. Mattecheck, Lark Theatre, McMinville, Ore. Local patronage.

THREE ON A HONEYMOON: Sally Eilers, Johnny Mack Brown—Good program picture. Played Apr. 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

BEAUTY FOR SALE: Madge Evans, Alice Brady, Otto Kruger—Very good picture that got a little above average dough at the box-office. Pleased generally.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Excellent story of the stage and movies that drew extra business. This had a wonderful story and some good music.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

CAT AND THE FIDDLE, THE: Ramon Novarro, Jeanette MacDonald—Did not do well for me. The picture has wonderful music and good singing. I could not get them in.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

CAT AND THE FIDDLE, THE: Ramon Novarro, Jeanette MacDonald—Just so-so. Didn't get all the quarters by several, nor did every one who saw it have a good word for it.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

DINNER AT EIGHT: Marie Dressler, Wallace Beery, Lionel Barrymore—A wonderful cast liked by few. We think it was rotten, and so did most of the crowd. Played Mar. 19.—Will Pence, Melba Theatre, Goldthwaite, Tex. General patronage.

DINNER AT EIGHT: Marie Dressler, Lionel Barrymore, Wallace Beery—This was a big disappomtment. It seems all the super specials made by adding the ingredients of big names are not popular. If it had not been for Wallace Beery and Jean Harlow the whole thing would have been one big flop. Of course, the picture was a wonderful production, but it did not please in this town. I did not hear one favorable comment. Running time, 113 minutes. Played Mar. 17-18-19-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DINNER AT EIGHT: Marie Dressler, Wallace Beery, Lionel Barrymore—A great picture by a galaxy of high priced stars. The acting is everything one could desire, each part portrayed admirably, but for a small town theatre I am afraid it is too highbrow. Would go over great in big cities, but the small house cannot afford such high priced features that appeal only to one class of patron. Average business. Running time, 110 minutes. Played Apr. 9-10.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DINNER AT EIGHT: All Star—A grand parade of stars with nothing to do and they spend an hour and fifty minutes doing it. One of my patrons said that it should be against the law to get people's money under false pretense. I had plenty of walkouts and refunds on this one and barely got film rental out of it. The best part of the whole silly thing was when John Barrymore committed suicide and it would have been much better if it had happened in the first reel. I can't see why on earth any company will take all the best stars in the business and waste eleven reels of film like this and sell it to an exhibitor as an outstanding special at an outrageous price and they will have the nerve to some around next season trying to sell you again. Well, if they sell me again, they will have to bring Dillinger and a couple of machine guns with them. Running time, 110 minutes. Played Apr. 19-20.—Fred M. Elking, Carolina Theatre, Lexington, N. C. General patronage.

TWO MORE TEXANS JOIN REPORTERS

In this issue appear the first reports to "What the Picture Did for Me" from the following:

Will Pence, Melba Theatre at Goldthwaite, Texas.

Henry Sparks, Grand Theatre, Cooper, Texas.

ESKIMO: Native Cast—This is an outstanding production and pleased my patrons in general. Better liked than "Dinner at Eight." I thought I was going to starve to death with this one, but to my great surprise it was much talked about and well liked. The weather was mean on every night and this did not give the picture a fair chance. Running time, 117 minutes. Played Mar. 24-25-26-27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. General natronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—This picture was disappointing to me, because the patronage was poor. Those who saw it enjoyed it, but for a Saturday night the gross was below average. Played Apr. 14.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural natronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—Pleased nearly 100 per cent and got some money. That should be enough to say about any picture.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General natronage.

GOING HOLLYWOOD: Marion Davies—Did just ordinary business. Too much Bing Crosby.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—The High School selected this one for a benefit. They sold a lot of tickets in a house to house canvass. The school is always well patronized. On account of an attack of pleurisy I was unable to see the show, but the committee told me they were well pleased. It was a swell show and the receipts were satisfactory. So I will have to say, another big one from the ace of producers, M-G-M! Running time, 78 minutes. Played Feb. 28-Mar. 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—A fairly good program picture. Not a special by any means, although it was sold as one. If your patrons like Crosby they will probably like it, as it is all Crosby. Running time, 79 minutes. Played Apr. 16-17.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Very good musical. Pleased most everybody. A good family picture.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

HELL BELOW: Walter Huston, Robert Montgomery—This is old but it's worth playing anywhere. A great picture of navy life. Probably too much warfare for the ladies but still has love interest. Run it.—Harold C. Allison, Baldwin, Mich. Small town patronage.

LAZY RIVER: Jean Parker, Robert Young—Our patrons enioyed this. It's different for a change. Consider it a good program picture. Played Apr. 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Smalltown patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—Splendid picture. But if your patrons dislike pictures with the sad and dramatic endings you can expect some unfavorable comment. The entire cast is excellent and the hospital theme is the best of its type we've seen on the screen. Gable is very, very good as the young doctor. Just fair business, but should draw well if you push it enough. Running time, 75 minutes. Played Apr. 17-18.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

MYSTERY OF MR. X: Robert Montgomery—We ran this for a midnight show and was well received. Good entertainment for this class of picture. Played Apr. 7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—A good mystery story. Well acted and very enjoyable. Running time, 79 minutes. Played Apr. 8-9-10.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—The first from Garbo in two years and I hope she waits three years to make the next one. Did a little above film rental, but very little. Everyone gave me the razz the next day and that didn't do the next day's business any good. When will producers learn that 75 per cent of the show going public don't give a —— what they did a century ago, especially when it is across the pond.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—Business terrible. Those unfortunates who did spend their money to see the show were disgusted. Not one kind word for the foreigner. Running time, 103 minutes. Played Apr. 2-3.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—A wonderful production. Both stars great. Gave satisfaction to them we got in to see it but did a very small business on the picture. Too big and too good for a country town. Played Apr. 15-16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RED DUST: Clark Gable, Jean Harlow—Old but good. Fine print from New Orleans Exchange. Thanks—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SONS OF THE DESERT: Laurel and Hardy—A dandy. Good comedy. Running time, 68 minutes. Played Apr. 6-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SONS OF THE DESERT: Laurel and Hardy—Excellent, although not as good as "Pardon Us," but I took one of the worst lickings on this of any in a long time. I have my first picture to make a dime on from this pair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

STAGE MOTHER: Alice Brady, Russell Hardie, Maureen O'Sullivan—Very good to average business. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—You cannot go wrong on this best of all action pictures. It kept our patrons gasping every minute, as it never had a dull moment in its 105 minutes. Camera work and sound the very best. Promise your patrons anything and everything and they will certainly not be disappointed. We did not do as well as expected, probably due to changing the advertised date. Running time, 105 minutes. Played Apr. 21.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—Good picture and well liked. Running time, 78 minutes. Played Apr. 4-5.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—Received many favorable comments on this nice picture, full of human interest. Nicely handled and certainly pleased those that saw it. Barrymore and supporting cast are excellent. Running time, 76 minutes. Played Apr. 23.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—A nice picture. Business not so good, no doubt because it preceded "David Harum." I never have been able to have two big nights in one week. Running time, 78 minutes. Played Apr. 16-17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TUGBOAT ANNIE: Marie Dressler—Here is a picture that will draw the cash customers. A rough and ready picture that will make them laugh. Playing it here meant the second largest gross during the past year. Played Apr. 14-15.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TURN BACK THE CLOCK: Lee Tracy—Good picture but try to get your patrons in at the beginning of the picture, or they will ask you what it's all about. Here is a story with a moral. It has comedy. —Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WOMEN IN HIS LIFE, THE: Otto Kruger—This is not bad entertainment. It will please nearly all, excepting those who cannot believe that love can never die. We had some fossils who walked out for this reason. Nevertheless the picture is well acted throughout. Otto Kruger has a fine voice and is handsome and is an accomplished actor. With everybody idle, naturally the theatre was empty. Running time, 76 minutes. Played Feb. 26-27-28.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WOMEN IN HIS LIFE, THE: Otto Kruger, Isabel Jewell—Here was a surprise picture for me. I tried to cancel this and was scared to death, but to my surprise it did far above average business as well as drew many favorable comments.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—It hurts me to say that this picture made a new low for me. I thought it one of the very best pictures I had ever seen. It is difficult to understand why such pictures are shunned. It is clean

and has a big moral, is well acted by a capable cast, yet for some reason I did not gross enough to pay even the shorts on the program. Running time, 83 minutes. Played Apr. 9-10.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—We call this good entertainment ,and while not as good as "Lady for a Day," May Robson was excellent in her part and she is the whole show. Played Apr. 17-18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Monogram

RIDERS OF DESTINY: John Wayne—Played this on a Saturday double bill and gave good satisfaction to a country audience. Good picture of the kind that satisfies the country people that want action and not art.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BOLERO: George Raft, Carole Lombard, Sally Rand—Good entertainment. Nothing to shout about but a good program picture. Played Apr. 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DUCK SOUP: Four Marx Brothers—Much better than I expected, due to some adverse reports I read in this sheet. Although did only average at the box-office. About the same thing you saw the other time you played them.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson, Douglass Montgomery—Was very much surprised at the drawing power of this picture; it did very well. Story interesting. The ladies liked it fine and the girls brought in the men and some girls in this one.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—Extra good, with Roscoe Ates taking the honors. This boy was good and always draws a packed house. This boy has made me several hundred dollars in the last few years.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

GOOD DAME: Sylvia Sidney, Fredric March—Poor story. Too dirty and not worthy of either Sidney or March. Running time, 73 minutes. Played Apr. 7—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

I'M NO ANGEL: Mae West—Played it old and after we supposed everyone had seen it and still did more than double our regular business on Wednesday and Thursday. I guess it pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MAN OF THE FOREST: Randolph Scott, Verna Hillie—Very good Friday and Saturday picture. The type the farmers like. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MELODY IN SPRING: Charlie Ruggles, Lanny Ross—This picture was disappointing at the box-office but pleased quite a number. It is not as good as former pictures of this type that Paramount has given us, but nevertheless will win approval in small towns. Some very good music that will please. Running time, 76 minutes. Played Apr. 19-20.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—Picture is good and it did a good business. Alice Brady helped a lot.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SEARCH FOR BEAUTY: Larry "Buster" Crabbe, Ida Lupino—A hit. Fine comedy, very well played. Very well received. Played Apr. 8-9.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SITTING PRETTY: Jack Haley, Ginger Rogers—Pretty good musical but not good at the box-office. I guess the public is getting tired of musicals. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SITTING PRETTY: Jack Haley, Ginger Rogers Jack Haley—A lot of song hits but the radio plays 'em out before the small town gets them. The result is that people lose their interest. Played Apr. 15-16—Horn and Morgan, Star Theatre, Hay Springs, Neb Small town patronage.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—Got money but didn't please as should, although personally thought it about as good as any of the musicals.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SIX OF A KIND: Mary Boland, Charles Ruggles, Alison Skipworth, W. C. Fields, Burns and Allen—You laugh, in fact, you'll roar. Played Apr. 13-14.—Horn and Morgan, Star Theatre, Hay Springs, Neb Small town patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, W. C. Fields, Burns and Allen—Got a good crowd and pleased all. One of the best comedies in a long time.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

TAKE A CHANCE: James Dunn, June Knight—This one is so full of extraordinary screen talent it would be hard to tell which one is the star. However, it is the best musical to date and it serves as good entertainment for all classes of movie patrons. It's good box-office and will stand position on your strongest nights. First part of week to better than average business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TAKE A CHANCE: James Dunn, June Knight, "Buddy" Rogers—Good little musical show, yet it lacks something for it to go over in a better way. Running time, 82 minutes. Played Apr. 11.—Will Pence, Goldthwaite, Tex. General patronage.

TILLIE AND GUS: W. C. Fields—It is silly but there are plenty of laughs and it did very well on Friday and Saturday.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—A host of players who knew what it is all about, coupled up with a Zane Grey story, give you an action talking picture that has not been surpassed by anyone and the outcome was better than average business the last three days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TRUMPET BLOWS, THE: George Raft, Adolphe Menjou—A very ordinary picture. Slow action. No suspense and a hot dance that means nothing but criticism to the exhibitor. Running time, 72 minutes. Played Apr. 14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allan, Ralph Bellamy—Good old Dix, he usually comes through satisfactorily and this one is no exception. Noise of planes held down to a minimum in this picture, which pleased everybody, because most airplane pictures overdo the whine of the planes.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

AFTER TONIGHT: Constance Bennett, Gilbert Roland—Constance Bennett still has followers in this town. Showed this one with the High School play as opposition and broke even. This is doing something, indeed. Played Apr. 11-12.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

AFTER TONIGHT: Constance Bennett, Gilbert Roland—A spy story very much after the pattern of "I Was a Spy," but not so good; didn't draw as good. However, it is good entertainment if you can get your patrons to the point where they don't mind being reminded about the late war and its horrors. Running time, 72 minutes. Played Apr. 6-7.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

FLYING DOWN TO RIO: Dolores Del Rio—Receipts did not equal "Little Women" although there were more favorable comments made on this one than on "Little Women." Freakish weather was against us. One night a severe electrical storm and the following night a blizzard. Business above average. A very interesting super special production. Running time, 80 minutes. Played Mar. 3-4-5-6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GOODBYE LOVE: Charles Ruggles—Goodbye business! Running time, 68 minutes. Played Mar. 12-13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—A good show with lots of comedy and many laughs. Business above average. Running time, 68 minutes. Played Mar. 31.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Not as good as "So This Is Africa," and not near as heavy at the box-office as their former picture. But nevertheless it is a good picture and will satisfy the Wheeler and Woolsey fans. Musical numbers were very good. Played Apr. 21-22.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—One of the best this pair have ever been in. We would have cleaned up but it rained us out both days. The picture is good, step on it. Played Apr.

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK

20-21.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

IF I WERE FREE: Irene Dunne, Clive Brook—A good title but the picture only interesting for the old folks. Thankful to say business was average. Good acting but exceptionally slow, sagging material. It followed "Flying Down to Rio" and perhaps that made it appear worse than what it actually was. Running time, 66 minutes. Played Mar. 7-8.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—A very hard picture to sell. It's about a man's love for a horse. It carries you through the war up until the present day, but people do not seem to care for this sort of entertainment. Played Apr. 6-7. —J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—This is a swell picture for the men. The women will not like it, it has too much killing in it. Business good the first day, but what a flop on the second day's run. Played Apr. 13-14.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness —An extremely interesting picture. As clean as your mother's smile. (What a relief!) Instructive as well. One man said, "If I could see a show as clean as this I would come every week." We need more clean pictures, then perhaps we could get back those whom suggestiveness and filth have driven from our theatre. Running time, 70 minutes. Played Apr. 14-15.—Estes & Estes, Merry Land Theatre, Brooklyn, Mich. Small town patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—The picture that gained for the star the 1933 award and rightly so. It gives Hepburn a chance to show her versatility as an actress, and do the ladies go for it in a big way. We had more women on the first night of this picture than any for some time but we did not gross so high, for the men were conspicuous by their absence. Good business. Running time, 74 minutes. Played Apr. 11-12.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—A good, entertaining picture, cheapened by a drunken woman and her bottle, always disgusting. Added to this was the disrobing of the heroine before the camera. There is nothing sacred anymore. Norman Foster is pleasing, plain spoken and natural. Different plot. Good comedy features. Played Apr. 21-22.—Estes & Estes, Merry Land Theatre, Brooklyn, Mich. Small town patronage.

RIGHT TO ROMANCE, THE: Ann Harding, Nils Asther—For once RKO has made a real fine picture. This one has a little of everything in it and holds the interest to the very end. Put it on as a benefit for the Tennis Club and they were well pleased. Played Apr. 4-5.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SON OF KONG: Robert Armstrong, Helen Mack —Used this on Family Night and it seemed to give 100 per cent satisfaction. It is not another "King Kong," so don't expect it. Played Apr. 18.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr., Colleen Moore—Excellent picture. Good acting and good story. All about young Doug, who thinks that money is everything until he finds that every one is happy but himself. Good drama with several dashes of real comedy. Play it. Running time, 71 minutes. Played Apr. 11-12.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

State Rights

BIRTH OF A NATION: All Star—This picture is twenty years old, but it is still pulling in the motion picture public. Some of the scenes in the first two reels look funny because of the action, but after seeing about four reels of it you do not notice the difference. After all these years with the so-called big pictures, this one is still outstanding. Running time, 12 reels. —J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

United Artists

BITTER SWEET: Anna Neagle, Fernand Graavey —This is a great picture, but just lacked fifty per cent of drawing the rental we had to pay for it. An awful flop at the box-office but satisfied the few we did get. Just no drawing power.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KID FROM SPAIN, THE: Eddie Cantor, Lyda Roberti—Here's an old timer that got all the loose nickels as well as pleased the packed houses.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

ROMAN SCANDALS: Eddie Cantor, Gloria Stuart —This is a wow of an entertainment. Gave 100 per cent satisfaction to all we got to see it. No fault of the picture. I say it is his best, and a lot of them said so. But none of the big pictures draw any extra business in this burg any more. The better they are the poorer the business, but this picture will please any crowd. Apr. 8-9.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SECRETS: Mary Pickford—As old as Mary Pickford herself. Only fair entertainment that didn't get the money it should. Many of my patrons told me the next day they didn't care for it.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

WHOOPEE: Eddie Cantor—This picture is about four years old but it still pulls them in. It is all color and the scenes are beautiful. We stood them up both nights on it, so they must have liked it. Running time, 12 reels. Played Apr. 18-19.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Universal

BELOVED: John Boles, Gloria Stuart—A very fine picture, but a flop at the box-office. Too slow for the younger class. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BELOVED: John Boles, Gloria Stuart—A very fine picture. Great story and wonderful acting by the stars. We just got film rental out of the picture but satisfied all we did get. The title to the picture did not mean a thing for us to advertise on. Country towns have not a chance to put over a picture for two days. Newspaper advertising in small towns is too high and try and get it down to what you can afford to pay. Played Apr. 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BOMBAY MAIL: Edmund Lowe—While the cast of this one is very good and the situations are worked up to right pitch, the situations are not consequential enough to make the fans go out and rave. Average business three days of last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BOMBAY MAIL: Edmund Lowe, Gloria Stuart—Edmund Lowe played a very good part in this one. Plenty of excitement. It will please the people more on a Saturday show. Running time, 68 minutes. Played Apr. 9.—Will Pence, Melba Theatre, Goldthwaite, Tex. General patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—Just an ordinary program picture. Played to fair business. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—Good little musical that pleased the majority. Only fair at the box-office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres, June Knight—Don't wait for this one and expect it to pay off the mortgage on the old home. It just won't do it. It serves as good fare if you get 'em in, but they won't come in. This picture might do better as week-end offering, but does not have enough draw to meet big competition. Just as I finished writing this one of my patrons stopped in, and said, "Bill, that is the bummest show you have had in a long while." So use your own judgment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—Fair program picture. Not good, not bad. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

LOVE BIRDS, THE: Zasu Pitts, Slim Summerville —One of the funniest pictures we ever played and one of the best this team ever made. All were satisfied with the show and that is saying a lot these days.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—Box-office receipts below par and picture nothing to write home about. Some real funny situations, but too much silly bokum. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—A mighty funny program picture to those that like comedy. It gave great satisfaction but a lot of the people have forgotten how to laugh. The best comedians can only get a grin out of them nowadays, but I call this a mighty good comedy feature.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

S. O. S. ICEBERG: Rod La Roque, Gibson Gowland—Some of the few patrons who came to see this thought it a good news reel. Only too long. Played Family Days.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

Warner

EVER IN MY HEART: Barbara Stanwyck—One of the very few pictures with a tragic ending that will please, regardless. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Tex. General patronage.

GAMBLING LADY: Barbara Stanwyck, Joel McCrea—Barbara Stanwyck gives an outstanding performance. A very good picture which pleased everybody. Don't be afraid of this one. It's as clean as a whistle. Running time, 68 minutes. Played Apr. 8-9-10.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

HAROLD TEEN: Hal LeRoy, Rochelle Hudson, Guy Kibbee, Hugh Herbert—Another knockout comedy from Warner Brotbers. This is a real honest to goodness, down to earth attraction. Something that could happen at any high school around the corner. Some good musical comedy numbers and just one laugh after another. It will please 100 per cent. Hal LeRoy does a dance that makes every one in the audience ga ga. Running time, 66 minutes. Played Apr. 15-16-17.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

HI, NELLIE! Paul Muni—Good story and well acted. The star does not draw for me. It is good, clean entertainment.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez—Here is a picture that pleased 100 per cent in my town and receipts were very satisfactory. Played Sunday and Monday.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

I'VE GOT YOUR NUMBER: Pat O'Brien—The picture pleased and was okay.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—Ordinarily these murder mysteries do not appeal to our patrons. But this one seemed to be an exception. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

WORLD CHANGES, THE: Paul Muni—A wonderful entertainment. Acting great and story big.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

World Wide

FARGO EXPRESS: Ken Maynard—A good western with lots of excitement. Not a new one but it played on a weekend with a double bill for the sake of the kids to offset a heavy picture. Fair business only. Running time, 60 minutes. Played Apr. 6-7.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Short Features

Columbia

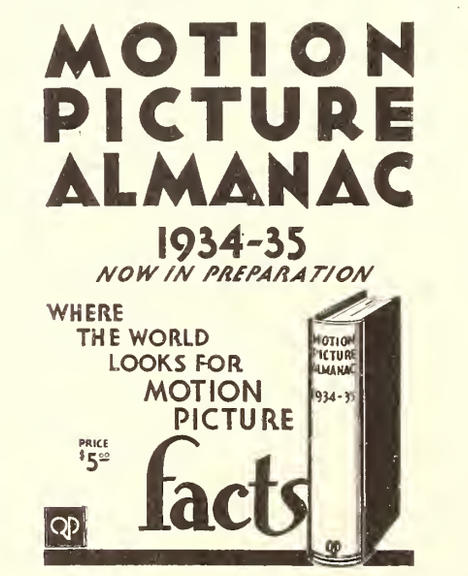
HOT DAZE: Broadway Comedies—Should have been "Cold Daze." So cold it only got one laugh during the two reels. So poor it should be junked. The poorest two-reel comedy I ever played.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—About on a par with his others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHACK'S MUSEUM: Krazy Kat Kartoons—Pretty good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

AN OLD GYPSY CUSTOM: Andy Clyde Comedies—A lot of laughs in this one. Anything with Andy Clyde is okay. Running time, two reels.—A. H. Edwards, Orpheum Theatre, Orwingsburg, Pa. Small town and rural patronage.



BEANSTALK JACK: Terry-Toons—A nice little cartoon. The best Terry-Toon I have run to date. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

CANYON OF ROMANCE: Romantic Journeys—This is the best travelogue that I have ever seen. Filmed entirely in natural color, taking you through Bryce Canyon National Park. It is what you would really call awe-inspiring. Another one which you must play. Running time, 10 minutes.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

EXPECTANT FATHER, THE: Ernest Truex—A laugh riot all about the hard times a man has to go through to be a father. Don't miss this one. Running time, 20 minutes.—Herbert Mueller, Texas Theatre. Seguin, Tex. General patronage.

FREEZE-OUT, THE: Moran and Mack—What a pity this team was broken up by the tragic death of one of them. I never showed a poor comedy with this team. Their stuff was clean and it drew the laughs. Those are two very important ingredients of a comedy. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

GOLD GHOST, THE: Buster Keaton—Excellent comedy that really gets the laughs. Something different. Don't fail to play it. Running time, 21 minutes.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

MR. ADAM: Star Comedy Specials—Not a bad comedy. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

NORTH OF ZERO: Coronet Comedies—This is not much of a comedy. Put it on with "David Harum" and it seemed out of order. Low type of comedy. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

POPPIN' THE CORK: Musical Comedies—Glorifying booze! Showing the patrons what they miss by not spending their money in booze joints instead of movies. Running time, 18 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

SUPER SNOOPER, THE: Andy Clyde—The best Andy Clyde comedy we have run, but that is not saying much. He just don't click here. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Fox

WHERE IS MY WANDERING BOY?: Movie Tintype Series—This is nothing and gets nowhere. The print I showed had words missing all the way through. That was the only part that brought any laughs. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

Invincible

SNOWMAN, THE: Cartoon—A cartoon done in color and very good. But producers of entertainment for children should bear in mind that kids do not want to be scared by such monstrosities as this Snowman. —Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

MGM

BEAUTY AND THE BUS: Todd-Kelly—This one was a scream. One of the best from Metro in a long time.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

BEDTIME WORRIES: Our Gang—About the usual gang comedy.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

BEER AND PRETZELS: Colortone Musical Revues—Fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

COLORFUL PORTS OF CALL: Fitzpatrick Travel Talks—An interesting, educational subject. I prefer them to the dried-out news reels.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CROOKS TOUR: All-Star Series—Good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

DAVEY JONES' LOCKER: Willie Whopper—Cartoon colored. A good one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DAVY JONES' LOCKER: Willie Whopper—Not so hot. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HELLO, POP: Colortone Musical Revues—Very good two-reeler. Got several laughs.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

HELL'S FIRE: Willie Whopper—Not much. Color does not help a poor picture.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HELL'S FIRE: Willie Whopper—Since these cartoons are done in color they seem to be making them better. This cartoon will please. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

JAIL BIRDS OF PARADISE: Musical Comedies—This subject in color is all right. The story is not so much exaggerated, either. Read the daily papers if you do not get the point. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SHERMAN SAID IT: Charley Chase—Not up to Charley's standard.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SPITE FLIGHT: Willie Whopper—Many laughs in this cartoon. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TWIN SCREWS: All-Star Series—Here is the slappiest slapstick comedy you ever ran. If you like 'em good and rough, here 'tis. Running time, 19 minutes. —A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Paramount

CIRCUS HOODOO: Harry Langdon—Not much to recommend to this. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison Ark. Small town patronage.

HA! HA! HA!: Betty Boop Cartoons—Very good—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

I HEARD: Talkartoons—Fair one-reeler.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

I LIKE MOUNTAIN MUSIC: Screen Songs—Very good. Paramount's shorts are okay.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

I YAM WHAT I YAM: Popeye the Sailor—One of the best cartoons on the market today. It seems as if they all like Popeye, young and old.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RADIO ROUNDUP, A: Headlinders—Extra good musical with Molasses 'n' January and several other radio stars. Nearly every one at this one up.—Robert Y. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

RED HOT MAMMA: Betty Boop Cartoon—Good with any feature.—D. E. Fitton, Lyric Theatre. Harrison, Ark. Small town patronage.

SING, BABIES, SING: Screen Songs—Good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SOCK-A-BYE, BABY: Popeye the Sailor—Good cartoon.—Robert K. Yancey, Paradise Theatre. Cotter, Ark. General patronage.

STATION T. O. T.: Headliners—Kids ate it up and some of the grown-ups.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

WHERE'S THAT TIGER?: Headliners—Excellent; one of the best one-reelers in a long time.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

WILD ELEPHINKS: Popeye the Sailor—Good cartoon.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

RKO

LOVE ON A LADDER: Edgar Kennedy—Very good two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PATHE REVIEW: These reviews are better in every way than the news reels, and only half the rental. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RASSLIN' MATCH, THE: Amos 'n' Andy Cartoons—I believe these cartoons will be okay. This first one was real funny. At least it is something new and novel. Buy them. Running time, 10 minutes. A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Universal

OUT OF GAS: Louise Frazenda—A very good two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SUPPER AT SIX: Mentone No. 5—Extra good two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TOY SHOPPE, THE: Oswald Cartoons—One of the best cartoons we have played this year. It is really good. Running time, nine minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

VAUDEVILLE ON PARADE: Mentone No. 6—Fine two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner Vitaphone

AUDITION, THE: Melody Masters—Pretty good. Not as good as many of the others, but will get by. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BUDDY AND TOWSER: Looney Tunes—An A-1 cartoon. Good musical score and lots of fun. Running time, seven minutes.—Herbert Mueller, Texas Theatre, Seguin, Tex. General patronage.

BUDDY THE GOB: Looney Tunes—Cartoon and funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

COSTUMES OF THE WORLD: World Adventures—Interesting. Running time, nine minutes.—P. G. Hold, New Strand Theatre, Griswold, Iowa. General patronage.

GOBS OF FUN: George Givot, Charles Judels—Funny two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOW D'YA LIKE THAT?: George Givot and Charles Judels—A very comic "Big V" comedy. This George Givot and Charles Judels make a good match for comedies. Running time, 18 minutes.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa. General patronage.

"HOW TRICKS?": Melody Masters—Only fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

LOOK FOR A SILVER LINING: Broadway Brevities—An excellent Broadway Brevity with some good dancing and a few songs from the radio star, Greta Nissen. Running time, 30 minutes.—Herbelt Mueller, Texas Theatre, Seguin, Tex. General patronage.

MELODY MASTERS: The finest one-reel shorts that are made. They have always been excellent entertainment, and we receive nothing but praise every time we have one. Marvelous music and acts. It is a pleasure to run this series. Running time, one reel. —Don Kelsey, Lyric Theatre, Blacksburg, Pa. College and small town patronage.

MONGORILLA: Pepper Pot—Nothing to it. A few laughs but not enough to go over and please. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NAME IS FAMILIAR, THE: Melody Masters—Fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

NOT TONIGHT JOSEPHINE: Broadway Brevities —This short is all color and it is plenty good. Some of our patrons told us this comedy alone was worth the admission price. Anything Frank McHugh is in is good. Running time, two reels.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

PLEASURE ISLAND: Broadway Brevity—Very good. All in color. Running time, 19 minutes.P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PEPPER POTS: The weak spot on Vitaphone's short program. Some are very good but the good ones are few in number compared to the poor ones. Running time, one reel.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

'TIS SPRING: Broadway Brevities—Some of our Sunday and Monday patrons look forward to seeing these Broadway Brevities with more interest than they do for the feature.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

WE'RE IN THE MONEY: Merry Melodies—Good one-reel musical, very enjoyable.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

WONDER SPOTS OF THE WORLD: Musical World Journeys—Interesting.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOUNG AND HEALTHY: Merrie Melodies—For the kiddies this is good; for the adults we have shown better ones. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Serials

Monogram

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—I am on chapter seven and this serial is holding its own. However, one evil has crept into Monogram's serials and they had better correct it. Three-quarters of the first reel is only a reshowing or repeat of the last chapter. The fans are now getting about one reel instead of two. Running time, 20 minutes each chapter.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Principal

TARZAN THE FEARLESS: Buster Crabbe—Have run four chapters so far and find that they interest the patrons very well. Cannot say as yet whether it has drawn any extra business or not. Running time, 12 chapters.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Universal

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—Not much to this. I played seven chapters so far and if it don't get better it will hurt my serial trade in the future. A lot of my patrons don't like it. Running time, 19 minutes each chapter.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

No doubt a great many of you have heard of the Coulee Dam project. And it is quite likely that a large percentage of you don't know where or what this project is, and we are assuming that it would be more interesting to you to learn of this project than to hear us rave about pictures and the picture industry.

Out on a vast plain between Spokane and Wenatche, Washington, is where this coulee is located and where the government proposes to build a dam for irrigating purposes. This plain is in the main composed of volcanic ash and wonderfully productive when they can get water on it. As we understand it, it is the intention to turn the Columbia river from its course and run it, or at least a part of it, into this coulee and dam up the lower end of the coulee to impound the water for irrigation.

To build this dam and to turn the water from the Columbia into the coulee will be a greater project than the Boulder Dam project on the Colorado river, but it would be capable of irrigating thousands of acres of more fertile land than the Boulder Dam project would.

Geologists claim that at one time, thousands of years ago perhaps, the Columbia river flowed into this coulee and formed as great, if not greater, falls than Niagara, but that the Columbia changed its course, since which time the coulee has been dry.

We have stood on the brink of this coulee and marked its magnitude. To dry up the Niagara river that flows over the Falls, and then stand on the brink and note the coulee below, would give you an idea of what this Washington coulee is. As we remember it now, it must be at least 1,000 feet from the brink to the bottom of this coulee, and it must be at least one-half mile wide and one is unable to see the lower end of it, and from this you can imagine the magnitude of it and the amount of water it would hold if properly impounded. The upper brink of this coulee, where the Columbia at one time flowed into it, must be of solid rock like the Niagara falls, since it chops off as abruptly as does the rock at the falls, the breast being perfectly perpendicular.

Maybe we are dumb, maybe we don't know anything at all, but what we can't savvy is for the government to put millions upon millions of dollars into these projects to bring thousands upon thousands of acres *more* under cultivation when it is paying wheat farmers millions of dollars to raise *less* wheat. Maybe black is green and white is red, we don't know, but somehow we never thought so. That word "Consistency" is getting to be about as obsolete as any word in the English language. Congress can't even spell it any more, in fact they never heard of it, it isn't included in their political curriculum.

▽

We understand that Gloria Swanson has made a picture of Eleanor Glynn's "Three Weeks." If the director of this picture followed the story we can next look for someone to picturize some of the stories in "Boccaccio."

▽

To those who are familiar with the early history of Portage, Wisconsin, it is quite an interesting place. Portage was originally known as Fort Winnebago, and it was here that the government had troops stationed to look after the Indians. The story goes, and it is probably true, that Jeff Davis was commissioned a lieutenant and was stationed here some time before the Civil War. He became enamored with the daughter of General Scott and they eloped and presumably went back to Tennessee, his original home, and later he became president of the Southern Confederacy. Later on, the name of the town was changed to Portage because it was here that the travelers and trappers changed back and forth from the Fox to the Wisconsin rivers. One of the peculiar things is that the Fox and Wisconsin here are only about two miles apart.

We presume quite a percentage of you don't know what a riptide is. Riptide forms, at certain points in the ocean, a current that is caused by the sudden rise of the tide. We have seen a riptide up pretty well toward the north end of Puget Sound where the water from the Pacific comes in through the Straits of De Fuca when the tide is rising, so rapidly that it looked like a river flowing through the water. Well, that's what is generally known as a riptide, but that wasn't the kind of a riptide we saw at the Moon theatre last night. This one had Norma Shearer and Robert Montgomery in it and it was suggestive of high life in Paris. You may like it. Lots of the people did.

▽

Our choice of screen entertainment is comedy-drama. The more comedy the better. We were pretty well satisfied recently with "Ever Since Eve," with George O'Brien, Mary Brian and Russell Simpson. Maybe that was because the greater part of the action took place in a western ranch home, with which we are more or less familiar. There were four bachelors and a Chinese cook, all of whom had pledged to have nothing to do with women.

It became necessary for one of the four to go to New York on business and they decided who should go by cutting cards. O'Brien was the unlucky man and so he went to New York and soon after he got there he fell for Mary Brian and he fell so hard that he jarred every window in the Empire State building and when the boys heard of it back home the fun started, and from then on it was one continuous ha ha except here and there a few gasps and sobs. The best way to enjoy the picture is to see it and not have somebody tell you about it, because they might tell you wrong, and we are satisfied that when you see this picture you will have no regrets for having booked it.

▽

Doggone it, we were going to tell you about a neighbor's dog out here, he's a wonderful pup, but Ernie don't like dog stories so we will have to leave that one on ice until we see you, which we hope will be before very long, but in the meantime we hope you will paint up that theatre front and let the public know that you are in the business. Thanks for the letter you didn't write.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

TRAVELERS

Mervyn Le Roy, Warner director, and his bride, the former Doris Warner, arrived in California after round-the-world trip.

George Burns and Gracie Allen, Paramount comedians, arrived in New York for vacation.

Ann Revere returned to Broadway stage after Paramount appearance in Hollywood.

Harry Warren, song writer, returned to Broadway after year on Warner Coast lot.

Jimmy Durante leaves New York for Hollywood late this week.

Emanuel Cohen, Paramount production chief, left New York for Coast.

Edward Golden, Monogram sales manager, leaves for Salt Lake next week to prepare for first of regional sales conventions.

Joseph M. Schenck, president, Al Lichtman, sales manager of United Artists, returned to New York from Bermuda, accompanied by Harpo Marx and Sam Harris.

Sam Eckman, Metro's distribution director in England, arrived in New York.

Spencer Tracy returned to the Coast from New York.

Frank Scully sailed for London to join Fox.

Dorothy Mackaill left New York for MGM studio at Culver City.

Budd Rogers, Liberty Pictures' sales head, returned from midwestern tour.

Charles Rosenzweig, sales manager for First Division, returned to New York.

Alexander Hall, Paramount director, flew from New York to Coast.

Archie Mayo returned to Hollywood from New York.

Madeleine Carroll arrived in New York en route to London.

Katherine Brown, eastern story editor for Radio, returned to New York from Coast.

Rudolph Mate, European cameraman, arrived in New York en route to Hollywood to study camera technique.

George J. Schaefer, Paramount sales manager, and Neil Agnew, Milt Kusell, Stanley Waite and Joseph Unger, executives, were in Chicago over the weekend for divisional sales meeting.

Ken Maynard returned to New York from Europe, en route to Coast.

Chester Hale, dance director and producer, left New York for Metro Coast lot.

Patsy Ruth Miller arrived in New York from Coast.

Moe Streimer, United Artists' New York manager, returned after three weeks' vacation.

Joe Pincus, eastern story editor for Fox, sailed for the Coast.

Hal Wallis and William Koenig, Warner executives, sail Saturday for a European vacation.

James R. Grainger, Universal general sales manager, arrived in New York from the Coast Wednesday.

Dave Palfreyman, MPPDA, returned to New York from various exhibitor conventions in the west and Midwest.

Austin Keough, Paramount general counsel, left New York for the Coast.

Herman Robbins, president of National Screen Service, returned to New York from the Coast.

Arthur Knorr, stage producer at the Capitol in New York, is en route to Europe on a vacation.

William Danziger Joins Donahue & Coe Ad Agency

William E. Danziger, former special advertising and exploitation representative for the Harold Lloyd Corporation, and recently a member of the Paramount advertising executive staff, in New York and on the Coast, has joined Donahue & Coe, Inc., New York advertising agency.

Invincible Film at Casino

"In Love with Life," produced by Maury Cohen for Invincible Pictures, will play the Casino theatre on Broadway, New York, during the week of May 11. The Casino, formerly the Earl Carroll, legitimate house, opened this week with a combination feature film and stage show policy.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 222.—(A) Is a projection lens of larger diameter than is necessary to admit the entire light beam advantageous or the reverse? (B) In what very simple, practicable way may the projectionist test his projection lenses for flatness of field? Better dig in on this one.. It is not contained in the present Bluebook. Just study the matter. I was astonished, when the method was sprung on me by Bausch & Lomb engineers, that I had not thought of so obvious a thing years ago. (C) In what way may projection lenses be tested for barrel distortion?

Answer to Question No. 216

Bluebook School Question No. 216 was: (A) Is it safe to use a chamois skin for cleaning lenses? (B) How often, in your judgment, should a projection lens be dissembled and cleaned? (C) Describe how you would yourself do the job.

Pressure of time and activities made it impossible to sort out all the correct answers this week. Therefore, the names must be omitted this time. I trust you will excuse this action under the circumstances.

(A) We will listen to Bausch & Lomb on this one first. They say:

"We do not regard the use of a chamois as advisable for cleaning lenses for the reason that a small particle of almost or even quite invisible grit may become embedded therein which washing will not remove. Such a bit of grit may scratch the lens surface, as is readily seen."

A. F. Sprafke, Meriden, Conn., says:

"A chamois can of course be used for cleaning lenses, but I am prejudiced against it for the following reasons: First, a really good chamois is relatively costly and since a lens is small the chamois is not the most convenient thing to use. Secondly, there is always oil and grease around a projection room, to say nothing of possible dust and grit, therefore there always is the chance of some of such particles getting on the skin. That is why I prefer soft tissue, which may be discarded after using.

"The really worst objection is that something may get on the skin and harden there or become embedded, with result that a scratch mark is made on a lens surface. I have seen this happen several times. I therefore stick to clean, soft tissue."

Nine out of 10 answers I have looked at commend the chamois. I would not penalize any one for such an answer. I favored it myself until Bausch & Lomb called my attention to the possibility set forth in their answer.

(B) T. Van Vaulkenburg says:

"No set time can be named. It depends upon local atmospheric conditions and number of hours of service per day. I also am not certain but that the power or brilliancy of light transmitted might have an effect since it has to do with how warm the lens will get and heat would, I believe, tend, slightly at least, to "scum" the surface in contact with even confined air. My answer therefore would be that for a two-a-day theatre using moderate light, once in three months should be sufficient. With an all-day show and high intensity light I would not feel safe unless my lenses were disassembled, examined and cleaned thoroughly once each month."

Gentlemen, that seems to be to be a most excellent answer. It is based upon reason and common sense. As to the heat—well, I don't myself know. I think I will refer this part of it to the Bausch & Lomb scientific department for an opinion. Would like to know what you chaps think of what Sprafke has said.

L. Cimikoski says: "Projection lenses should be disassembled when occasion demands. (That's it! How may one tell when the occasion does demand? One cannot tell merely by looking through the lens. It would have to be awfully dirty to make the deposit visible.—F. H. R.) How any one can let a lens remain more than two months without a thorough cleaning inside and out is more than I am able to understand."

D. Danielson says once a month. Rau and Evans say once each three months, so you see opinions differ widely. Yes, I will submit this whole question to Bausch & Lomb and advise you later.

(C) There were many excellent answers, but on the whole I believe H. Edwards gives perhaps the best all-around answer. He says:

"I have each lens of all projection lenses, including stereopticon, so marked that I can tell instantly which side goes next the screen. Before starting the job I remove all lenses and lay them side by side on the work bench which I have previously covered with clean newspapers. I also prepare a bath of lukewarm water made into a strong suds with Ivory soap; also another pan of warm water.

"I then disassemble one lens, removing all its individual lenses, laying them in a line according to their location in the lens. That is to say, the rear lens would be at the left end and its mate just to its right, and to the right of it the front element lenses, cemented or uncemented, as the case may be.

"Next I wash each one, rinse it thoroughly in the second pan, drying and polishing it thoroughly, using a soft cotton cloth, perfectly clean for drying, and a soft brand of toilet tissue for polishing. This procedure is followed with each lens. To avoid any possibility of getting things mixed I assemble each lens when its elements are polished.

"To assemble, first I examine the interior of the barrel to make sure it is clean and its paint in good condition. I then blow through it gently to remove any dust adhering to its walls, place each element in position with spacing ring, if any, in place and properly seated, screw in the clamping ring, setting it up snugly and then backing it off just a little to make certain I will be able to start it out easily when the next cleaning time comes. The lens is then returned to its position in or on the projector. A like procedure is followed with them all."

Mendel Named by Operators

Lewis A. Mendel has been named recording secretary of the Allied Motion Picture Operators' Union in New York, succeeding Albert Brandt, brother of Harry Brandt, president of the Independent Theatre Owners Association.

Buys Ohio Theatre

Mrs. Mary L. Anderson, London, Ohio, has bought the Mystic theatre, Utica, Ohio, including equipment and real estate. Mrs. Anderson and her husband, Stewart Anderson, will operate the house, opening May 12.

MGM Cameraman Dead

Herbert Van Dyke, MGM second cameraman at the Coast studio, died in Hollywood last week.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

CHANGE OF HEART

Fox

Important from a showmanship point of view as it reunites Janet Gaynor and Charles Farrell, "Change of Heart," aptly titled, is emotional dramatic romance. The story is based on a novel, "Manhattan Love Song," by Kathleen Norris, one of the most popular current authors. The screen play is by Sonya Levien, recently credited with the scenarios of "Cavalcade," "State Fair," "Berkeley Square," "Mr. Skitch" and "As Husbands Go," and by James Gleason, better known as an actor, but credited with collaboration on "The Bowery" screen play. Direction is by John Blystone, maker of several Will Rogers pictures, also "My Lips Betray," "Hot Pepper" and "Shanghai Madness."

Featured with the Gaynor-Farrell team are Jimmy Dunn, remembered for "Bad Girl" and "Dance Team" and currently appearing in "Jimmy and Sally" and "Stand Up And Cheer," and Ginger Rogers, among whose 18 pictures during the past year are "Gold Diggers," "Flying Down To Rio," "Finishing School," and "20,000,000 Sweethearts." Supporting players include Beryl Mercer, Gustave von Seyffertitz; little Shirley Temple, star of the Baby Burlesk shorts and featured in "Stand Up and Cheer," Irene Franklin, vaudeville headliner, recently in "Lazy River," "Cat and Fiddle" and "Very Honorable Guy," Fiske O'Hara, Irish stage comedian seen in "Paddy, the Next Best Thing," and Drue Layton, newcomer to films. Minor bits are handled by Mary Carr, Jane Darwell, Kenneth Thomson, Nella Walker and Barbara Barondess.

Modernly timed, located in New York, the story is a human interest, dramatic narration of tangled romance of two girls and two boys banded together determined to conquer life in the big city. Gaynor loves Farrell, who loves Ginger Rogers, who in turn is ardently infatuated with Dunn. Unfolding, the story takes the quartet through unanticipated experiences of the "playing on the heart string" variety, usually so strongly appreciated by women. And the situations develop action, situation and thrill for the men folk.

FAMILY MAN

RKO Radio

Serious domestic drama is the essence of this story. An original by Salisbury Fields, the screen play is by Sidney Buchman, who adapted "Right To Romance" and "From Hell To Heaven." Direction is by John S. Robertson, who made "One Man's Journey."

The cast is headed by Richard Dix, Dorothy Wilson, Erin O'Brien Moore, noted legitimate stage actress making her first featured screen appearance, and Bruce Cabot. Supporting players include Leonard Carey, recently seen in "Bombshell" and "Worst Woman In Paris"; Shirley Grey, prominent in several recent Warner pictures, Emily Malyon, Jean Perry and Paul Porcasi.

It takes the atmosphere of a tensely dramatic problem play which generates conflict between lovable, carefree Dix and his rigidly moralistic, socially ambitious divorced wife, Miss Moore. Attempting to mold the destiny of their daughter (Miss Wilson), particularly as it applies to her romance with Cabot, her stern precepts bring the girl into open rebellion. Dix, who has been jailed, learns that the child's life is being physically and mentally wrecked, escapes to submerge his ex-wife and fire Miss Wilson with a courageous determination to live and love as she pleases. He returns to jail, knowing that the girl and boy will be happy, that he has been revenged upon his wife, and to dream of future happiness with the children.

The story possesses unusual heart appeal with strong attraction for women, both young and old. The psychological regeneration of the girl should prove particularly attractive to the young modernes.

FRIENDS OF MR. SWEENEY

Warner

Riotous melodramatic comedy is the peg on which this story is hung. Adapted from a published novel by Elmer Davis, the screen play is by Warren Duff, recently functioning on "I've Got Your Number," "20,000,000 Sweethearts" and the forthcoming "Old Doll's House," and Sidney Sutherland, who did "I Loved a Woman" and "Ladies They Talk About." More punch is put into the comedy lines as F. Hugh Herbert and Erwin Gelsey, who worked on "Grand Slam," contributed added dialogue. Direction is by Edward Ludwig.

The cast is composed entirely of familiar screen names. Charlie Ruggles has the lead and the role coincides with his whimsical scared-rabbit screen character. In support will be seen Ann Dvorak, Eugene Pallette (first picture since "Mr. Skitch"), Dorothy Burgess, Dorothy Tree, Robert Barrat, Berton Churchill, Harry Tyler, Harry Beresford and William B. Davidson.

Modernly timed, the yarn is located in New York and builds into a series of laugh-packed situations to develop the brand of entertainment in which the various players, particularly Ruggles, Pallette, Barrat and Churchill appear to best advantage. Ruggles, browbeaten editor of a wheezy weekly magazine owned by Churchill, is ordered to write a glowing tribute to Davidson, the city's number one no good. Resenting the command, he and Pallette, recalling their rip-roaring Yale days, get plastered. Later mixed up with the Red, Barrat, there is more ludicrous excitement which is furthered by a hectic gambling club episode. In the anti-climax Ruggles, spurred on by Ann Dvorak, frustrates a hold-up that shows up Davidson in his true colors and forces the rescued Churchill to permit him to write a philippic that rids the city of its menace.

The story looks to have that colorful quality necessary for general family type entertainment. In addition there is an exciting novelty of premise that suggests some zippy new style showmanship in which the title should play an important part.

COCKEYED CAVALIERS

RKO Radio

This is a Wheeler and Woolsey comedy with girls and music. The story is a costumer, located in England and set to medieval times. The screen play is by Edward Kaufman, who collaborated similarly on "Hips, Hips, Hooray," and Ben Holmes who did "Melody Cruise." Added dialogue is by Grant Garrett and Ralph Spence, who was recently credited with "Warrior's Husband" and "Mr. Skitch." Mark Sandrich, who handled "So This Is Harris," "Hips, Hips," and "Melody Cruise," is the director. Lou Brock, who made "Flying Down To Rio," is the producer.

Players supporting the principals are familiar screen names with important parts assigned to Thelma Todd, Dorothy Lee, previously in several other Wheeler-Woolsey pictures, Noah Beery, Robert Greig (the fat butler) and Henry Sedley. There is girl glamour with a score or more chorusing and dancing to Will Jason and Val Burton music and lyrics.

As the story modernly burlesques Middle Age atmosphere, comedy typical of the rapid Wheeler-Woolsey technique, is developed in characters, situations, action and dialogue with semi-blackouts emphasizing the effects. The yarn follows the mistaken identity premise, continually putting the clowns on hot spots. The plot is colored as Dorothy Lee, riding the stagecoach rods with W-W, is accepted as a man, resulting in complications that become farcical. The climax is a wild boar chase sequence, that, judging from a peek at the rushes, should be pretty near tops as an hilarious excitement stimulator.

The story seems to have a more satirical humorous punch than any of the late Wheeler-Woolsey features, a fact which, coupled with the vivid title tone and the application of straight comedy to the historical vogue and the cast personnel, should readily suggest some uniquely different exploitation.

BULLDOG DRUMMOND STRIKES BACK

20th Century-United Artists

Not to be confused with "Bulldog Drummond," which Ronald Colman made about five years ago, this story is a further narration of the character's adventures. It's a mystery thriller—murders, disappearing corpses, abductions, cryptic code radiograms, gripping detective work, the always popular conflct between the inscrutable Oriental mind and the shrewdness, daring and courage of the Western World. Through this colorful, nerve-tingling atmosphere runs a line of comedy that promises a laugh for every screech and a romantic interest contrasting the melodrama.

The picture is based on a novel by H. C. McNeile for which the screen play was prepared by Nunnally Johnson, noted short story writer, recently credited with "Moulin Rouge" and "Rothschild." Direction is by Roy Del Ruth, maker of many popular Warner pictures. Colman is Drummond. It's his first since "The Masquerader." All the supports are familiar screen personalities. Loretta Young ("Rothschild") has the leading feminine role. Warner Oland ("Charlie Chan") is the Oriental villain, and important parts are in the hands of such accomplished performers as Charles Butterworth, Una Merkel, C. Aubrey Smith, Arthur Hohl, George Regas, Ethel Griffies, Mischa Auer, Halliwell Hobbes and E. E. Clive.

Locale is London; time is present. It has Drummond swearing off his adventurous career only to meet a girl and to be whirled into a series of thrilling dangerous adventures that promise more exciting entertainment than ordinarily is packed into this type of picture. A thriller all the way through, it appears not only to be a super-baffler for the mystery fans, but a romantic love story with special appeal for the women and a situation—action comedy that opens the door wide to intriguing, spectacular showmanship.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

IT'S UNANIMOUS

With the passing of each succeeding month, the Quigley Award project, by the nature of its accomplishments, adds to the prestige of the motion picture and roots deeper and deeper in the esteem of the industry. There are many recent instances at hand to substantiate this in addition to those which have already been publicized from time to time in these pages since the inception of the Quigley project.

On a following page is published copy of a letter from Mr. Ned E. Depinet, president of RKO Distributing Corporation, to Nevin McCord, congratulating the winner of the March Award upon his accomplishment. Last week's issue carried the story and photo of the March presentation arranged by Mayor Louis Marcus, of Salt Lake City, in which McCord received his honors from Governor C. Ben Ross, of Idaho. Further, we are informed by Mr. Albert Deane, Paramount foreign publicity chief, that notice has been inserted in "Paramount International News," calling the attention of overseas Paramounteers to the world-wide interest in the Quigley project and urging their participation.

And last, but far from least, in the "New Capitol Entertainment Manager," house organ of the Famous Players Canadian chain, it is gratifying to read the nice puff given to Gene Curtis and Ken Finlay of the Palace Theatre, Montreal, for their exploitation efforts which brought them two First Mentions and one Honorable Mention in the first three months of the competition. Here is what Gene has to say about this deserved publicity:

"Quite frequently in your columns you have mentioned the importance of active Round Table membership and its resultant recognition within the industry. Because of this, I am enclosing a copy of an editorial from the March 31 issue of The New Capitol Entertainment Manager, the house organ of our company. I feel sure that you and other Club members will be interested in the recognition our executives have given Ken Finlay and myself for our participation in the Quigley Awards Contest."

These above instances indicate whatever differences there may exist between the various branches of the industry, all are combined in their unqualified endorsement of the Quigley Award project as the most definite step yet taken in the history of show business to advance the cause of the able theatreman.

The salvos of appreciation from the higher-ups are further proof that the Quigley competitions should have the wholehearted cooperation of every manager everywhere as a means to an end in obtaining deserved and long deferred recognition of his important part in theatre operation.

THE PASS EVIL

It is with great pleasure we present to the membership, in this issue, a red-blooded, meaty analysis of pass abuses and suggestions for their elimination by Manager Fred Larkin, Paramount Theatre, St. Cloud, Minn., of the Minnesota Amusement Co.

The weaknesses of this situation have too long been taken for granted by managers and exhibitors alike, and it is high time that the tentacles of this business-smothering octopus be chopped from around the box office.

Though many showmen have fulminated against the rank destruction caused by the evils of the pass system, very little has been actually done to discourage the moochers. Therefore, a vote of thanks to General Division Director John J. Friedl, for starting something, and to Fred Larkin, for so ably backing him up.

It is to be hoped that so thorough a dissection of one of the theatre's worst cancers will encourage showmen in waging a more spirited and worthy war of extinction against the evils of the pass system.

▽ ▽ ▽

SOARING RENTALS

What's the right or wrong of it, we are not prepared to state. But if the producers are not satisfied with film rentals and the new season's product is going up in cost to the exhibitor, then it seems as though more money will have to be taken in at the ticket window to placate all hands.

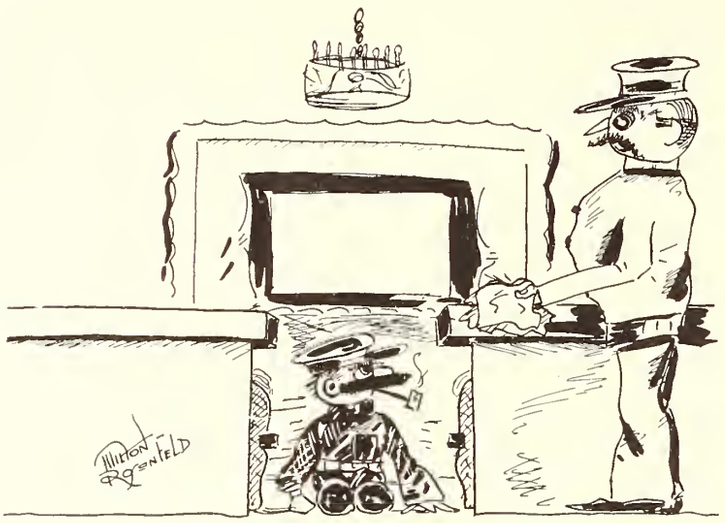
Better pictures may be one answer, and one, unfortunately, that too many exhibitors use in alibi-ing the reasons for diminishing attendance. But it is not to be denied that their complete neglect of fruitful showmanship has much to do with the situation.

There are many managers working under the severe handicaps of unwarranted limited advertising budgets who could tilt grosses were they allowed by their employers to use something besides their fingernails in putting over their attractions. For the good of the industry, they should not be so handicapped.

If the makers and sellers of motion pictures are so concerned over the prices of their creations, they should endeavor to convince exhibitors that pictures should be exploited, and not the manager.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS



CLEANER: "They musta played another Will Rogers here with all this gum scrapin' to do!"

Perkins Sells Picture With House Reopening

An interesting campaign that sold the renovation and reopening of the well known legitimate theatre, the Shubert-Rialto in St. Louis, Mo., was put on by Bert Perkins, Warner exploiteer, in conjunction with the exploitation of "Wonder Bar," the opening attraction. To secure as wide coverage as possible, Perkins went strongly for extra billing of all sizes in the city and county. Besides the outdoor posting, further interest was aroused with a reopening ceremony which was premiered in Hollywood fashion before an invited audience of leading citizens and celebrities.

Work For A Quigley Award!

Paper Runs Story On Co-op Page

A co-op page from Manager Joseph W. Shuck, Orpheum Theatre, Fulton, Ky., headed by a smash ad on "Queen Christina," also netted a story on the news pages in which attention was called to the full page display, plugging the date and also the merchants who cooperated. The stunt was sent on by Memphis Warner zone manager Howard Waugh, as another indication of the effective work being put over.

COME BACK SOON, ANNA BELL

Anna Bell Ward, general manager, Phoenix Amusement Co., Lexington, Ky., a long standing and most active Club member, through too zealous application to her manifold duties has been forced by physician's orders to forget show business and take a long deferred vacation.

We voice the wholehearted sentiment of the entire membership in extending to Miss Ward our wishes for a speedy and complete recovery.

Come back soon, Anna Bell.

—MIKE

Community Paper Gives Malloy Many Breaks

Manager Don C. Malloy, Shakespeare Theatre, Chicago, Ill., has worked up some fine cooperation with his community newspaper, putting over tieups of various sorts at no cost outside of his regular advertising.

Contests of one kind or another return splendid results, a recent one being incorporated in a co-op page on "Little Women" in which guest tickets were given to those finding the names of the various characters in the different ads. In addition, free admissions are given weekly to a dozen readers whose names are printed in the paper and who identify themselves at the box office with a copy of the issue in which their names appeared.

Don writes a weekly column of Film Chatter under his own byline, which is well edited and reads very well. He works just as hard to put the paper over as he does his pictures, probably the reason why he obtains such well deserved breaks.

Work For A Quigley Award!

Westfall Stops Traffic With Duck Bally

Traffic-stopping was "Doc" Westfall's bally on "Duck Soup" at the Palace, Jamestown, N. Y., wherein four stooges dressed as the "brothers" were turned loose to clown on the streets. As an added feature, Doc promoted eight ducks which were planted in an orange crate with the bottom loose. The crate was placed on a truck driven through the downtown section and allowed to slip off into the street at prominent corner with ducks escaping and stooges endeavoring to round them up. Gag broke the newspapers.

Westfall distributed costless heralds house to house, merchant paying for printing in exchange for space on herald for store ad. Paper napkins promoted from restaurants with copy saying: "We don't serve duck soup. The Marx Brothers dish it out, etc., etc." Radio tieups also helped. Doc's newspaper campaign, a series of headline ads selling the four brothers and title, were also well done.

'Tarzan' Rhino Gets Citywide Welcome

From New York, where her arrival broke stories and pictures in the metropolitan papers, "Mary," the rhino, Billy Ferguson's latest exploitation gag on "Tarzan and His Mate," was sent to Baltimore in the specially constructed Studebaker train.

Exhibited at the automobile show rooms (see photo), which was announced with display ads, the rhino was taken to the City Hall and received the key to the city from the Mayor, this duly recorded in the local newspapers. At the head of a parade of automobiles, "Tarzan" bread trucks, etc., the beast was taken to the various children's hospitals, then to the city park, when a jungle party was held for the children, who were given free ice cream.

As a further bally on the showing at Loew's Century, put over by Billy Saxton and Herb Morgan, six monkeys were sent to the Mayor and leading local picture critics, and after their delivery had occasioned sufficient excitement to gain further publicity they were turned over to the zoo.

The "Tarzan" bread tieup plugged the date with bannered bakery trucks, newspaper ads and a special loaf baked for the Mayor which was photographed before being sent to Johnny Weissmuller at the studios. Ice cream company cooperating furnished jungle floats with "Tarzan" character, ape men, etc., following this up with display ads which carried theatre and picture credits.

Work For A Quigley Award!

Hoover Promotes Organ Broadcast

From Manager George C. Hoover, State Theatre, Manchester, Conn., a corps-brother from the Harry Woodin days, comes an interesting account of a promoted broadcast known as "Manchester on the Air." George has contracted with three of the largest firms in town to broadcast a half hour of organ melodies every Thursday, the program consisting of six organ numbers with a different local guest star on each program.

The sponsors also supply coffee and doughnuts to those attending the broadcasts, and Hoover states that hundreds of requests are being received for special numbers. He recommends the idea for use in other similar situations in towns having stations or in places close by. To those interested in learning more about the plan, George no doubt will be glad to furnish details.

Work For A Quigley Award!



Tarzan Bally Truck

"20 Million" Radio Tiein On All Dates

As part of the nationwide tieup arranged by S. Charles Einfeld, Warner ad head and Philco radio on "20 Million Sweethearts," sizable display ads were taken in all New York newspapers by the local dealers, top of ads carrying cut of Dick Powell and theatre credits for the engagement at the Stand Theatre. Similar breaks were obtained from other leading New York stores.

Western Union supplied jumbo telegrams carrying a message from Powell, and these also were exhibited in branch office windows together with banners bearing theatre and date. All local Philco distributors displayed windows, heralds were distributed at ball games, hotels, theatres and imprinted napkins at many eateries.

The theatre front carried out the radio theme of the story by a huge cutout microphone over the box office (see photo below) and atop the marquee were placed a number of star shaped frames enclosing the pictures and names of the stars.

The radio campaign above mentioned includes advertising in nationally circulated magazines and newspapers in every section of the country with space in ads for local theatre credits. Dealers will utilize large window cards and will distribute specially printed heralds. Contests with radios as prizes are also contemplated, and arrangements have been made for the announcement of the picture in Boake Carter's broadcasts.

Work For A Quigley Award!

Star Double Contest Nets 2,000 Entries

A "star double" contest put on by Manager Carter Barron and ad head Lou Brown of the Loew's Fox Theatre, Washington, D. C., in conjunction with a local department store's Cinema Shop and the Washington *Herald*, resulted in what is no doubt some kind of record, with 20 straight days of publicity carried by the paper on this idea.

All girls in and around the capital city were invited to submit photographs which were similar to the faces of any of the Hollywood stars, from which three were selected for worthwhile prizes. A jury of prominents selected the winners, who were chosen from over 100 girls, the semi-finalists appearing on the stage of the theatre for the final eliminations. Over 2,000 entrants were reported on this contest.

Work For A Quigley Award!



N. Y. Strand Microphone Front

QUIGLEY JUDGE CONGRATULATES WINNER

As we have stated time and again, one of the major purposes of the Quigley project is to bring recognition of the showman's efforts to the attention of the leaders of this industry. Already results have indicated a deep interest on the part of those executives who have contributed generously of their time and attention to act as judges. Herewith we present copy of letter from Mr. Ned E. Depinet, president, RKO Distributing Corp., one of the March judges, to Nevin McCord, March winner:

Dear Mr. McCord:

I have been informed by Mr. A-Mike Vogel of the Motion Picture Herald, that by a majority vote of the Judges Committee on which I had the pleasure of serving, you have been awarded the Martin Quigley Plaque for your campaign on "Frontier Marshal," representing the best exploitation campaign submitted during the month of March.

Allow me to extend to you my heartiest congratulations upon your very outstanding campaign which won for you this recognition and this award, which I am sure will be most highly prized by you, especially as I understand that the presentation was made by no less a personage than the Governor of your state.

I am personally always interested in examples of good showmanship and smart exploitation, and I hope that your work in this instance, with its resultant recognition, will prove an incentive to you to continue your efforts along this line.

With best wishes, believe me

Sincerely yours,

NED E. DEPINET

House Staff Attends Special Screening

The special screening put on by George MacKenna and Dick Walsh for the local big shots on "It Happened One Night" at the New Lafayette, Buffalo, N. Y., was different from the usual routine as these showmen also invited cashiers, doormen and ushers who of course helped to plug the date.

In the tie-up with leading news distributor, delivery trucks carried banners, circulars distributed by carriers and cards attached to carriers' bags, all of which tied in the picture to fan magazine stories. Busses covering nearby areas carried bumper signs and window stickers, and readers were carried in surrounding town newspapers.

Two classified tie-ups were made, one in which passes were given to all those finding articles advertised in the lost and found column, and secondly to those whose names were found on the want ad page.

Work For A Quigley Award!

Dewey Mousson Celebrates Knickerbocker Anniversary

In connection with the "Wonder Bar" opening at the Knickerbocker, in Nashville, Dewey Mousson tied in his theatre's anniversary. He papered the town well in advance and used ten sidewalk stereopticons strategically placed.

Arrangements were made with the radio station to tie-in a plug for the showing of the pix on the regular Warner Monday evening program. Spot announcements were also made over this station for three days prior to opening. Drug company used imprinted paper napkins, while a short stop brought a window display of the Powell shirt.

All displays included a 22x28 still illuminated card, bearing theatre name, playdate, etc. From what we can learn, Dewey had the town plastered from one end to the other, not neglecting his lobby and front, which were decorated with poster art work.

Davis Obtains Results With Novelty Ideas

Many are the novelties forwarded by Manager Walter F. Davis, Capitol Theatre, Winnipeg, Canada, who reports that this form of advertising has proved itself at the box office, bringing excellent results. Highly does he recommend imprinted blotter distribution, ingenious samples of which he forwards on various attractions.

For instance, on "Mr. Skitch" Walter had a pen and ink drawing of Will Rogers with a puff for the theatre and picture under the head "Will Rogers says." In another, he had Jimmy Dunn advertising meat and telling the folks to see "Jimmy and Sally."

Davis also used die cuts, one on "I Am Suzanne" being very good, with cutout head of Lilian Harvey folding into a four page herald, picture copy running across the two inside pages. The die cut idea was also carried out on an Easter herald, illustrated with cartoon chicks, their mouths opening and closing when the pages were turned.

Rubber stamped six-inch paper trays are always in demand in the better restaurants for dinner checks, so Walter reports, and finds this idea very effective in advertising his shows in the more popular spots.

MIDNIGHT MARKS THE DEADLINE

Keeping in mind that May 5 is the final day on which entries may be received for the April Quigley Award, managers are stepping up their campaigns, with the result that many are on hand at this writing. As much cooperation as is possible is requested from those desiring to forward their campaigns. There is much work to do and it all cannot be done in a hurry. Therefore our request.

It is expected that the winner will be announced in the issue of May 12. Here's luck!—MIKE.

"TO PASS OR NOT TO PASS"

Northwest Manager Presents an Analysis of Pass Weaknesses and Gives Some Ideas for Betterment

by FRED LARKIN

Manager, Paramount, St. Cloud, Minn.

Many years ago the railroads were harassed by a similar condition. Every legislator and tin-horn politician had passes good on all railroad trains. This privilege was being abused in much the same character as our friendly favors are at the present time being abused. The railroads had this situation corrected by rules and regulations of the railroad and warehouse commissions and interstate commerce commissions. I believe, however, that we can correct the majority of the so-called evils of the card pass. I am going into a rather lengthy discussion and analysis of this situation as I have found it.

First: The majority of the people do not appreciate something for nothing or where no effort is made to attain it. This lowers the appraisal of the business institution which can afford to give away its merchandise or its services. It weakens the buying patrons' faith in such an institution. They do not enjoy hearing others boast about receiving merchandise or services for nothing; hence we drive away business.

Pass Holders Take Advantage

Second: When people have enjoyed special dispensation they become like the boy who has taken the jam from the cupboard; when he is stopped he makes a terrible fuss. It has become his inherited right to take the jam, and so the pass holder gets to the point where he believes it is his inherited right to use the pass as he wants to use it. When it is called to his attention, he becomes furious and bitter remarks are passed.

Third: Everyone likes to break rules. All like to tell the other fellow how to conduct his business. They all try to chisel on the rules and regulations of passes. The depression caused many people to lose their pride so that they will do things now with a pass that they would have hesitated to do a few years ago. They secure mental satisfaction in appearing bigger than our rules.

Fourth: Friends brought with passes are not substantial friends; in fact, they have very little in common with our business except to see how much they can get out of it by the abuse of the pass privilege. They knock more shows than they boost.

Fifth: Abuse of Passes—Passes are used by the wives of the party for whom the pass is intended. They try to bring in more than the pass calls for. They try to pay back social obligations with our favors. If they entertain a party of friends they many times make it appear that they are so strong with the theatre that they get all the passes they want, even when they pay for those above the number which the pass will admit free. They send down their children with the pass. They give it to other members of the family and even give it to people outside of the family. They use the same pass two or three times a day. We had one pass where the holder brought in the limit, walked out the back door, came around to the front, and asked for the limit five minutes later. If we have a long line at the box office, the pass holder wants to come in without waiting, giving the passes when the show is over. They do not want to be put to inconvenience of our regular patrons who are laying down their cash to support the theatre. We have had them bring little children and small children, making a boy scout camp out of our theatre and they become very insulting when we called their attention to it.

Sixth: Business on a giveaway basis will create more criticism than one where there is a definite charge. Pass holders have found more fault and given me more advice on how to run the theatre than the pay customers.

Seventh: If we get into difficulties, and go to them for help we receive the same kind of assistance we would secure from a brother or sister that we had supported all our lives. They start out by telling us what they have done for us, and I cannot recall at this time where one pass holder ever helped me out.

Newspaper Passes

Eighth: We give many card passes to the press. They can come into our theatres at all times and no questions asked, but when we want anything, we must see the editor and advertising man and two or three more. It would be better to take down some service passes or free passes and get what we wanted. Some places they accept our money for ads and then take delight in telling the people how poor our merchandise is.

I often wonder how long the dry goods stores would advertise, on one page boosting their merchandise and then turn over on the next and find where some half-baked critic of dry goods merchandising is telling the public to stay away from the store, that their merchandise is of very poor quality.

If you bear with me I will go a little further and give my ideas of what will help correct this situation.

First: We must have a rebirth of established rules of usages for the pass. We must strictly adhere to them. These rules should be simple, concise and effective. They should be printed either on the back of the pass or in a letter of acceptance when the pass is delivered. They must be firmly enforced.

Second: Print on every pass that we reserve the right to suspend this pass on certain occasions, such as rentals, road shows and special attractions. Then at every opportunity warranted, we should suspend this free list, by a post card or letter notice. This will build up respect for the pass and at the same time give us some measure of control over the pass which at the present time we do not have. It will also afford a means of contact with the various pass holders.

Third: Make out the pass at the start of each quarter. This will do away with holdovers who have been defeated for office, and others to whom the privilege should be suspended.

Fourth: Try and limit the pass to as few theatres as possible. Further limit the pass by a coupon book spread over the life of the pass. This will break up the abuse of doubling up and securing many more passes.

Fifth: People who are smart enough to secure passes, are smart enough to attempt by flattery and other means to secure special dispensations. This should be guarded against so that the numbers will be gradually diminished.

How to Discontinue Passes

Sixth: Notify the ones that will be dropped as far in advance as possible; inasmuch as our passes are good until Jan. 1, 1935, I suggest that around Sept. 1 we make a survey of those to whom this privilege will be discontinued and they be so notified. This will give them two or three months to cool off while they are enjoying our hospitality. What they say will carry very little weight and by the time their pass becomes invalid, they will take it as a matter of course.

Seventh: As a circuit we should all cooperate to cut the passes at least 20 per cent for the coming year. Now is the time to plan this reduction.

Eighth: Many of our passes have been given by department heads in consummating a deal. I do not believe this is necessary and the intrinsic worth of a pass is not large enough to overcome much money or principle. It really is a confession of the weakness in many cases of our position.

Much of our free list has been built up from this angle. Promises of passes not delivered cause repercussions. When a pass is given as part of a deal, the receiver believes he is given something tangible for it, and therefore privileged to abuse it as he would be inclined to exaggerate the amount which he surrendered to secure it. I believe it is a mistake to mention passes or give passes in any deal or trade whatsoever. They should rise and fall on their merits.

OTHER OPINIONS ARE INVITED

Recently, General Division Director John J. Friedl, Minnesota Amusement Co., requested opinions from his managers on ways and means to combat the pass evil. The results were very enlightening, according to Ad Chief Charlie Winchell of that circuit, who forwarded to Club Headquarters a copy of Manager Fred Larkin's excellent analysis and suggestions for improvement.

For the benefit of the membership, we quote from this manager's report, and in line with Round Table procedure, invite comment from others on this very important subject.—MIKE.

A LETTER FROM ROY W. ADAMS

The writer of the following letter to MOTION PICTURE HERALD hardly needs any introduction to our readers. For many years, Roy W. Adams of the Mason Theatre, Mason, Mich., has been a consistent and witty contributor to the "What the Pictures Did for Me" department. His "fillum-filosophy," as he terms it, is very good and we know you will enjoy it.

Incidentally, this department welcomes contributions from other exhibitor-managers on matters affecting theatre operation. Let's have 'em.

It can't be possible that the folks in my community are smarter than they are anywhere else. It must be that I am dumber than other theatre managers, for I simply can't kid them into coming in to see a picture unless it is good. All those clever, sure-fire stunts outlined in the press books, dynamiting the city hall, getting the mayor and pastor of the first Baptist church to spar ten rounds on top of my marquee, etc., are a flop here.

Experts Did Not Help

A few years ago two high priced publicity men worked out a promising campaign here on a good picture with a popular star. I spent more on this exploitation than I did on rental for the picture, had the poorest Sunday on the picture than I had in six months, and the star was never worth a nickel to me after that. Figure that one out. Nowadays I just keep telling them what I've got, who is in it and when it is coming.

They braved the world's scorn for a forbidden love, says the press book rave. Razzberries! Nothing new in that; everybody's doing it—in the pictures. Some day some daring producer will give the customers a real novelty, he'll show them a guy and a dame in lawful wedlock sticking together through thick and thin, no chiselling, no stepping out. That will be sumpin'.

Customer Right? Hooey!

The customer is always right. Hooey! When the customer has just decorticated a felis mephitis (skinned a skunk, to you) and comes into the theatre with the evidence still on his hands and clothes, when the customer tries knee action on the girls sitting beside him, when customer bursts into a horse-laugh at the deathbed scene in "Little Women," when the customer tries to bully the cashier into giving him an extra dollar in change, when the customer amuses himself by taking the bolts out of my seats, or otherwise wrecking them, when the customer is drunk, noisy, abusive or otherwise objectionable to the other customers or my employees, why then the customer is just as wrong as he can be, and he is going to be told so just as quickly and plainly as I can get the idea to him.

Kane Puts Over City Easter Sunrise Service

The committee in charge of the Redwood City, Cal., Easter Sunrise Services was in a quandary. Where previously the event had been local, this year, due to the CWA enlarging the natural amphitheatre, a much larger attendance was desired.

So the residents came to Manager Tom Kane of the Sequoia for aid, and Tom worked on the managers in the surrounding area to publicize it as an event which should interest the residents in their locations, which was accomplished to the extent that Kane received from the city manager of Redwood City and the general chairman of the committee an appreciative letter praising him highly for his invaluable assistance.

The answer to which might well be, if something in the line of publicity needs doing, a showman can usually be found to do it.

Work For A Quigley Award!

"Man at Large" Notice Startles Harlan Citizenry

Col. C. R. Stoflet, Margie Grand Theatre, Harlan, Ky., got out a five by eleven police dodger on "Invisible Man" printed on cheap light green stock with large black letters offering a $50,000 reward for his capture dead or alive. Stoflet further stated that the "Man" would be in Harlem for one day only and "if you can't capture him—come to the Margie Grand and try to see him." Copy says the picture "Out-Frankens Frankenstein."

These were tacked up and distributed all over town and the curious stopped to read.

Rosy Breaks Page One On "Mr. X" Contest

Morris Rosenthal is hitting the front pages again, this time with a newspaper contest on "Mr. X" for the date at the Majestic Theatre, Bridgeport, Conn. The idea was a cutout gag in which readers were asked to reassemble into a perfect "X" nine cutout parts which were reproduced in a two-column box.

The paper publicized this for four days in advance under the heading, "Will You Help Track This Criminal?", the cut being run daily in addition to an explanatory story which included mention of the theatre and date. The winners were announced in a page one story and Morris states that over 5,000 entries were received for the prizes, which were two passes each to the neatest 25 answers.

Work For A Quigley Award!

Women's Clubs Visited On "Catherine" Advance

A number of women's organizations were personally contacted on the "Catherine The Great" campaign put on at Loew's-United Artists Theatre, Louisville, Ky., by Manager Walter McDowell, aided by assistant Hunt, and Bob Wood, U. A. exploiteer. Talks were made before the members on the picture's highlights and questions answered regarding the stars and theme of the story.

Prominent style windows were secured and many publicity breaks obtained in the usually hard to crack local papers. Broadcasts, special lobby, extra billing and other useful angles were whipped across to round out a well devised campaign.

MASCOT PICTURES CORPORATION

Proudly Announces

10-Mascot Master Productions-10

The Prosperity Group

"Crimson Romance"
"Confidential"
"One Frightened Night"
"Waterfront Lady"
"Headlines"
"The Marines Have Landed"
"Man From Headquarters"
"Streamline Express"
"Along Came a Woman"
"Anything Once"

2—Exploitation Specials—2

"Young and Beautiful" "Harmony Lane"

Being Readied for Greater 1934-1935 Grosses

MASCOT PICTURES CORP.

1776 Broadway CIrcle 7-3177 New York
Cable: "Levpic"

Lamm Promotes Bridge Party on Mezzanine

Taking advantage of the bridge-consciousness of the Clevelandites, Julius Lamm, skipper of the Uptown Theatre, obtained a tie-up with a local club that wanted to raise some money.

Using his large rotunda in the balcony he arranged for a bridge party (see photo) charging a nominal sum, the proceeds of which went to a benefit. Club met all expenses and Julius says the theatre obtained 400 extra admissions as a result of the hundred tables arranged for. The good-will promoted through this tie-up is not to be overlooked.

Work For A Quigley Award!

Special Section for Third Anniversary

Greeted royally was the third anniversary of the Paramount Theatre, Middletown, Ohio, managed by Ed C. Paul under the supervision of Marc Wolf, managing director of Taft Theatres. Outstanding was the special eight page tab special newspaper section in which local merchants took space to extend congratulations. Page one carried a cut of the house with some neat copy entitled "I Am Three Years Old" that did a nice job of institutional selling.

Much was done to properly celebrate. A beauty contest was advertised widely, special stage jamborees presented, theatre parties organized, and a flock of other ideas effected to publicise the occasion as widely as possible.

Work For A Quigley Award!

First "Tarzan" Report Comes from Addison

The first campaign reported from the field on "Tarzan and His Mate" comes from Cleveland, where district manager H. M. Addison and his able assistant, Art Catlin and Exploiteer Milt Harris, gave the jungle epic an excellent sendoff. Here are the highlights:

Special group drawings were distributed in school rooms and used by teachers for drawing and coloring lessons, the children being allowed to take their finished efforts home. The Cleveland *News* put on a three-day animal word contest on the want ad page and also hooked in on a "Lost and Found" idea wherein guest tickets were given to readers who found lost articles and turned them in.

Weissmuller photos were given away in a leading department store on a "Tarzan" sweatshirt and BVD swim suit hookin, and a baking company cooperation on "Tarzan" wholewheat bread netted window posters in grocery stores, banners on trucks, parade of delivery wagons and co-op newspaper ads. Imprinted envelopes containing animal crackers were passed out on downtown corners by two girls in bellhop uniforms. "Tarzan" stickers were placed on delivery bags by a cleaning company, also banners on their trucks and stickers on windshields. Book stores came in extensively, tabloids were distributed house to house, broadcasting of the "love call' in the picture and special jungle lobby were also arranged.

The jungle atmosphere was carried out authentically in the theatre front, lobby and on, the marquee. Palm and cocoanut trees, thatched huts, cutout and stuffed jungle animals and even a jungle native (see photo) were utilized effectively in selling the background of the picture.

We are pleased to know that Addison has added Milt Harris to his fast-stepping crew. Milt has a successful advertising background, his last assignment being at the Fox, St. Louis, where he served for five years.



Lamm's Bridge Party



Addison's "Jungle" Front



Bordeau's "Live" Display



Caldwell's Camera Window

Bourdeau Executes Well Done Lobby Standee

Art Bourdeau's standee lobby piece on "George White's Scandals" illustrated in the accompanying photo, is different from the usual girl cutout, as this member states he managed to promote one of the figures used on 42nd Street. The bottom was cut off and another piece added for the title, done in pale yellow on a purple background outlined with silver tinsel. The figure was then mounted on a black background which was also outlined in silver tinsel, the entire display being made very inexpensively.

Work For A Quigley Award!

Caldwell Promotes Lilies on "Riptide"

As was to be expected, Wally Caldwell utilized the national "Riptide" slogan contest as a feature of his campaign on that picture at Loew's Valentine, Toledo, Ohio, getting breaks as far in advance as eight days ahead of the contest start. Other newspaper breaks that clicked were a full column article on Spring fashions by Norma Shearer and a series of three-column co-op ads, all of which carried cuts of the star.

Many window tieups were made, the Montgomery-Leica camera still netting an ace display (see photo) in one of the best downtown spots, with various Shearer style stills used as background in other prominent stores, in addition to three-sheet star cutouts.

As part of his slogan contest, Wally had one of his papers distribute 15,000 tab heralds and a florist hook-in resulted in "Riptide" lilies given to women patrons three days ahead.

Work For A Quigley Award!

Kiddie Ideas Tilt Rosenfield's Grosses

The younger element has been getting a play in Joe Rosenfield's exploitation at the Modjeska Theatre, Milwaukee, Wis., his best outstanding newspaper bet being an amateur talent contest which ran for five weeks, the ultimate winner being given an opportunity to appear professionally. Joe clicked with this on the amusement pages, planting a number of stories and cuts of the youngsters.

Sounding out the appeal of his serials and at the same time building up his coming chapter play, Joe distributed questionnaire cards at his kid matinees with spaces for names and birthdates for the house mailing list.

Work For A Quigley Award!

Bair Invites Folks Who Have Not Seen Talkie

No doubt there are folks who have as yet to see their first talking picture, and to get them into the theatre habit, E. E. Bair, operator of the State and Ohio Theatres, Uhrichville, Ohio, runs a regular box in his program asking for names and addresses of locals over 40 who have never heard 'em in sound.

To those filling in coupon, E. E. writes personal letters enclosing passes, and states while he is not flooded with requests, the gag is good for a lot of publicity. Along the same lines, Bair selects names from the phone book and each week in the program he prints the names of about a dozen residents to be his guests at the show. That's guaranteeing reader-control.

Ableson Puts Out Thrill Contest Heralds

From Manager A. E. Ableson, World Theatre, Omaha, Neb., comes an effective four page special herald in two colors, size ten by twelve, which he created to sell a "thrill contest" idea on "Mystery of Mr. X." The first page was headed, "X Strikes Tonight," followed by buildup copy and illustrated with a still from the picture.

On pages two and three were two column cuts from six previously played thrill pictures, prizes being offered to the first 50 submitting a correct list of titles from which these scenes were taken. The back page contained further copy on the picture, theatre and date.

"A. E." also sends along some tastefully executed lobby set pieces and posters, going for the bus bally on "Cross Country Cruise," in which he tied in with the Union Pacific to supply a bannered bus free of charge (see photo) to plug the date.

Work For A Quigley Award!

George Delis Reports Various Activities

Life-sized figures of Rudy Vallee, Alice Faye, Jimmy Durante and girls were erected completely around the marquee at the Palace, Canton, Ohio, on district chief George A. Delis' "Scandals" campaign, put over with the aid of Manager Keith Chambers. Also helpful was an elaborate music store tieup (see photo) and hookin with a cosmetic company furnishing free samples.

On "Spitfire," the 24 sheet figure of Hepburn was cut out for marquee display, with the star and title in red metallics and a neon device spitting fire, the effect heightened by a red gelatin flood lamp. On opening night red fire was ignited for premiere atmosphere and small teaser cards in imprinted envelopes distributed to women patrons with copy "Warning to Ladies, 'Spitfire' Is on Her Way to Canton."

A stage unit headed by the Siamese twins was publicized with one of the most talked of parades the city has yet seen, the Ford dealer coming in with a string of new models, bannered, with the twins at the head of the procession in a silver colored car.

Work For A Quigley Award!

Harlow Letter Helps O'Brien On "Dinner"

Manager George D. O'Brien obtained cooperation direct from Jean Harlow on his "Dinner at Eight" campaign at the Miller Theatre, Woodstock, Ill., by having the star send him an autographed photo which was given to the patron buying his ticket exactly at eight o'clock on the opening night. Previous to this the photo and letter from star was shown in prominent window. The gag cracked the front page of his conservative newspaper, which also ran the serialization of the story a week ahead and during the run, O'Brien placing small theatre ad at the end of each instalment.

O'Brien not only promoted double truck two days ahead, but arranged for free distribution house to house and over 2,000 rural homes at a cost of $10. A contest for the members of his Kid Club for the best "Dinner at Eight" recipe brought the idea into their homes for a different kind of a plug, and a good phone stunt was a girl calling various numbers and saying, "We are having 'Dinner at Eight' tonight and would like to have you come." Nothing else was said and the idea aroused the curiosity for which it was pointed.

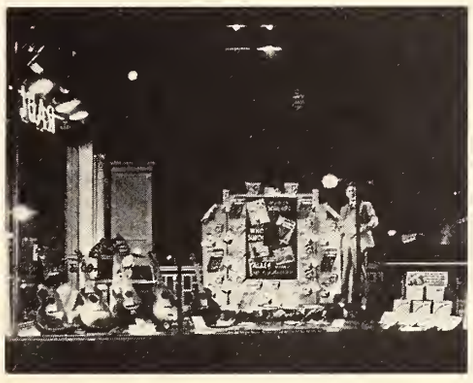
George made talks from the stage in advance recommending the picture, arranged many good window tieups, tastefully decorated his lobby (see photo) and continued his campaign until the second day of the run.



Sizer's "Eight Girls" Lobby



Abelson's Bus Ad



Delis' Full Music Window



O'Brien's "Dinner" Set Piece

Eight Girls In Actual Boat Make Ace Display

Manager Eaton Sizer, Jeffris Theatre, Janesville, Wis., promoted his showing of "Eight Girls in a Boat" right into the local Auto Fashion show by securing a rowing shell from the nearby University of Wisconsin and a motor boat for a theatre lobby display (see photo) in which eight local girls dressed in bathing suits posed.

At the auto show the same girls occupied the rowing shell and operated the oars under instructions from a girl coxswain, who also included a bally for the picture. The display was illuminated with floods and spots, banners and theatre cards.

Work For A Quigley Award!

Maloney's Trick Heralds Had Them "Seeing Stars"

Window displays and a street parade tying in a special Saturday morning showing for local boys distributing Liberty magazines were among the stunts put on by H H. Maloney, Loew's State, Providence, R. I., for "Nana."

Six by nine-inch heralds gotten out through a merchant tieup contained an ad on the picture with theatre mention, etc., copy reading "hold this up to the light and if star appears in the above circle, you win a free facial by beauty specialist compliments of," merchant's name appearing. A similar herald was gotten out by a candy company offering their product if star appeared. Each company got out 10,000 of these heralds, which were distributed by *Liberty Magazine* boys. In return for this service special Saturday morning showing was given for boys, who marched to the theatre with pennants announcing opening.

Radio tieup was effected with half-hour broadcast from theatre, photos placed in windows and auto, cards distributed at newsstands, restaurants, bus terminals, etc.

Work For A Quigley Award!

14 Advance Broadcasts On Goldberg Campaign

Fourteen advance broadcasts over the six leading Philadelphia stations on "As the Earth Turns." That's the score rolled up by Harry Goldberg, Warner advertising manager in that zone in his campaign for the date at the Boyd Theatre. And not the least of the radio plugs was a contest on what kind of women men marry, using Jean Muir as an example of the new American type in pictures. Twenty-five dollars in prizes were given.

Special screening for 40 of the city's most prominent club women was in the nature of a challenge to women's clubs to put their picture over as proof that the public wanted this type of entertainment. This led to letters mailed to over 3,000 names supplied by the club-ites.

The novel in tabloid form was published by one of the Sunday papers, extra copies being distributed at theatre a week in advance. Book marks were used by the public library, a contact that was unusual, as such cooperation has been extended to the publicizing of few motion pictures.

Book stores, fan magazine distributors and newspapers cooperated generously, the latter especially with much space being given to the discussion of the Warner Brothers' efforts to produce "bunkless" pictures.

WHAT MAKES GOOD ART?

Head of Paramount's Poster and Art Departments States Views On Fundamentals of Poster Art

by VINCENT TROTTA

Having fully read the three articles by Donald Andorfer with the rebuttal by Hal Kopplin, I would like to express my interest in noting that the pages of the Managers' Round Table section of the MOTION PICTURE HERALD is devoting its pages to such a useful forum.

According to the remarks of both these gentlemen, it is obvious that Mr. Andorfer, on the one hand, is defending the poster artists' sensibilities, while Mr. Kopplin, on the other hand, is defending his own personal views in connection with this glamorous business of the motion picture industry. As long as human nature is constituted as it is, you will always have different opinions on different subjects, regardless of what the subjects may be.

As the poster artist obviously belongs in an advertising set-up, let me say that the trouble with many of the men in our advertising field, and especially in our own motion picture industry, is that each seems to believe that his own individual work constitutes the major element of importance in an advertisement, whether it be a lobby, a poster, a newspaper ad, a trade ad or any other piece of advertising material.

The artist seems to feel that the merchandise cannot be sold unless the major part of the advertisement of that merchandise is constituted of a pictorial sense, and the writer seems to feel that his copy should dominate the major portion of the work in order to carry over an effective sales message. This is erroneous.

Medium of Expression

Both these gentlemen seem to lose sight of the fact that the fundamental of art work and copy in advertising is nothing more than a medium of expression as far as the advertising is concerned. The proportionate relationship of these two elements is generally controlled by the nature or quality of the merchandise to be sold, whether it be a "movie," a gas range or a stick of chewing gum, and one cannot truthfully be carried without the other because the amount of space to be devoted to these elements of art and copy in an advertisement should be regulated, not by the sensibility of the artist or the copy writer, but by the very nature of the product.

It would be just as monotonous to show a series of posters in front of a theatre made up mostly of art and very little text matter, as it would be monotonous to show a series of posters consisting mostly of text matter and very little pictorial art.

The true and intelligent application of art or copy matter for the dress of a theatre front or a lobby is that which embodies an entirely different treatment for each production, stylizing the treatment of the posters and other advertising material to the mood of each particular production to the point of identifying them as of the one family.

For instance, for a production that contains a strong popular cast, the major part of the lobby poster could be devoted to pictorial, the reason for this being that a major star or a major cast is generally more important.

However, for a motion picture which contains a less popular cast, but which is a major production, an entirely different handling would be required, especially so if the particular production carried a strong title with a popular theme. In such a case my contention is that the major part of the poster could be devoted to carrying the title and some strong sales copy strongly and effectively executed in color and composition.

A tendency that seems to prevail with many poster artists is that they apply the same thought and treatment in all their work regardless of what the theme of the production may be.

I firmly believe that the capable poster artist is one who has been schooled in the fundamentals of advertising and can apply this education in the execution of his work.

Don't Make "Pretty" Pictures

No matter how technical the poster artist may be, if he just uses his ability in making pretty pictures without injecting an advertising angle into his work, his work becomes nothing more or less than a picture and does not serve the purpose for which it was intended. It is the poster artist who injects an advertising sense or an idea into his work who is always the successful one. It is not necessarily the amount of pictorial or text that he feels the poster should have, but the way this pictorial or text is handled from an advertising standpoint that will respond at the box office.

However, invariably, a picture well presented will usually carry its message, but likewise, text well presented and properly displayed will also carry its message. I do believe that the display of the text in the makeup of the poster is just as essential as the pictorial, and I do agree with Mr. Kopplin when he says that to employ the same style of makeup in posters of every production would mean a lot of rain checks for the poster artists without their knowing the reason why.

The successful poster artist is one who not only knows his art, his color, and composition, but is one who can apply them in such a medium as to make their message speak strongly enough to draw the public to the box office.

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Members say these articles on poster art are very informative and well done. Look for more on this interesting subject in following issues from other Round Tabler poster artists and ad men—MIKE.

THEATRE MANAGERS:

DRESS YOUR USHERS' STAFF in BELMONT FRONTS and TUX COLLARS



CUT MAINTENANCE COSTS. AVOID ALL LAUNDRY BOTHER.

Belmont Fronts and Tux Collars are thrown away when soiled.

These modern accessories are standard equipment with B & K, Warner, Publix, Loew's, Century, Interstate and many other theatres.

If your ushers are not already wearing Tux and Belmonts, here's your chance to have them look smarter than ever,—at a very pleasing saving.

For full particulars and a sample order of 8 Fronts and 8 Collars, just pin this ad and a dollar to your letterhead, and mail to

REVERSIBLE COLLAR COMPANY

111 Putnam Ave., Cambridge, Mass.

Cut used by courtesy of MODERN THEATRE, Boston

"Riptide" Signature Sheets Fill Quickly

The three-sheet size "signature sheets" put out by M-G-M on "Riptide" to welcome Norma Shearer back to the screen were used extensively at the Denver Theatre, Denver, Col., three of the sheets being filled with signatures by the end of the first matinee.

A street car covered with 24 sheets was used as a street bally and this was elaborated by the addition of a flat car trailer float upon which models posed. Local railroads went for the excursion idea, publicizing this in ads and heralds; style tieups were made and other publicity was secured with radio announcements.

Work For A Quigley Award!

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1933, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1,'34	70	
Man of Sentiment, A	Marion Mareh - Owen Moore - Wm. Bakewell	Sept. 15	74	
Murder on the Campus	Charlee Starrett-Shirley Grey	Dec. 27	73.	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5,'34	65.	Mar. 24,'34
Rainbow Ovsr Broadway	Jean Marsh-Frank Albertson	Dec. 1	70	
Stolee Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63.	Jan. 20,'34
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20,'34	58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62.	Apr. 12,'34
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22	69.	Jan. 13,'34
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105.	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26	64.	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65	
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34	58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75.	Jan. 6,'34
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31,'34	69.	Mar. 10,'34
No Greater Glory	Frankie Darro - Leis Wilson - George Breakston	Apr. 20,'34	76.	Mar. 10,'34
Once in Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15,'34	70.	Mar. 31,'34
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34	64	
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3	65.	Mar. 3,'34
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15,'34	70.	Apr. 14,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	60.	Apr. 7,'34
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60.	Jan. 27,'34
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6,'34	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10,'34	74.	Apr. 21,'34

Coming Feature Attractions

Black Moon	Jack Holt-Fay Wray	
Fire Patrol, The	Tim McCoy-Evalyn Knapp	
Hell Cat, The	Rob't. Armstrong-Ann Sothern	
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20,'34
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76. Feb. 10,'34
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	May 19,'34
(See "In the Cutting Room," Apr. 28,'34.)		
One Night of Love	Grace Moore-Tullie Carminati	
Party's Over, The	Stuart Erwin-Ann Sothern	May 15,'34
(See "In the Cutting Room," Apr. 14,'34.)		
Railroad Detective	Tim McCoy-Shirley Grey	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84. Oct. 21
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	*84. Apr. 21,'34
(See "In the Cutting Room," Apr. 7,'34.)		
When the Gods Destroy	Walter Connolly-Robert Young	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14,'34	70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Galland	Feb. 15,'34	59.	Apr. 14,'34
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15,'34	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30,'34	68	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5,'34	65	
Romance in Budapest	Franciska Gaal	Apr. 15,'34	72	
Shame of a Nation	Gustaf Diessl	Apr. 10,'34	75	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36.	Dec. 30
Eat 'Em Alive		Nov. 3	56.	Nov. 18
Forgotten Men	War Film	Apr. 1,'34	84.	May 27
He, Kleg of Virtue	Fernandel-Collette Darfeuil	Dec. 20	56	
Throne of the Gods		Dec. 22	55.	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May 15,'34 58. Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65.	Mar. 17,'34
Big Shakedown, The	Bette Davis - Chas. Farrell - Ricardo Cortez	Jan. 6,'34	64.	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69.	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72.	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78.	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60.	Oct. 21
Havana Widows	Joan Blondell - Glenda Farrell-Lyle Talbot	Nov. 18	62.	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65	
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65.	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69.	Jan. 27,'34
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23	73.	Dec. 9
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5,'34	62.	Mar. 24,'34
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31,'34	84.	Feb. 17,'34
World Chanees, The	Paul Muni	Nov. 25	93.	Nov. 4

Coming Feature Attractions

British Agent	Leslie Howard-Kay Francis	
Circus Clown, The	Joe E. Brown	June 30,'34
(See "In the Cutting Room," Apr. 28,'34.)		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2,'34		
Man with Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez			
Merry Frinks, The	Aline MacMahon	May 26,'34		
Midnight Alibi	Richard Barthelmess - Ann Dvorak			
Return of the Terror	Lyle Talbot-Mary Astor	July 7,'34		
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	June 30,'34		
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17,'34.)				
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May 26,'34	80.	Mar. 24,'34
(Reviewed under the title "Rhythm in the Air")				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20,'34	79.	Apr. 7,'34
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	80	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	87	July 22
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30,'34	84.	Mar. 10,'34
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	82.	Feb. 3,'34
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	79.	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84.	Apr. 14,'34
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	83.	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60.	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72.	Apr. 7,'34
Frontier Marshal	George O'Brien-Irene Bentley	Jae. 19,'34	66.	Feb. 18,'34
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16,'34	78.	Mar. 17,'34
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27,'34	95	Aug. 12
Hold That Girl	James Dunn-Claire Trevor	Feb. 16,'34	65.	Mar. 31,'34
Hoopla	Clara Bow-Preston Foster	Nov. 30	78	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	98.	Jan. 27,'34
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23,'34	65.	Feb. 17,'34
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15	85	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68	Dec. 23
Mr. Skitch	Will Rogers-ZaSu Pitts	Dec. 22	69	Dec. 16
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6,'34	74	
(See "In the Cutting Room," Mar. 3,'34)				
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72.	Mar. 10,'34
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26,'34	69	
(See "In the Cutting Room," Dec. 30)				
Smoky	Victor Jory-Irene Bentley	Dec. 8	69	Dec. 9
Stand Up and Cheer	(All-Star Musical)	May 4,'34	80.	Apr. 28,'34
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4,'34		
(See "Too Many Women," "In the Cutting Room," Mar. 31,'34.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34	65	
(See "In the Cutting Room," Mar. 3,'34)				

Coming Feature Attractions

Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 15,'34
Call It Luck	"Pat" Paterson-Charles Starrett	June 1,'34
Caravan	Charles Boyer-Loretta Young	
Cats-Paw, The	Harold Lloyd-Una Merkel	
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18,'34
Charlie Chan's Courage	Warner Oland	June 29,'34
Grand Canary	Warner Baxter-Madge Evans	July 13,'34
Handy Andy	Will Rogers-Peggy Wood	July 27,'34
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	June 8,'34 *90. Apr. 28,'34
She Learned About Sailors	Lew Ayres-Alice Faye	June 22,'34
She Was a Lady	Helen Twelvetrees	July 20,'34
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25,'34 *83. Apr. 28,'34
Wanted	Hugh Williams-Claire Trevor	July 6,'34
Wild Gold	John Boles-Claire Trevor	May 11,'34
World Moves On, The	Madeleine Carroll - Franchot Tone	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	78.	Mar. 17,'34
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7
Channel Crossing	Constance Cummings - Matheson Lang	May 1,'34	69.	Apr. 7,'34
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75	Oct. 28
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30
Just Smith	Tom Walls			
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1	73.	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77	June 10
Night of the Party, The	Leslie Banks		62.	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15,'34	87	Aug. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Prince of Wales, The	Ivor Novello-Madeleine Carroll		83	July 6
Sleeping Car	Jessie Matthews	Dec.	79	Mar. 11
There Goes the Bride	Tom Walls-Ralph Lynn		71	Mar. 24,'34
Turkey Time	Cicely Courtneidge - Edward Everett Horton		80	
Woman in Command, The				

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept. 15	69	Feb. 17,'34
I Hate Women	Wallace Ford-June Clyde	Apr. 15,'34	72	Apr. 14,'34
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15,'34	68	

Coming Feature Attractions

Born to Hang	All Star Cast	June 15,'34		

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22,'34	67	
Dance, Girl, Dance	Alan Dinehart-Evelyn Knapp	Sept. 1	70	Nov. 11
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1,'34	68	
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7	62	Jan. 13,'34
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25,'34	82	

Coming Feature Attractions

Fifteen Wives	Conway Tearle-Noel Francis	May 15,'34		

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
No Ransom	Phillips Holmes-Lelia Hyams			
School for Girls				
Strange Honeymoon	Marian Nixon-Neil Hamilton			
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads on a Pillow				
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 6	87	Sept. 18
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct. 1	74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1,'34	63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13	65	Dec. 30
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23,'34	67	
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24	74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr. 15,'34		
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1	70	Mar. 10,'34

Coming Feature Attractions

Fighting Rookie, The	Jack LaRue-Ada Ince			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16,'34	78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov. 3	68	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24	94	Nov. 25
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12,'34	113	June 10
Eskimo	Native Cast	Jan. 19,'34	117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5,'34	78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22	79	Dec. 18
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17	87	Nov. 18
Hollywood Party	(All Star Musical)	Apr. 27,'34	72	
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13,'34	79	
Lazy River	Jean Parker-Robert Young	Mar. 16,'34	77	Mar. 10,'34
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4,'34	*90	Apr. 28,'34
Men in White	Clark Gable-Myrna Loy	Apr. 6,'34	75	Feb. 17,'34
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb. 23,'34	85	Mar. 3,'34
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10	102	Oct. 28
Queen Christina	Greta Garbo-John Gilbert	Feb. 9,'34	103	Dec. 30
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30,'34	90	Mar. 31,'34
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1	78	Nov. 11
Show-off, The	Spencer Tracy-Madge Evans	Mar. 9,'34	80	Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec. 29	68	Jan. 20,'34
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20,'34	116	Apr. 28,'34
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb 2,'34	76	Jan. 27,'34
Women In His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8	76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26,'34	85	Feb. 10,'34

Coming Feature Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Green Hat, The	Constance Bennett - Herbert Marshall			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
One Hundred Percent Pure	Jean Harlow-Franchot Tone			
Operator Thirteen	Marion Davies-Gary Cooper			
Sadie McKee (See "In the Cutting Room," Apr. 14,'34.)	Joan Crawford-Franchot Tone	May 11,'34		
Thin Man, The	William Powell-Myrna Loy			
Treasure Island	Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7,'34

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22,'34	72	Feb. 24,'34
Blue Steel	John Wayne	Apr. 30,'34	59	
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20	68	Nov. 4
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr. 15,'34	67	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15	63	Mar. 24,'34
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30,'34	62	
Lucky Texan, The	John Wayne	Jan. 22,'34	56	Jan. 27,'34
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr. 30,'34	72	Mar. 31,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15,'34	62	Mar. 31,'34
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10	58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec. 15	56	Dec. 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1,'34	57	Feb. 10,'34
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15,'34	55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7,'34	64	Jan. 27,'34

Coming Feature Attractions

Derby Day				
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 20,'34		
Man from Utah, The	John Wayne	May 25,'34		
Money Means Nothing	Wallace Ford-Gloria Shea	May 15,'34		
Monte Carlo Nights	Mary Brian-John Darrow		61	
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22	75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19,'34	71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb. 23,'34	80	Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23,'34	68	Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17	77	Nov. 4
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar. 30,'34	78	Jan. 20,'34
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29	88	Nov. 25
Double Door	Evelyn Venable-Kent Taylor	May 4,'34	75	Apr. 28,'34
Duck Soup	Four Marx Bros.	Nov. 17	88	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doup. Montgomery	Jan. 5,'34	78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26,'34	95	Feb. 3,'34
Girl Without a Room	M. Churchill-Ches. Farrell	Dec. 8	75	Dec. 9
Good Dame	Sylvia Sidney-Fredric Marsh	Feb. 16,'34	72	Feb. 10,'34
His Double Life	Roland Young-Lillian Gish	Jan. 12,'34	68	Dec. 30
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 28,'34	65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec. 1	68	Nov. 25
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20,'34	76	Mar. 24,'34
Miss Fane's Baby is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12,'34	88	Dec. 23
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23,'34	72	Feb. 17,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2,'34	75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9,'34	78	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24	80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9,'34	65	Jan. 27,'34
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24	58½	
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr. 13,'34	72	Apr. 7,'34
We're Not Dressing (See "In the Cutting Room," Mar. 31,'34.)	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27,'34	74	
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 18,'34	62½	Apr. 28,'34
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3	73	Oct. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27,'34	64	Apr. 28,'34
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6,'34	70	Mar. 31,'34

Coming Feature Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxin-Warren William			
Here Comes the Groom	Jack Haley			
I Married an Actress	Elissa Landi-Adolphe Menjou-David Manners			
It Ain't No Sin	Mae West			
Kiss and Make Up	Cary Grant-Genevieve Tobin			
Little Miss Marker	Adolphe Menjou-Dorothy Dell	June 1,'34		
Many Happy Returns	Burns and Allen			
Murder at the Vanities (See "In the Cutting Room," Mar. 31,'34.)	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25,'34		
Old-Fashioned Way, The	W. C. Fields			
Private Scandal	Mary Brian-Phillips Holmes	May 11,'34	*65	
Scarlet Empress, The	Marlene Dietrich-John Lodge		*100	Apr. 28,'34
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Thank Your Stars	Jack Oakie-Dorothy Dell			
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18,'34	*73	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1,'34	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1,'34	65	Mar. 24,'34
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15,'34	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2,'34	55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4	58	
Russia Today		Nov. 8	42	Oct. 28
Thunder Over Mexico	Native Cast	Nov. 15	70	May 26

Coming Feature Attractions

Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	'34	
Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10	71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3	73	Oct. 28
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27,'34	74	Mar. 17,'34
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4,'34	73	Apr. 7,'34
Flying Down to Rio	Delores Del Rio - Gene Raymend - Raul Roulien	Dec. 29	89	Dec. 16
Goodbye Love	Charles Ruggles	Nov. 10	67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2,'34	68	Jan. 27,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1	66	Dec. 23
Keeo 'Em Rolling	Walter Huston-Frances Dee	Mar. 2,'34	69½	Feb. 10,'34
Little Women	K. Heoburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24	115	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19,'34	63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb. 16,'34	75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9,'34	96½	Jan. 20,'34
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12,'34	67	Mar. 10,'34
Right to Romance, The	Ann Harding-Nils Asther	Nov. 17	70	Nov. 25
Slag and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20,'34	72	Apr. 21,'34
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22	69½	Jan. 6,'34
Spitfire	Katharine Hepburn	Mar. 30,'34	88	Feb. 24,'34
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16,'34	77	
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13,'34	76	Apr. 21,'34
Two Alone	Jean Parker-Tom Brown	Jan. 26,'34	74	Jan. 20,'34
Wild Cargo	Frank Buck	Apr. 6,'34	96	Mar. 31,'34

Coming Feature Attractions

Bachelor Bait	Pert Kelton-Chick Chandler
Cockeyed Cavaliers	Wheeler and Woolsey
Down to Their Last Yacht	Sidney Blackmer-Sidney Fox
Family Man	Richard Dix-Barbara Kent
Green Mansions	Dolores Del Rio-Joel McCrea
Let Who Will Be Clever	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe
Life of Vergie Winters, The	Ann Harding-John Boles
Murder on the Blackboard	James Gleason-Edna May Oliver
Of Human Bondage (See "In the Cutting Room," Apr. 14,'34.)	Leslie Howard-Bette Davis — June 1,'34
Sour Grapes	Diana Wynyard-Clive Brook
Stingaree (See "In the Cutting Room," Apr. 7,'34.)	Irene Dunne-Richard Dix — May 25,'34
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon — May 18,'34 — *67
Where Sinners Meet	Clive Brook-Diana Wynyard — May 11,'34 — 71 — Apr. 28,'34

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2,'34	65	Apr. 28,'34
Big Race, The	Boots Mallory-John Darrow	Dec. 1	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15,'34	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1	62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15,'34	68	

Coming Feature Attractions

Golden Head	
Souls In Pawn	
Special Duty	
Unlimited	
Within the Rock	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6,'34	69	Apr. 7,'34
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10	62	Mar. 10,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods	Jan. 15,'34	65	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15,'34	80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24	60	Dec. 2
Film Parade		General Picts.	Jan. 12,'34	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10,'34	56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov. 29	65	Dec. 9
Hell on Earth	All Star	Acellan Picts.	Jan. 27,'34	70	Feb. 10,'34
Hell's Holiday	(War Film)	Superb Picts.		77	July 22
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7	59	Nov. 4
Le Geag (Dance of the Virgins)		Bonnett Picts.		55	Jan. 20,'34
Lost Juaglo, The	Clyde Beatty	Mascot	May 1,'34	7 rls.	
Mr. Broadway	All Star	B'way-Hollywood		59	Sept. 23
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar. 7,'34	60	
Secrets of Hollywood	Mae Busch - June Walters	Lester F. Scott		58	Sept. 16
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3,'34	70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec. 1	70	Dec. 16
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1	62	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17	65	Nov. 18
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13,'34	93	Feb. 10,'34
Gallant Lady	Ann Harding-Clive Brook	Jan. 5,'34	82	Dec. 9
House of Rothschild, The	George Arliss	Apr. 6,'34	86	Mar. 10,'34
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9,'34	77	Feb. 3,'34
Menlin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19,'34	70	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillios Holmes	Mar. 2,'34	88	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb. 18,'34	86	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov. 3	93	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29	91	Dec. 9
Sorrell and Son	H. B. Warner	Apr. 20,'34	85	Jan. 6,'34

Coming Feature Attractions

Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	*85. Apr. 21,'34
Barbary Coast	Anna Sten-Gary Cooper	
Born to Be Bad	Loretta Young-Cary Grant — May 18,'34	
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	
Count of Monte Cristo, The	Robert Donat-Elissa Landi	
Last Gentlemaa, The (See "In the Cutting Room," Apr. 14,'34.)	George Arliss	
Nell Gwynn	Anna Neagle-Cedric Hardwicke	
Our Daily Bread	Karen Morley-Tom Keene	
Private Life of Don Juan, The	Douglas Fairbanks, Sr.	
Resurrection	Anna Sten-Fredric March	
Treasure Hunt, The (Tent.)	Eddie Cantor-Ann Sothern - Ethel Merman	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2,'34	84	May 10,'34
Beloved	John Boles-Gloria Stuart	Jan. 22,'34	82	Dec. 23
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7,'34	65	
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1,'34	68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18	70	Dec. 23
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19,'34	78	Mar. 3,'34
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5,'34	60	Apr. 7,'34
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15,'34	77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25	78	Nov. 25
Glamour	Constance Cummings - Paul Lukas	Apr. 9,'34	74	Apr. 7,'34
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11	60	Mar. 31,'34
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30,'34	*75	Apr. 28,'34
Honor of the Range	Ken Maynard	Apr. 16,'34	61	
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov. 27	70	Mar. 17,'34
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12,'34	67	Apr. 28,'34
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 18,'34	76	Apr. 14,'34
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov. 13	70	Nov. 4
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 28,'34	68	Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar. 12,'34	62	Apr. 21,'34
Madame Spy	Fay Wray-Nils Asther	Jan. 8,'34	70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan. 29,'34	80	Mar. 17,'34
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4	68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov. 6	105	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26,'34	65	Jan. 8,'34
Uncertain Lady (See "In the Cutting Room," Mar. 17,'34.)	Genevieve Tobin-Edward Everett Horton	Apr. 23,'34	65	
Wheels of Destiny	Ken Maynard	Feb. 19,'34	64	Apr. 14,'34

Coming Feature Attractions

Affairs of a Gentleman (See "In the Cutting Room," Apr. 7,'34.)	Paul Lukas - Lelia Hyams - Patricia Ellis	June 18,'34
Embarrassing Moments	Chester Morris-Marian Nixon	May 14,'34
Funny Thing Called Love	Chester Morris-Mae Clarke	June 25,'34
I Give My Love	Wynne Gibson-Paul Lukas	
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May 21,'34
Love Captive, The	Nils Asther-Gloria Stuart	June 4,'34
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11,'34 — 65 — Apr. 21,'34
There's Always Tomorrow (T.)	Frank Morgan-Elizabeth Young	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14,'34	73	Feb. 10,'34
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov. 4	75	Nov. 18
Disraeli (Reissue)	George Arliss	Dec. 18	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13,'34	61	Jan. 20,'34
Ever in My Heart	Barbara Stanwyck	Oct. 28	68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct. 21	101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec. 2	63	Dec. 2
Gambling Lady	Barbara Stanwyck	Mar. 31,'34	66	Mar. 10,'34
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7,'34	66	Feb. 24,'34
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3,'34	63	Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan. 20,'34	75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23	68	Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24,'34	68	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17,'34	67	Mar. 31,'34
Kennel Murder Case	William Powell-Mary Astor	Oct. 28	73	Nov. 4
Lady Killer	James Cagney	Dec. 9	76	Dec. 2
Modern Hero, A	Richard Barthelmess	Apr. 21,'34	71	Apr. 28,'34
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28,'34	72	Apr. 7,'34

Coming Feature Attractions

Dames	Ruby Keeler - Dick Powell - Joan Blondell	
Dragon Murder Case, The	Warren William	
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 7,'34
He Was Her Man (See "In the Cutting Room," Apr 28,'34.)	James Cagney-Joan Blondell	June 16,'34
Hey, Sailor!	James Cagney - Pat O'Brien - Gloria Stuart	
Housewife	George Brent-Bette Davis	
Isle of Fury (See "In the Cutting Room," Apr. 14,'34.)	Edna Best - William Powell - Colin Clive	June 9,'34
Madame Du Barry	Dolores Del Rio-Victor Jory	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12,'34 — 64
Personality Kid, The	Pat O'Brien-Glenda Farrell	
Smarty	Joan Blondell-Warren William	May 19,'34 — 64
When Tomorrow Comes (See "Dr. Monica." "In the Cutting Room," Apr. 28,'34.)	Kay Francis-Warren William	June 23,'34

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures		Apr. 14,'34	
Don Quixote	Feodor Challapin - George Robey	British-United Artists		July 8	
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12,'34	54	Apr. 28,'34
Girl from Maxim's, The	Frances Day	London Film		Oct. 14	
Hawleys of High Street	Leslie Fuller	British Int'l		68	July 8
I Lived with You	Ivor Novello - Ursula Jeans	Gaumont-British		Aug. 12	
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18	90	Dec. 2
Money for Speed	John Loder - Ida Lupino - Cyril McLaglen	British-United Artists		67	July 15
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7	57	Sept. 18
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Picts.	Jan. 1,'34	148	Mar. 10,'34
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13,'34	96	Mar. 24,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzautl	Integrity Film	Feb. 6,'34	90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Dorean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6,'34	92	Feb. 24,'34
Volga Volga	H. A. Shiletton	Kinematrade	Dec. 14	76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20	90	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23	8
The Little Red Hen	Feb. 16,'34	7
The Brave Tin Soldier	Apr. 7,'34	7
Puss in Boots	May 7,'34	1 rl.
The Queen of Hearts	June 15,'34	1 rl.
Aladdin	July 25,'34	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out Walter Catlett	Feb. 28,'34	2 rls.
Fishing for Trouble	May 4,'34	2 rls.
Get Along Little Hubby		2 rls.
Hold Your Temper Leon Errol	Dec. 15	20
Hot Daze Smith and Dale	Oct. 20	2 rls.
Radio-dough Sidney and Murray	Feb. 5,'34	2 rls.
Stable Mates	Apr. 6,'34	2 rls.
When Do We Eat?	Mar. 19,'34	2 rls.
Ten Baby Fingers Sidney and Murray	Jan. 26,'34	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Bird Man May		
Busy Bus	Apr. 20,'34	1 rl.
Bewery Daze	Mar. 30,'34	1 rl.
Cinder Alley	Mar. 9,'34	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl.
Southern Exposure	Feb. 5,'34	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb	Feb. 16,'34	1 rl.
LAUGHING WITH MEDBURY		
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics	Feb. 20,'34	1 rl.
5—In India	Apr. 20,'34	1 rl.
MARCH OF THE YEARS		
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippen Case	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickey's Tent Show	Oct. 27	18
3—Mickey's Covered Wagen	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
5—Mickey's Rescue	Mar. 23,'34	2 rls.
6—Mickey's Medicine Man	May 18,'34	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6	9
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
No. 3—Schol for Romance Lou Holtz	Jan. 31,'34	2 rls.
No. 4—Love Detective Frank Albertsen	Feb. 28,'34	2 rls.
No. 5—Women Haters	May 5,'34	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse	Mar. 9,'34	1 rl.
Hollywood Babes	Nov. 10	1 rl.
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Dog Show	May 18,'34	1 rl.
Scrappy's Televiolen	Jan. 29,'34	1 rl.
Scrappy's Toy Shop	Apr 13,'34	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30	1 rl.
No. 2	Dec. 14	1 rl.
No. 3	Jan. 18,'34	1 rl.
No. 4	Feb. 7,'34	1 rl.
No. 5	Feb. 18,'34	1 rl.
No. 6	Mar. 16,'34	1 rl.
No. 7	Apr. 24,'34	1 rl.
No. 8	May 18,'34	1 rl.
WORLD OF SPORT		
Dumb Champs	Apr. 20,'34	1 rl.
It's Sport In Any Language	Dec. 30	1 rl.
Wo Want a Touchdown	Oct. 23	1 rl.
What the Scotch Started	Oct. 6	1 rl.
Wintor Thrills	Feb. 4,'34	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	28
Dawn to Dawn Julie Hayden-O. M. Ness	Dec. 25	35
Frankie and Johnny Charles Laughten	Apr. 15,'34	8
Lot In Sodom Frederic Haak	Dec. 25	28
Ne Woman's Land (Travelogue)	Apr. 15,'34	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	18
Frozen Assets	Nov. 17	19
Hello Presperity	Apr. 20,'34	18
His Weak Moment	Oct. 13	19
Super Snooper, The	Feb. 9,'34	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	9
Kid 'N Africa	Oct. 6	8
BATTLE FOR LIFE		
Born to Die	Mar. 16,'34	8
City of Wax	Feb. 9,'34	9
CORONET COMEDIES		
Git Along Little Wifie	Nov. 3	19
Good Bad Man, The	Dec. 8	22
Hotel Anchovy	Apr. 13,'34	18
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	17
FROLICS OF YOUTH		
Educating Papa	May 4,'34	2 rls.
Managed Money	Feb. 23,'34	20
Merrily Yours	Oct. 6	21
Perdon My Pups	Jan. 26,'34	19
What's To Do	Nov. 24	18
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	19
No Sleep on the Deep	Apr. 6,'34	21
Pop's Pal	Dec. 29	18
Trimmed in Furs	Jan. 5,'34	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	19
Freeze-Out, The	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	21
Million Dollar Melody	Oct. 27	21
Poppin' the Cork	Dec. 15	25
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	10
Last Race, The	Apr. 13,'34	8
Mediterranean Blues	Feb. 23,'34	9
Paradise of the Pacific	June 1,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	8
Last Dogie, The	Nov. 17	11
Manhattan Lullaby Helen Morgan	Nov. 24	9
Trav'lling the Road Alexander Gray	Feb. 9,'34	9
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	21
Gold Ghost, The	Mar. 16,'34	21
Mr. Adam	Nov. 17	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venlea	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	6
Just a Clown	Apr. 20,'34	6
King's Daughter, The	May 4,'34	6
Last Straw, The	Feb. 23,'34	6
Lion's Friend, The	May 18,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	6
Owl and tha Pussycat, The	Mar. 9,'34	6
Pandora	June 1,'34	6
Rip Van Winkle	Feb. 9,'34	6
Robinson Crusoa	Nov. 17	6
Shipwrecked Brothers	Nov. 17	6
Slow But Sure	June 15,'34	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 6	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	19
Divorce Sweets	Nov. 30	18
Good Scout, A	Apr. 27,'34	18
TREASURE CHEST		
Air Maniacs	Dec. 15	11
Bosom Friends	Mar. 30,'34	8
Day Dreams	Dec. 3	11
Hula Honeymoon	Mar. 2,'34	7
Pagliacci	Apr. 6,'34	11
Shorts	Nov. 10	10
Song of Vienna	Nov. 3	10
What Does 1934 Hold?	Dec. 22	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Scouring the Seven Seasl	Oct. 20	9
Filming the Fashions	Nov. 10	9
Conquest of the Airl	Nov. 30	9
Answering the Riot Calll	Dec. 22	9
Outdoing the Daredevils	Mar. 2,'34	9
With the Navies of the World	Mar. 23,'34	9
On Western Trails	Apr. 13,'34	9
Chasing the Champions	May 18,'34	9
MAGIC CARPET SERIES		
Playground of Pan	Oct. 13	9
Elephant Trails	Oct. 27	10
The Island of Malta	Nov. 3	10
A Day In Tokyo	Nov. 10	9
Byways In Bangkok	Nov. 24	9
Around the Acropolis	Nov. 30	9
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	9
London Medley	Dec. 29	9
Flemish Folk	Jan. 5,'34	9
Tunisian Travels	Jan. 19,'34	9
Sentinels of the Sea	Jan. 26,'34	9
Roaming the Netherlands	Feb. 9,'34	9
Under Moroccan Skies	Feb. 16,'34	9
A Journey to Flanders	Feb. 23,'34	9
Fortunate Isles	Apr. 13,'34	9
In Java Sea	Apr. 27,'34	9
The Land of Bengal	May 11,'34	9
City of the Golden Gate	June 8,'34	9
A Journey to Guatemala	June 22,'34	9
MOVIE TINTYPE SERIES (10 Minutes Each)		
Twin Dukes and a Duchess	Oct. 6	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of the Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
Tho Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain—With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis—With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills Radie Rubes		6
Sally		7
Singin' Sam-Don Wallace		
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits Nick Lucas-Lew White-		8
Melodies of Love Herbert Rawlinson-Carlile-Rawlinson-White		8
Songs of the Range Art Dickinson-Lew White		6
Rhapsody in Black Gary-Rawlinson-White		1 rl.
Wine, Woman and Song Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Elll Elll Charles Carlile-Lew White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	May 28,'34	20
Mixed Nuts	Feb. 17,'34	19
Movie Daza		19
Mrs. Barnacle Bill		20
Next Week-End	Apr. 7,'34	16
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Another Wild Idea	June 16,'34	2 rls.
Cracked Iceman	Jan. 27,'34	19
Four Paris	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day In Venice	Oct. 28	9
Italy, Land of Inspiration	Nov. 25	9
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
Perils of Arsenic Annie	Oct. 7	10
Heel of a Nation, The	Nov. 4	10
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Apples to You	Apr. 14,'34	20
Jail Birds of Paradise	Feb. 24,'34	20
Keg O' My Heart	Nov. 11	2 rls.
Roamin' Vandals		19
Symphony In Suds	Jan. 8,'34	2 rls.
MUSICAL REVUES		
Piano Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
OODITIES		
Fine Feathers	Nov. 18	9
Flying Hunters		1 rl.
Happy Warriers	Oct. 21	9
Little Feller		1 rl.
Nipups		1 rl.
Old Shep		1 rl.
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10

Title	Rel. Date	Min.
OUR GANG		
For Pete's Sake	Feb. 3,'34	2 rls.
Hi, Neighbor	Mar. 3,'34	18
Wild Poses	Oct. 28	19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes In the Goods	Feb. 10,'34	19
Backs to Natura	Nov. 14	20
Maid in Hollywood	May 19,'34	20
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Insultin' the Sultan	Feb. 24,'34	1 rl.
Robin Heed, Jr.	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	10
2. City of the Sun	Jan. 1,'34	10
3. Love's Memorial	Feb. 1,'34	10
4. Children of the Nile	Mar. 1,'34	10
5. The Peacock Throne	Apr. 1,'34	10
6. Jungle Bound	May 1,'34	10
7. The Last Resort	June 1,'34	10
8. Mother Ganges	July 1,'34	10
9. The First Paradise	Aug. 1,'34	10
10. Dravidian Glamer	Sept. 1,'34	10
11. Adventure Isle	Oct. 1,'34	10
12. Queen of the Indies	Nov. 1,'34	10
13. A Mediterranean Mecca	Dec. 1,'34	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop Arrested	June 15,'34	7
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty Boop's Rise to Fame	May 18,'34	1 rl.
Betty In Blunderland	Mar. 2,'34	7
Dancing On the Moon	July 13,'34	1 rl.
Hal Hal Hal	Mar. 2,'34	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
All On Deck	Mar. 30,'34	1 rl.
Broadway Knights Yacht Club Boys	Feb. 23,'34	10
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27	11
New Deal Rhythm "Buddy" Rogers	Apr. 13,'34	1 rl.
Radio Roundup, A Molasses 'n' January - Mary Small - The Poot Princo-Vaughn De Leath-Three X Sisters	Nov. 24	11
Station T.O.T.	Jan. 19,'34	10
Whera's That Tiger? Borrah Minnevitch	Dec. 22	10
HOLLYWOOD ON PARADE		
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
No. 11	May 25,'34	1 rl.
No. 12	June 22,'34	1 rl.
No. 13	July 20,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 8	10
No. 4—Let's Go Crabbing —Manhattan Nocturne — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 8 — Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 28,'34	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23,'34	1 rl.
No. 9—Song Makers of the Nation, Lewis and Sherman —Winter — Meshle, Child of a Chimpanzae	Mar. 23,'34	1 rl.
No. 10 — Here's How — A Heuse for a Song—Song Makers of the Nation, Con Conrad	Apr. 20,'34	1 rl.
No. 11—	May 18,'34	1 rl.
No. 12—	June 15,'34	1 rl.
No. 13—	July 13,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Take It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
Let's You and Him Fight	Feb. 18,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	6
Shoein' Horses	June 1,'34	1 rl.
Sock-A-Bye, Baby	Jan. 19,'34	7
Wild Elephinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Musle Eton Boys	Nov. 10	10
Keeps Rainin' All the Time Gertrudo Nlesen	Jan. 12,'34	10
Lazybones Borrah Minnevitch	Apr. 13,'34	1 rl.
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing Baby Rose Marie	Dec. 15	9
Tune Up and Sing Lanny Ross	Mar. 9,'34	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
SCREEN SOUVENIRS		
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
No. 10	May 4,'34	1 rl.
No. 11	June 1,'34	1 rl.
No. 12	June 29,'34	1 rl.
No. 13	July 27,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	18
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horsepower	Feb. 16,'34	11
No. 9—Flying Bodies	Mar. 23,'34	10
No. 10—Animal Antics	Apr. 13,'34	1 rl.
No. 11—Marine Marvels	May 11,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo — Harry Langdon	Feb. 16,'34	21
Cold Turkey — Joseph Cawthorn	Dec. 1	19
Gold Nuggets — Walter Catlett	Feb. 2,'34	18
Just an Echo — Bing Crosby	Jan. 19,'34	20
Making the Rounds — Pollette-Catlett	July 6,'34	2 rls.
New Deelers, The — Pollette-Catlett	Apr. 6,'34	2 rls.
News Hounds — Pallette-Catlett	June 1,'34	2 rls.
No More Bridge — Lean Errol	Mar. 16,'34	2 rls.
Oil's Well — Chic Sale	May 4,'34	2 rls.
Old Bugler, The — Chic Sale	Jan. 5,'34	20
On Ice — Harry Langdon	Oct. 6	21
One Awful Night — Pallette-Catlett	Oct. 20	21
Petting Preferred	Apr. 27,'34	2 rls.
Please — Bing Crosby	Dec. 15	22
Roaming Romeo, A — Harry Langdon	Dec. 29	21
Three Little Swigs — Leon Errol	Nov. 10	21
Up and Down — Franklin Pangborn	Mar. 2,'34	2 rls.

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22	19
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Wonders of the Tropics	Dec. 13	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Har Majesty, the Queen Bee	Dec. 1	8
Insect Clowns	Mar. 4,'34	7
Queen of the Underworld	Dec. 6	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	9
Rasslin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9,'34	21
Rough Necking	Apr. 27,'34	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
One A.M.	Mar. 23,'34	18
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13,'34	18
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nanny	Jan. 12,'34	21
In the Devil Dog House	Feb. 2,'34	21
Odor in the Court	Aug. 2,'34	21½
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Cubby's Stratosphera Flight	Apr. 20,'34	7
Galloping Fanny	Dec. 1	6½
Gay Gaucho, The	Nov. 3	7½
Good Knight	Feb. 23,'34	7½
How's Crops	Mar. 23,'34	7½
Sinister Stuff	Jan. 26,'34	6½
GRIBBON-KENNEDY COMEDIES		
Strictly Fresh Yaggs	Apr. 6,'34	21½
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	17
No. 8—Autobuyography	Mar. 16,'34	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Leve on a Ladder	Mar. 2,'34	18
What Fur?	Nov. 3	21
Wrong Direction	May 18,'34	21
MUSICALS		
Bubbling Over — Ethel Waters	Jan. 5,'34	20
Everybody Likes Music	Mar. 9,'34	19½
Harry the Ape	Jan. 26,'34	2 rls.
— Bert Lahr		
Hizzoner	Nov. 17	21½
— Bert Lahr		
Knife of the Party — Lillian Miles	Feb. 16,'34	20
No More West	Mar. 30,'34	19
Sea Sore	Apr. 20,'34	2 rls.
Strange Case of Hennessy — Cliff Edwards	Dec. 8	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Derby Decade	July 12,'34	22
Torch Tange	Feb. 23,'34	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOLDIER'S "THE KING" CARTOONS		
Jest of Honor	Jan. 19,'34	7
Jolly Good Felons	Feb. 16,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals	Dec. 22	7½
Royal Good Time, A	Apr. 13,'34	7
Sultan Pepper	Mar. 16,'34	7
SPECIALS		
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Cube	Nov. 10	10½
Gibralter, Guardian of the Mediterranean	May 4,'34	8
Holy Land	Feb. 16,'34	10
Madeira, Land of Wine	Mar. 30,'34	9
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		28
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	8
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1 Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Camping Out	Feb. 18,'34	7
4. Playful Pluto	Mar. 16,'34	7
5. Mickey's Steamroller		1 rl.
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8
3. Grasshopper and the Ant, The	Feb. 23,'34	8
4. Funny Little Bunnies	Mar. 30,'34	9
5. The Big Bad Wolf	Apr. 20,'34	9

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 2	Oct. 1	10
No. 3	Dec. 25	10
No. 4	Jan. 29,'34	9
No. 5	Mar. 5,'34	8
No. 6	Mar. 19,'34	9
No. 7	Apr. 30,'34	9
OSWALD CARTOONS		
Annie Moved Away	May 28,'34	1 rl.
Candy House, The	Jan. 15,'34	9
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	7
Five and Dime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34	1 rl.
Goldilocks and the Three Bears	May 14,'34	1 rl.
In tha Zoo	Nov. 6	7
Kings Up	Mar. 12,'34	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Shoppe, The	Feb. 19,'34	7
William Tell	May 28,'34	1 rl.
Wolf, Wolf	Apr. 2,'34	8
RADIO STAR REELS		
Boswell Sisters, The — Nick Kenny—No. 4	Dec. 8	21
STRANGE AS IT SEEMS SERIES		
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	11
No. 37—Novelty	Feb. 26,'34	10
No. 38—Novelty	Apr. 23,'34	9
No. 39—Novelty	May 21,'34	1 rl.
UNIVERSAL COMEDIES		
Big Benefit, The (Mentone No. 3)	Oct. 18	21
Big Casino, The (Mentone No. 4)	Nov. 29	21
Born April First — Sterling Holloway	Mar. 14,'34	21
Broadway Varieties (Mentone No. 7)	Feb. 14,'34	20
Ceiling Wrecks — Henry Armetta	Mar. 28,'34	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2,'34	20
Full Coverage — Henry Armette	Feb. 28,'34	21
Good Time Henry — Henry Armetta	Mey 3,'34	20
Heart Burn — Sterling Holloway	Apr. 11,'34	20
Meeting Mazie — Sterling Holloway	Dec. 20	20
Mountain Music — Louise Fazende	Jan. 3,'34	18
Not the Merrying Kind — Sterling Holloway	Nov. 22	20
Open Sesame — Henry Armetta	Oct. 25	20
Out of Gas — Louise Fazenda	Nov. 8	21
Palsie Walsie — Henry Armetta	Jan. 31,'34	20
Pest, The (Mentone No. 9)	Apr. 18,'34	19
Pie for Two — James Gleason	Dec. 13	21
Pleasing Grandma — Sterling Holloway		2 rls.
Stung Again — Louise Fazenda	Oct. 18	18
Supper at Six (Mentone No. 5)	Dec. 27	18
There Ain't No Justice — Corthell and Hurst	May 23,'34	2 rls.
Trifle Beckward, A — Vince Barnett	Jan. 17,'34	19½
Vaudeville Days (Mentone No. 8)	Mar. 21,'34	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24,'34	20
Whare's Elmer? — Vince Barnett	Feb. 7,'34	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 3—Gobs of Fun — Georga Givot-Charles Judels	Oct. 21	21
No. 4—Turkey in the Raw — Gus Shy	Nov. 4	21
No. 5—In the Dough — Roscoe (Fatty) Arbuckle	Nov. 25	22
No. 6—Here Comea Flossia — Ben Blue	Dec. 9	18
No. 7—Tomalle — Roscoe (Fatty) Arbuckle	Dec. 30	21
No. 8—How D'Ya Like That? — George Givot-Charlas Judels	Jan. 13,'34	18
No. 9—Nervous Handa — Ben Blue	Feb. 3,'34	21
No. 10—Pugs and Kisses — Charles Judels	Mar. 10,'34	21
No. 11—Mushrooms — Harry Gribbon	Feb. 17,'34	20
No. 12—Foiled Again — Ben Blue	Mar. 24,'34	20
No. 13—Very Close Veins — Ben Blua	Apr. 14,'34	20
No. 14—Corn on the Cop — Harry Gribbon	Apr. 28,'34	20
No. 15—I Scream — Gus Shy	May 19,'34	20
No. 16—Salted Seanuts — Charles Judels-George Givot	June 2,'34	20
No. 17—The Prize Sap — Ben Blue	June 23,'34	20
BROADWAY BREVITIES		
No. 4—Paul Revere, Jr. — Gus Shy-Janet Reade	Oct. 7	21
No. 5—Dperator's Dpera — Donald Novis-Dawn O'Day-Eton Boya	Oct. 14	21
No. 6—'Tis Spring — Patricia Ellis-Allen Jenkins (Technicolor)	Oct. 28	19
No. 7—Yeast Is Yeast — Tom Patricola	Nov. 11	20
No. 8—The Mild West — Janet Reade-Dlive Borden	Nov. 18	23
No. 9—Girl Trouble — Mitchell and Duranto	Dec. 2	20
No. 10—Around the Clock — Norma Terris-Four Eton Boys	Jan. 16,'34	21
No. 11—Plane Crazy — Dorothy Lee-Arthur and Morton Havel	Dec. 23	20
No. 12—Kissing Time — Jane Froman-Georges Metaxa	Dec. 16	22
No. 13—A Little Girl with Big Ideas — Molly Picon	Jan. 20,'34	29
No. 14—Not Tonight, Josephine — Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27,'34	21
No. 15—Picture Palace — Hal LeRoy	Feb. 10,'34	21
No. 16—Come to Dinner	Feb. 24,'34	21
No. 17—Business Is a Pleasura — (Technicolor)	Mar. 3,'34	17
No. 18—Look for the Silver Lining — Dorothy Stone	Mar. 17,'34	30
No. 19—Let's Play Post Office — Jean Sargent	Mar. 31,'34	21
No. 20—Story Conference — Lillian Roth	Apr. 7,'34	20
No. 21—Morocco Nights — (Technicolor)	Apr. 21,'34	18
No. 22—Private Lessons — Hal LeRoy	May 5,'34	22
No. 23—Masks and Memories — Lillian Roth	May 12,'34	30
No. 24—Murder In Your Eyes	May 26,'34	20
No. 25—Untitled — (Technicolor)		2 rls.
No. 26—Darling Enemy — Gertrude Niesen	June 9,'34	2 rls.
No. 27—Who Is That Girl? — Bernice Claire-J. Harold Murray	June 16,'34	2 rls.
No. 28—King for a Day — Bill Robinson	June 30,'34	2 rls.
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11	7
No. 3—Buddy's Show Boat	Dec. 9	7
No. 4—Buddy the Gob	Jan. 13,'34	7
No. 5—Buddy and Towser	Feb. 24,'34	7
No. 6—Buddy's Garage	Apr. 14,'34	7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELODY MASTERS		
Rubinoff and Orchestra	Oct. 28	10
Eddie Duchin and Band	Nov. 25	10
Borreh Minnevitch and His Harmonica Rescels	Dec. 23	10
Jack Denny and Band	Jan. 20,'34	10
Mills Blue Rhythm Band	Feb. 17,'34	10
Vincent Lopez	Mar. 17,'34	10
A Big City Fantasy — Phil Spitelny	Apr. 14,'34	9
Isham Jones	May 12,'34	10
Tin Hat Harmony — Abe Lyman	June 9,'34	10
B. A. Rolfe		1 rl.
D. Mendoza and Vitaphone Band		1 rl.
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16	7
Pettin' in the Park	Jan. 27,'34	7
Honeymoon Hotel — (Cinecolor)	Feb. 17,'34	7
Beauty and the Beast — (Cinecolor)	Apr. 14,'34	7
Those Were Wonderful Days	Apr. 26,'34	7
Going to Heaven on a Mule		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Samoan Memories	Oct. 14	10
Heart of Paris	Nov. 11	9
Italy, the Old and the New	Dec. 9	11
Cannibal Islands	Jan. 6,'34	10
Spanish America	Feb. 3,'34	10
Jerusalem, the Holy City	Mar. 3,'34	10
Picturesque Siam	Mar. 31,'34	10
Slackers of the Jungle	Apr. 28,'34	10
East Indies	May 26,'34	10
Central America		1 rl.
Dark Africa		1 rl.
South Sea Islands		1 rl.
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14,'34	2 rls.
Making Good	Apr. 21,'34	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28,'34	2 rls.
Service Stripes	May 5,'34	1 rl.
Where Men Are Men	May 12,'34	2 rls.
A Stuttering Romance	May 19,'34	1 rl.
Toreador	May 26,'34	2 rls.
PEPPER POT		
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	8
Notre Dame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Dec. 2	10
Little Miss Mischief	Dec. 6	10
Movia Memories	Dec. 30	9
The Tune Detectiva — Sigmund Spaeth	Jan. 13,'34	9
Mississippi Sulta	Jan. 27,'34	9
The Wrong Wrong Trail — Block and Sully	Feb. 10,'34	10
Song Hits, with Roy Turk	Feb. 24,'34	11
Easy Aces, No. 2	Mar. 10,'34	10
Hollywood Newsreel	Mar. 24,'34	1 rl.
A Cabinet Meeting — Radio Ramblers	Apr. 7,'34	10
Pure Feud — Edgar Bergen	Apr. 21,'34	10
Those Were the Days	May 5,'34	10
Radio Reel, No. 1 — Jessel-Van	May 19,'34	10
Just Concentrate — Lulu McConnell	June 2,'34	10
Radio Reel No. 2	June 16,'34	1 rl.
Dad Minds the Baby		1 rl.
Bergen in At the Races		1 rl.
The Stolen Melody		1 rl.
Camera Speaks		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles — Boy Scouts	May 15,'34	2 rls. (each)
MASCOT		
Fighting with Kit Carson — Johnny Mack Brown-Noah Beery	July 6	20 (each)
Lost Jungle, The — Clyde Beatty	Apr. 1,'34	20 (each)
Mystery Squadron, The — Bob Steele	Dec. 23	20 (each)
Wolf Dog, The — Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30	2 rls. (each)
PRINCIPAL		
Chandu		2 rls. (each)
Lost World		2 rls. (each)
Tarzan, the Fearless — Buster Crabbe	Aug. 11	20 (each)
UNIVERSAL		
Gordon of Ghost City — Buck Jones-Madge Bellamy	Aug. 14	20 (each)
Perils of Pauline — Evalyn Knepp-Robert Allen	Nov. 8	20 (each)
Phantom of the Air — Tom Tyler-Gloria Shea	May 22	20 (each)
Pirate Treasure — Richard Talmadge-Lucille Lund	Jan. 29,'34	20 (each)
Vanishing Shadow, The — Dnslow Stevens-Ada Ince	Apr. 23,'34	20 (each)

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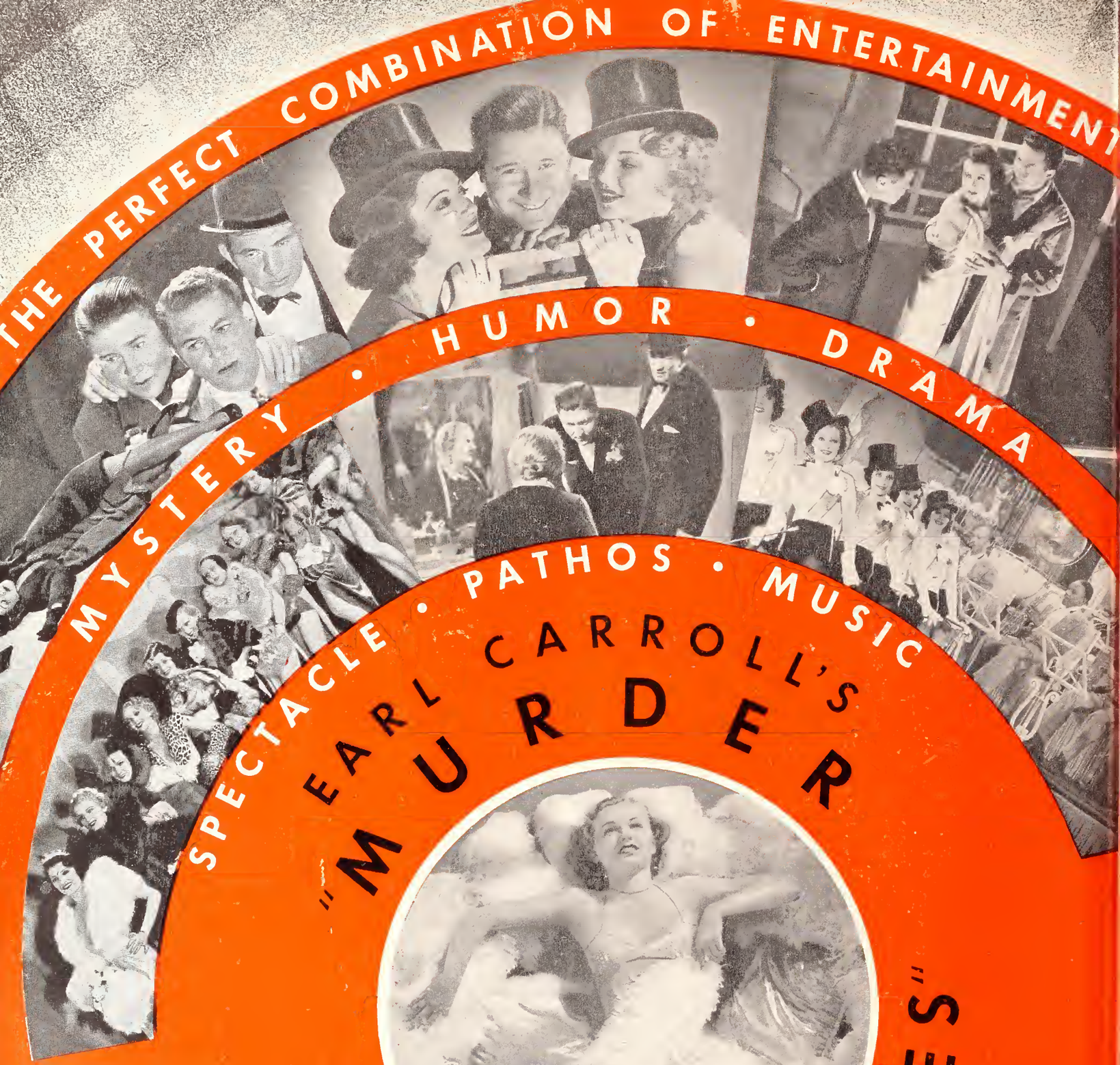
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MAY -5 1934

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MAY 5, 1934

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Better Theatres

May 5, 1934
Vol. 115, No. 6

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Personnel Training and Supervision: *By J. T. Knight, Jr.* 6
Maintenance Tabs 7
Modernism in London's New Regal 8
Attracting the Patron with Light 9
Decisions in Recent Theatre Suits: *By Leo T. Parker* 11

DEPARTMENTS

Modern Projection 14
The Revised Standard Release Print 14
F. H. Richardson's Comment 19
Planning the Theatre 28
New Theatre Projects 31

MISCELLANEOUS

Editorials 5
Electrograms 11, 18, 25
How Contracts Are Fulfilled: *By M. Marvin Berger* 12
Equipment Affairs: *Equipment News and Comment* 26
Index to Advertisers 32
Better Theatres Catalog Bureau 33

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Better Theatres
May 5, 1934

Observations

¶The open forum on the shape and size of the screen image and related matters bearing upon the design of the auditorium, which was part of the program of the spring convention of the Society of Motion Picture Engineers, represented a step in the right direction. We liked the liberal way in which Dr. A. N. Goldsmith, as president of the society, conducted it, and liked especially his statement that similar opportunities for inquiry and discussion would be made available by the society at future meetings.

The design of auditoriums for the exhibition of motion pictures can stand a great deal of study from the point of view of just such a group as the Society of Motion Picture Engineers. The approach of Architecture toward the motion picture theatre has been notoriously that of decoration. We admit the relationship between decoration and that rather essential element of theatre operation, ballyhoo. But ballyhoo is a transient thing, while a theatre structure endures for quite some time. Motion pictures are most easily exploited, week in and week out, by theatres designed and equipped to give a superlative degree of audience satisfaction.

¶The designing of such theatres requires a group of architects who have a deep interest in, and a broad knowledge of, the essentials of motion picture technics. The job of the architect is first and foremost that of adapting to a certain site and sum of money the architectural forms and mechanical provisions that best serve the technical requirements of effective exhibition. These requirements are represented in the functions of the motion picture theatre: reproduction, comfort, advertising. The arts and sciences that these functions involve will keep the architect busy a long time before he needs to draw the pretty sketch which now occupies him at the outset.

We see no reason to believe that Architecture will change its approach to the motion picture theatre of its own accord. This will be changed when the motion picture theatre business itself demands it. Now theatre operators are neither motion picture technicians nor architects. They are essentially business men. To just such industry groups as the Society of Motion Picture Engineers they can become accustomed to look for better, sounder methods of theatre design, these then to be exacted from the architects they employ. (BETTER THEATRES thus acknowledges its inability to do the whole job alone.)

¶The establishment of better practices is even more important than that there should be a group of specialists in motion picture theatre architecture. The specialist is not available to all. A local architect who knows very little, if anything, about the technical requirements of the theatre, is very likely, for practical purposes, to be called in. He should have a source of proved and authoritatively approved procedure to guide him. Examine, if you will, the methods followed here and there in determining so simple an element as the slope of floors. How much basic, informed consideration is given, generally, to sightlines at all?

We believe that it would also be within the practical province of our technical organizations, particularly the SMPE, to initiate and encourage experimentation in theatre design, seeking architectural forms and environmental devices that better serve the true function of the motion picture theatre. The SMPE is to be congratulated on the first, tentative attempts it has already made in this direction, but we wish these attempts could have been a little less suggestive of tongue-in-cheek.

What is needed, we think, is the participation in the activities of motion picture technical organizations, of architects who, well trained and original in their own profession, are attracted to the technics of the motion picture. The SMPE is now seeking a larger membership and a broader appeal to the interests of the industry. The field of architecture should really not be overlooked

¶ After a certain amount of agitation, the Code Authority has supplied, in rather the manner we expected, an answer to the issue raised by some of the members of projectionist unions as to their wage status under the motion picture code. If the motion picture code is to work in harmony with the purposes of the legislation which created it, then the following ruling, as reported by MOTION PICTURE HERALD, is intelligently conceived:

"The labor provisions of the code shall take precedence over labor agreements between theatres and projectionists and other skilled theatre labor.... Inasmuch as the Code specifically prohibits any reduction from the wage scale prevailing on August 23, 1933, this means that regardless of any existing contract or labor agreement, the wage for 40 hours shall be based on a wage-per-hour determined by dividing the August 23d weekly wage by the number of working hours which that wage covered."—*G. S.*

PERSONNEL TRAINING AND SUPERVISION

By J. T. KNIGHT, Jr.

The importance of manpower in successful theatre operation and the responsibility of management in building it

THE SCIENCE of personnel management—and the word *science* has been used intentionally—cannot be approached with any hope of success by those who through presumption, pride or egotism do not fully appreciate how absolutely dependent this motion picture industry is on its man power. Few industries require so great an assortment of trained specialists as our own. Yet until one has attained a reputation and a very sizeable pay check he receives little attention and consideration and is but part of the overhead of his organization. Such conditions are lamentable to say the least, and only an understanding, to some degree, of human nature by every executive in this business will ever materially alter this situation.

The foundation of the entire motion picture industry is, first, the technical invention and development of mechanical and electrical devices that have made the motion picture a reality; and second, life—life experiences and human nature, all of which have provided the theme of the pictures, the perfection of their production, the energy and resourcefulness of distribution and exhibition. A very commendable job has been done so far, but the accomplishments have been at a very high price in man power. The experience is comparable to that of a victorious army in an exceptionably bloody campaign, where losses almost outweigh the glory of victory. For every man who has been successful in this business there have been tens and hundreds who have fallen by the wayside, and each such failure represents in dollars and cents, and time a non-profitable investment for the industry.

Such conditions can and must be corrected at their source—first at the point of employment, and secondly in the attention to, and the training of, the employee. In the consideration of these two situations lies the secret of efficient man power.

EMPLOYE'S RELATION TO THE EMPLOYER

IN JOINING an organization an individual is generally taking just as great a chance as the company, but as a result of our present economic system it is generally considered that the company is taking all the hazard and the individual should feel quite grateful to the company for the job. In the case of one specific individual with conditions that exist today this is undoubtedly true. But considering the situation in its broadest aspect—that of the company hiring employes—the company can't function without employes and the employes can't exist without the company, so it follows that it is a mutual set of conditions, and is in all fairness an equal benefit and an equal hazard.

This economic truth is brought out here in order to begin thinking on this subject from the right starting point. An employer should be as gratified to have the right employe as the employe should be happy to have the right job with the right company. It of course follows that the beginning of personnel management starts with the proper selection and employment of applicants.

In a theatre the manager is officially the representative of the owner or the company who is authorized to hire the theatre staff, so before any discussion can take place on the selecting of the right applicant for a theatre job some consideration must be given to whether or not the manager is qualified to select man power and is worthy to have that power and influence over the lives and destinies of human beings, and the reputation of the owner or company. Locally the reputation of the owner or company is in the hands of, and depends upon, the employes, be they janitors, porters, ushers or assistant managers.

WHO SHOULD HIRE AND FIRE

IT DOES NOT follow that because a manager has proved his worth in advertising and merchandising pictures, or in producing a show, or in presenting vaudeville acts, that he is necessarily qualified to employ his own help. Nor because an individual has become an executive in a large company, the head of a special department, group, or function, is he necessarily qualified to select his own staff. For some rather undefined reason many individuals seem to believe that it is their inherent right, when having arrived at a position of importance, to "hire and fire." There is no greater fallacy, nor one with more far reaching detrimental effects, and it is positively indicative of an organization with low morale and little or no organizational spirit. When an employe feels and knows that his service with that company is in the palm of one man's hand, then he is going to perform his duties to please that man irrespective of whether it is ultimately for the good of the company. Such is the background of all "yes" men. That employe's loyalty, while perhaps nominally to the company, is truly to the individual who holds his business destiny in his power. Such policies of employment invariably result in factional groups within the organization, without harmony or co-operation. Further, such an organization becomes a fertile field for what might be called chain dishonesty, when so many are a part of the scheme that no one dares make a slip.

Finally, such employment policies have resulted in that rather uncomplimentary intimation of an organization, "It's not what you know or what you can do, but *who* you know and *who* you can do, that counts!" When business conditions were better, or in good times, companies with such employment policies many times boasted of their fine, loyal organizations; subsequent unearthing during the years of retrenchment of much that went on did not substantiate such statements nor justify such confidence.

With the "build-up" that is now taking place and with the positive indications that the industry is on "the road back," it presents a grand opportunity to eradicate all unhealthy conditions. One of those unhealthy conditions which should have some serious thought and consideration from every industry executive from the theatre manager up is the personnel problem.

The theatre manager is in a position to consider immediately the many angles of this problem and to put into operation immediately plans and methods for establishing the theatre staff on a sound basis. The number of persons which compose the theatre staff is of no great importance except, the fewer the number the easier the problem. Unfortunately, it so often happens that where the staff is smallest the manager is most lax; and the most efficient theatre organizations are frequently found in the larger theatres. The manager of the small theatre really has no logical excuse for a badly trained, inefficient staff.

For emphasis, the right or power of hiring or discharging employes *should not rest in any one man,* and those executives or junior executives higher up should not just blindly, without investigation, approve the actions or recommendations of their subordinates in matters of personnel. In all fairness to all concerned, every manager should want the approval or consideration of his decisions, either official or unofficial, of this employe problem.

PERSONNEL ORGANIZATION

IN THE July 1, 1933, issue of BETTER THEATRES it was stated:

"Organization is for the sole purpose of

accomplishing definite results with the least expenditure of time, labor and material."

The analysis of this statement will emphasize these facts: *time* is in reality employe hours of service; *labor* is employe labor, and *material* is employe operation of equipment or consumption of material. In brief, the employe figures prominently in each definition of the terms used.

Further, in the same article in the same issue, this statement appears:

"The first step toward organizing a theatre is to study the present personnel."

This, in the light of statements made herein, is more than ever the first step toward organization. Now in the study of the employes of a theatre, the manager should endeavor to select a man capable of supervising all personnel. Though the manager can never properly pass over to this individual the responsibility, nevertheless he can delegate one of his employes as a supervisor of personnel.

Before making such an appointment it is well for the manager to have in mind the qualities or characteristics necessary for a supervisor of personnel. In many theatres there actually are several employes who in their capacities function as partial supervisors over personnel—for instance, the chief usher, chief operator, stage manager, chief janitor, etc. These individuals are charged, or should be charged, only with the *co-ordination* of the efforts, and the *development and training* of the employes under them—they should not have the right to hire and fire. They might recommend changes to the manager—in fact, that is one of their most important responsibility—but above all of these, the manager should have preferably an assistant whose principal interest is personnel, provided, of course, that the theatre is of sufficient size. When not, the manager must be his own personnel supervisor.

PERSONNEL QUALIFICATIONS

FOR THE QUALITIES that tend toward the capacity of personnel direction, such an individual must be a practical psychologist, he must understand human nature, men and women, their aspirations, aims and objectives in life, their strong and their weak characteristics, their good and their bad reactions, and with it all, be fair and unbiased in judgment, sympathetic and helpful in approach, and ever striving to aid each individual, to develop so that the employe becomes more skilled, more valuable to himself, and consequently to the company. It naturally follows that to measure up to this specification, it requires patience, tolerance, integrity, attention to detail, and perseverance. The day of the strong-armed, iron-fisted, hard-boiled driving type of personnel director has gone. Today business is a co-operative endeavor.

Managers, analyze yourselves and honestly ask if you are qualified as a personnel supervisor. If your answer is yes it should be clear sailing. If it is no, then the first thing to do is to bolster your organization by working into it the type of man who has the basic qualities to develop into a personnel supervisor. It has been said that the genius of Andrew Carnegie lay in his capacity to bring into his organization men who knew more about his business than he did.

Human nature, in reality a phase of life, will always be somewhat of a riddle. One can't experience and feel as someone else experiences and feels. Each must endeavor to interpret the emotions, more often commotions, that are taking place in the other

(*Continued on page* 30)



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COOLING (answering H. C. M.): I am very skeptical about the cooling effect that you will get from the surface evaporation of water from the stream in back of your theatre. However, you know the facts. There are approximately 62,370 cubic feet in your theatre.

With 415 seats each, to get 25 cubic feet per minute you will require 10,375 c.f.m. Therefore, with a 30,000 c.f.m. fan you will get a 2+1/4-minute air change, and about 75 cubic feet per seat per person. This should produce excellent results in the theatre even if you don't get any cooling effect from the stream.

The fan that I have in mind has an overall depth of 31 inches, a width of 28 inches, a height of 29 inches, and weighs about 400 pounds. It has an outlet velocity of 1,100 feet per minute, an exact capacity of 2,940 cubic feet per minute, and at 1-inch static pressure, an r.p.m. of 791, and requires about 2 h.p. to drive it.

Unless you get water into the basement, I would recommend that the fan be located there, and deliver the air through two ducts on each side of the stage, with the lower part of the delivery opening about 13 feet from the auditorium floor line.

The fan would get its air through an intake located in the rear wall of the theatre, curved down somewhat as you showed in your sketch. If this intake duct is brought down to within 4 feet of the surface of the water it will be close enough.

I would suggest that you do nothing with the present exhaust fan if you follow through with the foregoing plan.

With reference to the roof ventilators, block off the three towards the stage end of the theatre and leave the one over the balcony open.

•

HEAT DISTRIBUTION (answering G. C.): I certainly would not advise the installation of any more direct radiation until some effort is made to quiet the fans on the unit heaters. Assuming the statement in your letter to be correct ("An even temperature could be kept in the theatre if the unit heaters could be run on high speed"), then by all means house them in, in some way with sound absorbing material so that they can be run at full speed.

Call in a representative of the manufacturer of the unit heaters, tell him your problem and ask for his recommendations. I believe that the replacement of the unit heaters with a type guaranteed for quiet operation would be more preferable than adding more load on your boiler with resulting increased fuel bills. I am convinced that the installation of more radiation (and 1,200 feet is a lot) under the stage apron would have very little beneficial effect upon your conditions.

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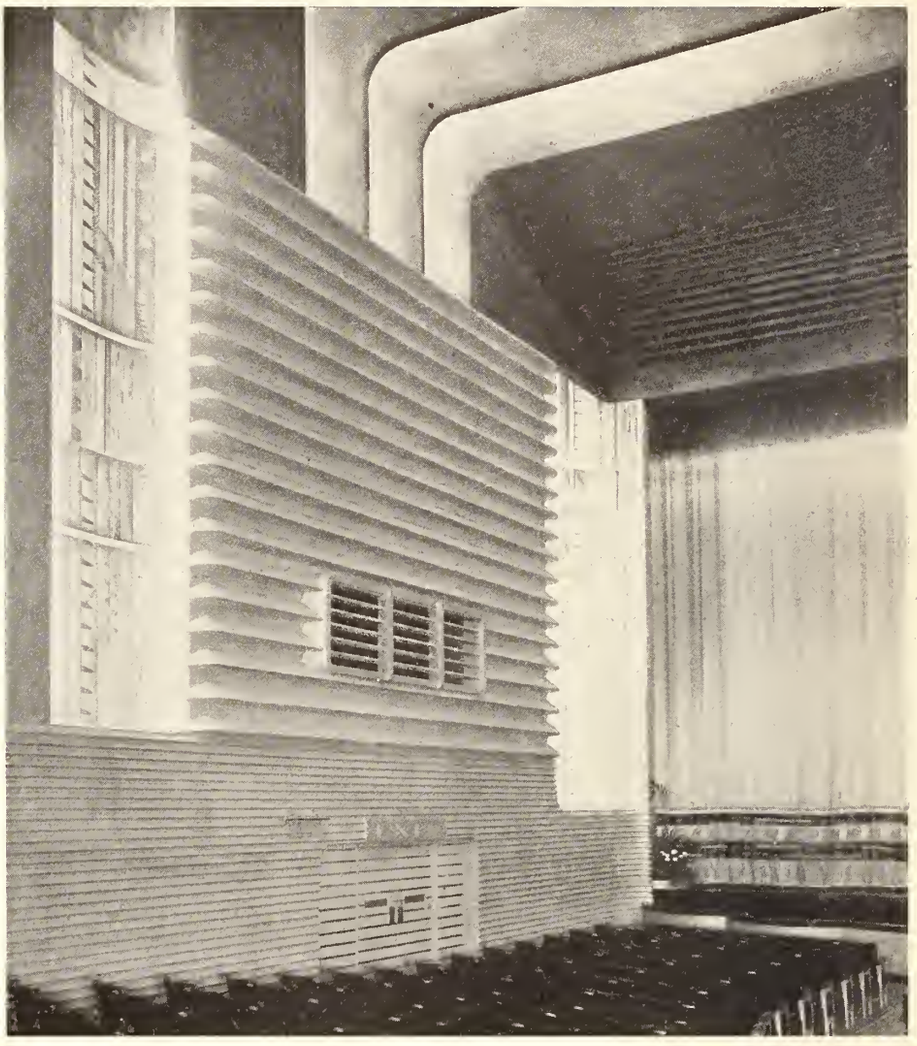
CENTRAL VACUUM EQUIPMENT: All hose should be left coiled after using. To protect the hose against unusual wear and from breaking at the point of connection with floor valves, obtain and use a special 90° elbow. The joints on the floor tool and handle should be kept oiled, but be careful to wipe off surplus oil so that it won't drip on the carpets. Clean the brush attachments before putting them away after each time they are used. Much loss in efficiency is caused because the rubber washers in the floor valves are not renewed frequently enough to keep them fitting tight.

•

UNIFORMS: The uniforms and personal equipment furnished by the management should be cared for by the employe as his own. When uniforms need the attention of a tailor, the employe should promptly report that fact to the manager. A stitch in time will add many weeks of service to a uniform. When there is a dirty job to be done don't wear your best uniform. White gloves when worn should be clean. A clean pair of hands look far better than a dirty pair of gloves.

MODERNISM IN LONDON'S NEW REGAL







BOLD FORMS in severely directional patterns characterize the purely architectural or decorative character of the new Regal in Wimbledon, London suburb and England's tennis capital. The design is by Robert Cromie, London architect.

The auditorium has a ceiling of brown gold, horizontal flutings, a proscenium that is sprayed a silver. Proscenium curtains are of bright gold, while the seats are green. Illuminated coves are executed in textural plasterwork, very flat and slightly tinted in various tones. Their design is based upon abstract photographic principles indicative of cinematography. A wide screen over the proscenium is for the organ, while there are side grilles for the public address speakers.

The facade is done in artificial stone with granite finish, black and beige faience.

The Regal has a good-sized restaurant, the decorative treatment of which is carried out in stone color sprayed with silver, and there are aluminum strips around the dado. The carpet is gray, black and green, while the furniture is vermillion in color and chromium-plated.

The three views of the Regal on this page show characteristic treatments. The upper left picture is of the restaurant. The auditorium view is of the left forward side. The flat stone-like facade with its granite finish is pictured at left.

ATTRACTING THE PATRON WITH LIGHT



Courtesy Luminous Structures, Inc., through General Electric

This facade design represents a lighting treatment of modern type that has dignity as well as showmanlike appeal. Through an intelligent application of glass, steel and porcelain, the designer has been able to fabricate a pattern that has strong advertising features, and is original without being bizarre. Tinted flashed glass is featured on the building front, with etched or sandblasted lines. Fins are of porcelain enamel. The tower signs are of flashed opal glass. The marquee signs are made of block letters with flashed-opal faces. The attraction letters are silhouetted against an open or glass-enclosed recess. The underside of the marquee is glassed and entirely luminous.



Based on specifications of General Electric engineers.

The box office is the focal point of the entrance and requires a special treatment if it is to carry out its purpose effectively. Modern design brings to it new distinction and customer-getting value. Sign matter consists prominently in announcement of admission prices, time of shows, program features. Changeable cutout letters silhouetted against luminous or glass-faced recesses are featured elements of these box office designs.

DECISIONS IN RECENT THEATRE SUITS

By LEO T. PARKER

Late cases involving theatre operating procedure, described and analyzed specifically for theatre owners and managers

CONSIDERABLE controversy has existed from time to time whether or not a theatre owner is entitled to file suit and obtain an injunction against members of a labor union from picketing the theatre. Generally speaking, the courts have recognized that labor has the legal right to acquaint the public with facts regarding an employer which it regards as unfair, to give notoriety to its cause, and to use persuasive inducements to brings its own policies to triumph. Such picketing or publicity is not unlawful. It is only when the evil, tortious factors are brought into play that it becomes illegal. Nor will peaceable picketing be permitted to become a nuisance where, for instance, the members of the union attempt to intimidate or otherwise forcibly induce theatre patrons not to enter the theatre.

CASE

For example, in Music Hall Theatre v. moving Picture Machine Operators Local (61 S. W. [2d] 283, Newport, Ky.), it was disclosed that a theatre owner filed suit against a labor organization and requested the court to grant an injunction against members of the union from picketing the theatre.

During the trial certain testimony was introduced showing that the pickets carried a banner having the inscription thereon: "This Theatre does not employ Union Operator member of Local No. 165, M. P. M. O. & I. A. T. S. E. of U. S. A. & Can. Affiliated with the American Federation of Labor."

Two or three men accompanied the bearer of the banner. Also, there was substantial evidence that *the picketers accosted prospective patrons at the entrance and about the theatre and, calling them aside, talked with them.* Some of them were told that the building was a fire trap; that no show was going on at the time, and it would not open; that the operators were not union men and did not understand their business; and that there would likely be a fire. All of these things had the effect of intimidating the patrons or prospective patrons of the theatre. Excepting the inscription on the banner, they were false and misleading.

DECISION

Therefore, in view of this testimony, although the lower court refused to grant the relief, the higher court granted the injunction, saying:

"While the defendants denied that they had done or were doing anything except such as could be regarded as peaceable picketing, there is substantial evidence to show that they had gone beyond that limit. Therefore, the plaintiff was entitled to an injunction restraining the defendants from using those tactics of annoyance, intimidation, coercion, and misrepresentation."

PRIVATE FIRMS AND CORPORATIONS

GENERALLY SPEAKING, a corporation is a separate entity and is treated as such under all ordinary circumstances. *However, circumstances occasionally arise where a person simply deals with his own property through a corporate agency as absolutely as he might deal with it as an individual.* If in such case, considering the firm strictly to be a corporation would operate as a constructive fraud or defeat some strong valid claim, the transaction is considered as one of the individual himself or of the corporation, whichever will prevent the unfair result.

CASE

For illustration, in the late case of Minahan v. Timm (247 N. W. 321, Green Bay, Wis.), it was disclosed that a theatre corporation known as "The Green Bay Orpheum Company" was owned by a man named Timm, the latter having purchased practically all of the stock in the corporation. Later another man named Minahan entered into a contract with the theatre corporation by the terms of which the old theatre building, on the land owned by the corporation, was torn down, and Minahan supplied $200,000 with which to construct a new building. Afterwards the corporation, through Timm, guaranteed to pay to Minahan the sum of $3,000 per month on the $200,000 obligation. When the theatre corporation failed to make these payments Minahan filed a foreclosure suit against the theatre building.

Timm contended the agreement of the corporation to pay $3,000 per month was void because this contract and others had been made in the name of the corporation without proper authority of the directors at regular stockholders meetings. However, since it was shown that Timm personally negotiated the various transactions and that he was almost sole owner of the corporation, the higher court held Minahan entitled to foreclose on the theatre building, and said:

DECISION

"It appears almost without dispute that from the time he acquired the stock in the Orpheum Company, H. K. Timm dealt with the property as his own. . . . The whole matter was at all times and under all circumstances within his control. The holding of a meeting of the stockholders or of the directors would have merely recorded his will and his determination in regard to the affairs of the corporation."

BREACH OF CONTRACT

A GREAT MANY controversies between theatre owners and sellers originate from breach of a sale contract. It is well known that a person who breaches a contract is liable in damages for loss of profits and other financial losses sustained by the other contracting party as a result of the breach.

Broadly speaking, a breach of a sale contract is any act in violation to the terms of the agreement. Obviously, any firm or person may defend a suit on contentions, but if such contentions are unworthy, and not substantially proven, the jury will not be induced to render a favorable verdict.

Also, it is important to know that neither a buyer nor a seller is entitled to recover damages based upon a breached contract, unless the testimony clearly indicates that actually a breach occurred. In other words, the mere fact that a seller states that he *intends* to breach a contract, is not sufficient justification for the purchaser to recover damages.

For example, in the recent case of Clark

electrogram

BRUSHES—The design, manufacture and application of brushes used in motors and motor-generators is a very skilled procedure. Don't use any old thing for brushes. In determining type and grade of brush to use, consider: (1) Capacity. (2) Contact. (3) Contact drop. (4) Friction. (5) Riding ability. (6) Resistance. (7) Strength. (8) Hardness. (9) Composition. (10) Surface speed.

Write us your electrical problem. An expert reply will be promptly Electrographed.

& Company v. Miller (122 So. 475, Mississippi), it was disclosed that a disagreement became apparent between a buyer and a seller. Suit was instituted on the contention that certain acts and statements of one of the parties indicated that he *anticipated and intended* breaching the contract. The court promptly held that a contracting party is not liable for assertions of this nature because no breach is made until he fails to fulfill his obligations. This court said:

DECISION

"The mere assertion of a party to a contract that he *will* be unable, or *will* refuse to perform his contract is not sufficient to constitute a breach. There must be a distinct, unequivocable, and absolute refusal to perform, treated and acted upon as such by the other party to the contract. A mere assertion of inability to go on with the contract is not a repudiation of the contract. The intention to abandon the contract at some *future* date is *not* a breach of it unless such intention is declared in positive terms and unconditionally."

HOW CONTRACTS ARE FULFILLED

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

HAVING HERETOFORE dealt with the subject of the essentials which go to make up a valid enforceable contract, the series of articles on contract law is closed with a discussion of the manner in which a contract is brought to an end. These ways are:

1. BY PERFORMANCE OF THE CONTRACT. Ordinarily, a contract is discharged by its being performed by the parties. This means a full compliance with all the terms of the contract, except that in certain types of agreements, such as building contracts, a slight breach unintentionally made will not prevent enforcement of the contract.

If an agreement specifies a time within which performance must be made, a few days' delay of performance will not prevent enforcement, unless it is made a strict condition that the contract be completed within a certain time, or unless the circumstances are such that the courts will spell out such a condition even if none is contained in the contract.

An agreement to do a thing to the satisfaction of another—for example, a contract to paint a portrait—must be performed to the satisfaction of the other party if it involves a matter of personal taste, but if it does not involve personal taste, and the other party should reasonably be satisfied, then he must pay.

2. BY OPERATION OF LAW. The enactment of a law or a change in existing laws may make the performance of a contract illegal. For example, if after a theatre is leased, an ordinance makes it illegal to house a theatre in the particular type of building, the contract comes to an end.

3. BY IMPOSSIBILITY OF PERFORMANCE. No valid contract comes into existence, if at the time of making it, performance is impossible. For example, if parties agree to sell a horse which, unknown to them, has meanwhile died, no contract arises.

If after the agreement is entered into, performance becomes impossible, the contract may or may not be enforceable, depending upon the circumstances. If, for example, the contract is one for personal services which cannot be performed by another person, such as a violinist's contract to perform at a concert, the contract is discharged by the musician's illness or incapacity.

Generally, where the risk that performance of the contract would become impossible is one which the parties could be reasonably supposed to have undertaken, impossibility will not relieve the parties of liability. For example, a person who promises to sell a certain stock which he does not at the time possess, but which he hopes to acquire at a later date, will not be relieved of his promise when he finds it impossible to acquire the stock for delivery.

4. A CONTRACT MAY ALSO COME TO AN END BY REASON OF BREACH OF THE CONTRACT. A breach gives rise to liability on the part of the breaching party, as distinguished from a discharge of a contract which leaves the parties in the same position as though no agreement had ever been made.

A contract is considered to have been breached when a party to the contract fails to perform his obligation in the manner agreed upon, or within the period agreed upon, if the parties have agreed that a contract must be performed strictly within that time. If time is not essential, it may be considered to have been breached if it is not performed within a reasonable time.

If before performance is commenced, a party states that he is not going to perform, or puts it out of his power to perform, he has committed what is known as an "anticipatory breach." In such event, the other party generally may sue immediately even though the time for performance has not elapsed.

A party to a contract which has been broken by the other party has a choice of remedies. However, before he may seek any of these remedies, he must show that he has performed his part of the agreement, or at least show that he has done enough to demand that the other party perform his part. If he can show that he has done all that the law requires him to do, he may then sue the breaching party for damages or he may sue to revoke the agreement and to regain the value of the materials or services which he has furnished.

In some types of cases, where money is held to be insufficient to pay a party for the breach of the contract, the courts will order the other party to perform the agreement. Such cases are generally those in which something which cannot be easily duplicated is purchased and delivery is refused—for example, a patent, a work of art or real estate, or an interest in real estate such as a lease.

BREACH OF IMPLIED CONTRACT

IT IS WELL established law that a person who breaches a valid contract is liable to the other contracting party in damages equal to the loss sustained by the other party. Also, a purchaser may not refuse to accept films, or other goods, on the excuse that the quality is not satisfactory, if the seller proves that the quality would be satisfactory to the average prudent theatre owner. This point of the law was discussed in the late case of Spitzer v. Pathe Exchange, Inc. (23 P. [2d] 308, Los Angeles, Cal.).

CASE

In this case it was shown that a person named Spitzer entered into a contract with a motion picture film distributor by the terms of which Spitzer agreed to make several motion pictures and the distributor agreed to pay a specified sum of money on delivery of the pictures. One of the clauses contained in the contract was, "Each of said pictures shall be of the highest quality as regards acting, action, directing, photography, and consistency of story."

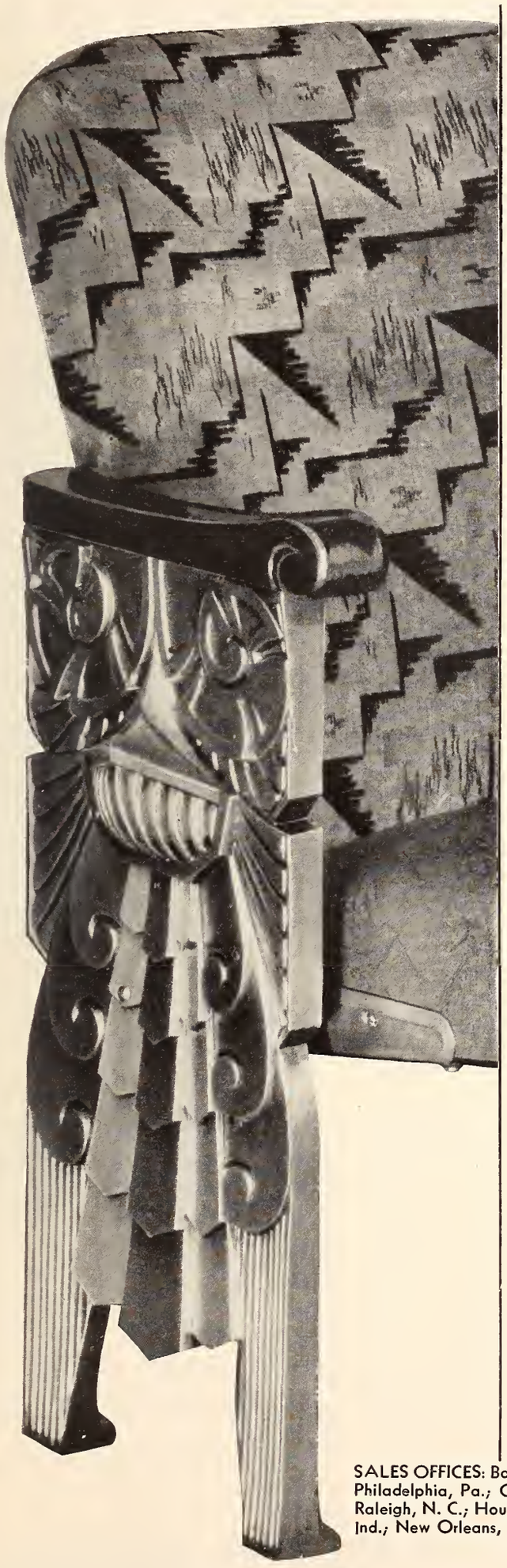
After completing one of the pictures Spitzer submitted it for approval to the distributor who refused to accept it saying that the picture did not equal the quality specified in the contract. Spitzer proceeded to change certain scenes in the picture in accordance with the distributor's suggestion and later submitted it for approval. However, the distributor refused to approve the picture and pay the amount which Spitzer contended was due. Therefore, Spitzer filed suit against the distributor to recover damages for breach of the contract.

During the trial evidence was introduced on the part of Spitzer showing that the motion picture film was of good quality and should have been accepted by the distributor. Therefore, considerable discussion arose as to the amount of damages due Spitzer as a result of the distributor's breach. In holding the distributor liable, the court said:

DECISION

"In doing so it is his (Spitzer's) claim that when the parties entered into the contract both knew that the cost of the pic-

(*Continued on page* 34)



Half

Your Program Is Comfort

—is that right or isn't it?

If you question the importance of luxurious comfort for your patrons, try to imagine holding patronage with seats of plain pine boards. Couldn't be done, could it?

Deeply upholstered, new, beautiful seats can't take the place of a good program, but they certainly can make a good program better.

If your box office receipts are run down, maybe the interior of your theatre needs a tonic. New seats *alone* can make yours a new theatre, a busier theatre — a more profitable one.

We sell Seating and Re-Seating, of course, but the most important thing we sell is INCREASED BOX OFFICE APPEAL. You'll find it good business to get our ideas.

HEYWOOD-WAKEFIELD

Theatre Seating

SALES OFFICES: Baltimare, Md.; Baston, Mass.; Buffala, N. Y.; Las Angeles, Calif.; New York, N.Y.; Philadelphia, Pa.; Cleveland, Ohia; Richmand, Va.; Tampa, Fla.; Pittsburgh, Pa.; Savannah, Ga.; Raleigh, N. C.; Houstan, Texas; St. Lauis, Ma.; Birmingham, Ala.; Minneapolis, Minn.; Indianapolis, Ind.; New Orleans, La.; Oklahoma City, Okla.; San Francisca, Calif.; Seattle, Wash.; Chicaga, Ill.; Spakane, Wash.; Partland, Ore.; Denver, Colo.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THE REVISED STANDARD RELEASE PRINT

Provisions now established, as explained, with chart, by the Academy committee in charge of revision

THE THOROUGH establishment of the Standard Release Print and the co-ordination between studio, laboratory and theatre which has resulted from three and a half years of use of the uniform leader, has made revision of the Standard Print feasible.

Upon the recommendation of the New York Chapter of the American Projection Society, approved by the Projection Advisory Council and the American Projection Society, a total of eighteen frames of picture is now included in the picture run-out following the final series of changeover dots, in place of the former twelve frames. This will improve projection and contribute towards a smoother show.

Motor start mark and changeover cues have not been changed, nor their relative position altered. The revisions embody principally a reduction in the length of various portions of the leader, and the new print will appear to the projectionist on the screen exactly as in the past.

All release print film processed in both Hollywood and Eastern laboratories since May 1, carry the new revised leader. The subcommittee in charge of revision of the print consisted of S. J. Twining, chairman; John Aalberg, Sidney Burton, Harry Decker, Lester B. Isaac, Harry Rubin, and Gordon S. Mitchell, manager of the Research Council.

NEW SPECIFICATIONS

PROTECTIVE LEADER. Shall be either transparent or raw stock, not more than 6 feet nor less than 4 feet in length.

This represents no change for 1,000-*foot reels. Minimum will be* 6 *feet if longer reel unit is adopted.*

Revised specifications eliminate 1930 *SRP notations.*

PART TITLE. Shall contain 24 frames in each of which is plainly printed in black letters on white background: (a) type of print, (b) part number (Arabic numeral not less than quarter of a frame height), and (c) picture title.

This section has been reduced from 4 *feet to* 24 *frames.*

SYNCHRONIZING LEADER. Twenty frames ahead of Start mark, then 12 feet, including Start mark, to picture. Opaque except as specified as follows:

In the center of the first frame there shall be printed across the picture and sound track area a white line 1/32-inch wide upon which is superimposed a diamond ⅛-inch high.

The next 15 frames may be used by the studio for sensitometric or other information. If not so used, this leader shall be opaque.

The Start mark shall be the twenty-first frame in which is printed START (inverted) in black letters on white background. The Academy camera aperture height of .631-inch shall be used in the photography of this frame and all others between Start mark and beginning of picture.

From the Start mark to the picture the leader shall contain frame lines which do not cross sound track area.

Beginning 3 feet from the first frame of picture, each foot is to be plainly marked by a transparent frame containing an inverted black numeral at least a half-frame height. Footage indicator numerals shall run consecutively from 3 to 11, inclusive.

At a point exactly 20 frames ahead of the center of each footage numeral frame there shall be a diamond (white on black background) ⅛-inch high by 3/8-inch wide.

Changes represented in these Synchronizing Leader specifications are: Section to Start mark reduced to 12 *frames. New aperture to be used for Start mark frame. Frames for possible use for studio information represent a new specification.*

PICTURE. It is recommended that picture action start and finish on fades wherever possible, otherwise significant sound should be kept at least 5 feet from the start and finish of the picture.

MOTOR CUE. Shall be circular opaque marks with transparent outline printed from the negative which has had four consecutive frames punched with a serrated edge die .094-inch in diameter. The center of these holes is to be halfway between the top and second sprocket holes .281-inch from the right-hand edge of the film with heads up and emulsion toward the observor.

Following the four frames containing the circular opaque marks, there shall be 10 feet, 12 frames to the beginning of the changeover cue.

CHANGEOVER CUE. Four frames containing circular opaque marks, each of which is punched similarly to, and of the same dimension and position on the frame as the motor cue.

Following the four frames containing the circular opaque marks there shall be 18 frames to the beginning of the run-out trailer.

Thus 6 frames have been added to picture run-out following changeover cue.

RUNOUT TRAILER. Shall be opaque, 3 feet in length. *This specification represents a reduction from* 6 *feet, as in former print, to* 3 *feet.*

END-OF-PART TITLE. To have 24 frames in each plainly printed in black letters on white background: (a) End of Part, (b) part number (Arabic numeral not less than quarter frame height), and (c) picture title. *This represents a reduction from* 4 *feet.*

PROTECTIVE TRAILER. Same as protective leader.

USE OF STANDARD PRINT IN PROJECTION

A CHART showing the Standard Release Print revised as of May 1, 1934, accompanies this explanation. Every reel which you receive from the exchange marked *Standard Print Makeup* should be exactly in accordance with the chart. If, upon inspection, you find that it is not, the exchange should be notified at once.

The following is reprinted from the Academy Technical Bureau Report 22-A, "Standard Release Print Makeup and Practice," and explains the actual use of the Standard Release Print in the theatre. (The revisions which have been subsequently adopted make no change in the appearance of the Standard Print marks upon the screen, nor in its operation in the theatre.)

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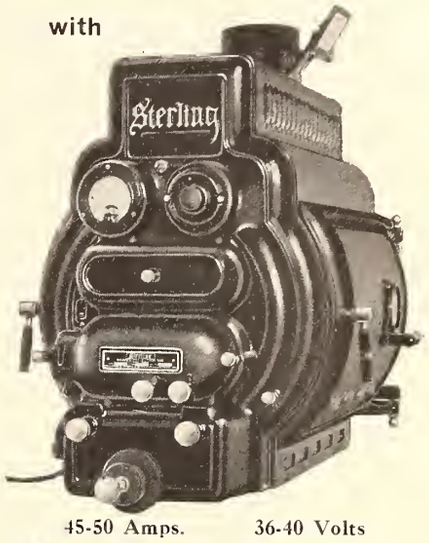
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ACADEMY SPECIFICATIONS FOR 35mm MOTION PICTURE RELEASE PRINTS

PROTECTIVE LEADER

Either transparent or raw stock.

When the protective leader has been reduced to a length of four feet it is to be restored to a length of six feet.

IDENTIFICATION LEADER (Part Title)

Shall contain 24 frames in each of which is plainly printed in black letters on white background: (a) type of print, (b) part number (Arabic numeral not less than ¼ of frame height), and (c) picture title.

SYNCHRONIZING LEADER

20 frames ahead of Start mark, then 12 feet, including Start mark, to picture. Opaque except as specified below:

In the center of the first frame there shall be printed across the picture and sound track area a white line 1/32 inch wide upon which is superimposed a diamond ⅛ inch high.

The next 15 frames may be used by the studio for sensitometric or other information. If not so used this leader shall be opaque.

The Start mark shall be the 21st frame, in which is printed START (inverted) in black letters on white background. The Academy camera aperture height of .631 inch shall be used in the photography of this frame.

From the Start mark to the picture the leader shall contain frame lines which do not cross sound track area.

Beginning 3 feet from the first frame of picture, each foot is to be plainly marked by a transparent frame containing an inverted black numeral at least ½ frame height. Footage indicator numerals shall run consecutively from 3 to 11, inclusive.

At a point exactly 20 frames ahead of the center of each footage numeral frame there shall be a diamond (white on black background) ⅛ inch high by ⅜ inch wide.

PICTURE

It is recommended that picture action start and finish on fades wherever possible, otherwise significant sound should be kept at least five feet from the start and finish of the picture.

MOTOR CUE

Shall be circular opaque marks with transparent outline printed from the negative which has had four consecutive frames punched with a serrated edge die .094 inch in diameter. The center of these holes is to be halfway between the top and second sprocket holes .281 inch from the righthand edge of the film with heads up and emulsion toward the observer.

CHANGE-OVER CUE

Shall be the same as Motor Cue.

RUNOUT TRAILER

Shall be opaque, 3 feet in length.

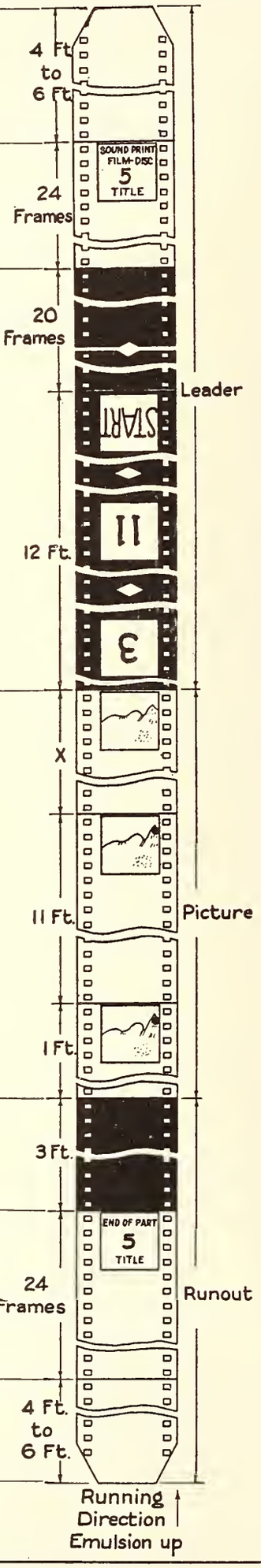
IDENTIFICATION TRAILER (End-of-part title)

Shall contain 24 frames in each of which is plainly printed in black letters on white background: (a) end of part, (b) part number (Arabic numeral not less than ¼ of frame height), and (c) picture title.

PROTECTIVE TRAILER

Same as protective leader.

(7th revision 4/1/34)



KEEP CHART HANDY FOR PROJECTION ROOM REFERENCE

Better Theatres, May 5, 1934

action on fades whenever possible. Otherwise significant sound will be kept at least five feet from the start and finish of the picture. This insures steadying down of the incoming projector before significant sound is reproduced, and also allows a margin of safety on the change-over.

The standard uses visible signals for motor and change-over cues. The visible signal will show as a *round black dot* against light background and as a *white circle* against dark background.

The *motor cue* consists of the standard visible signal printed in the upper right-hand corner of four consecutive frames. The first of these frames is exactly 12 feet from the end of the picture. This distance, like the length of the synchronizing leader, was designed to accommodate the variety of pickup speeds to be found among machines in use.

The *changeover cue* is a mark like the motor cue on four consecutive frames, the first of which is 1 foot from the end of the picture. In placing the changeover cue in this position, it was assumed that half a second is the average time it takes an alert projectionist to see the cue on the screen and throw the douser switch. *It is essential that the projectionist throw the changeover switch immediately the cue flashes on the screen if the changeover is to be perfect.*

When you see the motor cue, start the incoming projector.

When you see the changeover cue, throw the douser switch.

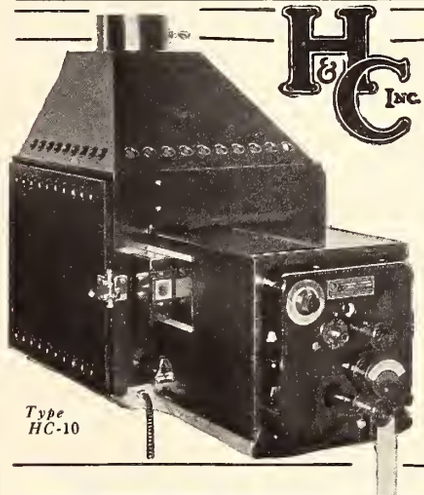
DIFFERENCES IN PICKUP SPEED

The motor cue is 12 feet from the end of the picture on the outgoing reel. At 90 feet per minute, these 12 feet take 8 seconds to run out. Your problem is to determine how many feet of leader your incoming projector will pick up in these 8 seconds. This is the "actual changeover footage" for that particular projector. It will not be the same for all projectors, because the motor pickup speed is different from projector to projector. However, the motor pickup speed is always the same for any one projector, so that you can determine the actual changeover footage once and for all for each projector.

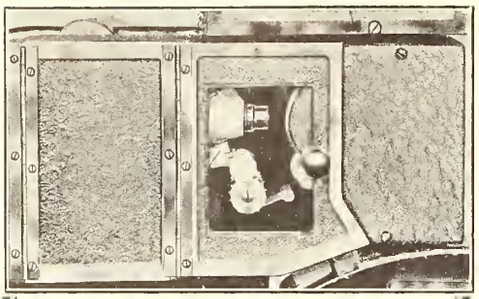
CHANGEOVER FOOTAGE

Place the footage frames numbered 11 in the aperture of the incoming projector. Then changeover according to the cues, starting the motor of your incoming machine the instant you first see the start motor cue and throwing the douser switch the instant you see the changeover cue. If there is a lapse between the two reels showing on the screen, try it again by placing the footage frame number 10 in the aperture of the incoming machine. Continue this process with the same machine trying footage frame numbers 9, 8, 7 and so on until you have found the *foot*, and the *frame* in the foot, which when threaded up at the aperture will give you the exact changeover. This frame then marks your exact changeover footage for that machine. Suppose, for example, it is the third frame

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ahead of the 7 mark. Then you know that on every Standard Print, if you place the third frame ahead of the 7 mark in the aperture of that incoming projector, the changeover will be perfect.

Repeat this process for each projector you have, as there is often a difference between the pickup speed of projectors even in the same projection room.

CHECKING SYNCHRONISM

In projecting sound on film, if you wish to test the length of your loops to insure synchronism, thread up so that the start frame, or any other numbered footage frame, is at the aperture. A diamond mark should show at the sound gate, as the diamonds are placed twenty frames ahead of each footage numeral. You can then turn down to have the correct frame in the aperture for the changeover.

THREADING FOR DISC

Set the needle on the disc at the synchronizing mark, and thread the start mark frame into the picture aperture of the projector. Then turn down the projector until the correct frame for changeover appears at the picture aperture. While turning down, note the number of revolutions of the turntable, so that you can short-cut this process next time.

STANDARD MAINTENANCE

Exchange employees handling prints are expected to be familiar with the standard specifications and to make sure that every print inspected conforms exactly to them. Prompt attention should be given to any report from a theatre that prints received do not conform to the standard.

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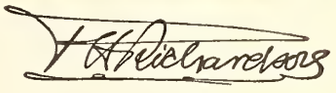
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





ACTION TOWARD HIGHER STANDARDS

SOMETHING TOOK place in New York City recently that was unusually significant with respect to projection standards today. It refers to destructive attitudes that have come into projection affairs not only in New York but elsewhere. And it also suggests a cure.

Upon previous occasions I have spoken of the general excellence of Loew's projection department built up through the past eight years by Lester Isaac, director of projection. Great credit is due Mr. Isaac and his able assistant, M. D. O'Brien. Not so long ago Mr. Isaac called a meeting of all Loew projectionists working in and around New York City, 522 in number. Also present were several officers of Local 306. No one but Mr. Isaac addressed the meeting, however, and for almost two hours he held the undivided attention of his audience.

Mr. Isaac first drew their attention to the fact that he had been with Loew's for almost twenty years, during twelve of which he had served beside projectors, and for eight as director of projection. Incidentally, Isaac has been a member of Local 224, Washington, D. C., for 22 years. Before assuming his present position and removing to New York City, he was an officer of, and very active in, the Washington local.

He explained that he spoke as a representative of Loew's, Inc., laying stress upon his responsibility to the company and upon the responsibility of the company to the public to which it sold amusement. He in very pointed fashion directed the attention of those present to the duty each Loew projectionist owed to the company, and through it to the public. He pointed out the undeniable fact that the really good union man—the man who cared to boast of 100 per cent unionism—owed it to the employer, the public and the union to give the very best possible service. He stressed the fact that he had the full backing and support of Loew's, Inc., in what he was doing and fully expected to meet with no opposition from Local 306.

He advised that it was his intention to reward loyalty as well as ability, but that to be truly loyal one must demonstrate ability in his work, as to both results produced and efficiency.

"The company," he said, "has every right to expect and to demand that."

He then declared that he proposed to institute a gradual tightening of the lines, to the end that the results in visual and sound projection be improved, and waste in their production diminished. He told them flatly that unless some present Loew men made immediate and pronounced improvement they would be dropped from the Loew payrolls.

He spoke emphatically of carelessness, indifference, disloyalty and rather shameful projectional ignorance he had encountered; also of petty jealousies met with in his dealings with some men, warning that all this must cease unless the guilty ones wished to sever their connection with Loew's payroll, assuring them, however, that no one would be dropped until he had had ample opportunity to defend himself by disproving any charges brought. He made it very clear that it was not his intention to do anything that would not be approved by Local 306 and by all fair-minded men.

The impression the talk gave was that Mr. Isaac believed many of the men needed to improve, that there was too much carelessness, lack of interest and pep in their work, that some of the men were failing sadly in their duty to him, to the company and also to Local 306 which had supplied them, and that these latter would have to improve rapidly or suffer the consequences.

Mr. Isaac stressed the fact that Loew's gave the men every possible opportunity to give high-class service, not only by providing good equipment, but also by maintaining it in the best possible condition. He said it was the intention of his department to continue doing this, and gradually to raise the standard of projection quality.

If any man is dropped by Isaac's department, he will have had fair warning and will be entitled to no sympathy, either from the local or anyone else. He will be dropped for the reason that he either could not or would not give satisfactory service, lacking in knowledge or too shiftless to apply the knowledge.

My compliments to Lester Isaac! By taking this forward action he has served his company well and has served unionism in the best possible way. It is high time that men who either cannot or will not do their full duty in projection, be made to do it. Let us all sincerely hope this is action that will start things moving in the same direction elsewhere.

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Trouble Chart as Service Aid ..... Page 20
Elimination of A-Batteries ..... Page 21
A Badly Needed Tool ..... Page 21
A New British Optical System ..... Page 22
Effect of Light on Film ..... Page 23
Notes on the SMPE Convention ..... Page 24
He Musta Had a Bit o' Trouble ..... Page 24
Post Labor Provisions ..... Page 25
When Should Gears Be Renewed? ..... Page 25

PREVIEWING THE IA CONVENTION

DURING THE FIRST week in June the IATSE & MPMO will hold its 32nd convention in Louisville, Ky. While it is not the desire or the office of this department to dabble in union affairs, it still is proper to offer suggestions when some situation arises which might affect both the men and the employer adversely.

Politics, union and otherwise, as today practiced, have an odor repugnant to all men save those who are self-seeking and hold their own personal advancement as paramount to everything else. We, right now, have the spectacle of union officers

drawing relatively huge salaries, reaching to almost $400 per week, in unions in which ordinary members make only enough to live very modestly, and some not able to do even that. This, be it remarked makes one wonder how much of these salaries are used for the purpose of maintaining and building up the local political machine.

Ever since my own entry into a labor union, away back in 1884, I have been a firm believer in unionism. It was born of stark necessity bred by the avarice of employers. Of late, while I have not by any means lost faith in it, I nevertheless have pretty well been forced to the view that decent, well meaning, sincere unions, of which there are many, and decent sincere union men, of whom also there are very many, should wake up to the rather obvious fact that some thorough housecleaning is needed in many directions.

Unions were not formed primarily for the purpose of making union politicians wealthy, or to enable them to wield almost unlimited power over both the men and the employer. The general idea of those who created them, and of that sterling leader, Samuel Gompers, who, I am proud to say, was my personal friend, was to secure just treatment for union men, at the same time recognizing the just rights of the employer. The idea was not just to grab everything in sight, regardless of justice. Unions were not formed to enable union politicians to build up powerful political machines by rewarding friends with favored positions, regardless of ability in their work, or to punish those who dared oppose them by reverse tactics and in other possible ways.

They were formed for the purpose of righting wrong working conditions and securing fair remuneration for services rendered. The original purpose included the idea of seeing to it, so far as was humanly possible, that maximum excellence in service be returned for fair pay and good working conditions, in all of which I most emphatically am *for* the union, and so is MOTION PICTURE HERALD and BETTER THEATRES.

What is accomplished at the coming convention will either be good or very bad. Already there is much more than ample evidence that certain union politicians have their eyes glued upon the presidential chair, with their hopes working overtime and their hands busy pulling every string available to them, the string pulling being aided by certain ones who should be and are supposed to be engaged in better things.

The I.A. had one of the best possible men as international president. He did not seek or want the office, accepting it when the organization was in such a mess that no one wanted the job. I believe the acceptance of his resignation to have been a mistake.

Delegates to the coming convention should look for an able man who is in no way allied with union politics, either locally or nationally. Delegates should be warned against the genial, back-slapping convention politician and his blandishments. Such men merely seek votes.

Send men to the convention with definite instructions to back the election of some man not seeking office, rather than of some politician who is. The man, however, should combine honesty and ability with a lively affection for fair dealing and the capacity to see both sides of a question.

TROUBLE CHARTS AS SERVICE AID

H. M. WILCOX, vice president of Erpi, has just shown me a sample of a service chart worked out by Erpi's engineering department that impresses me as very ingenious. By taking advantage of accumulated knowledge obtained from the operation of Western Electric sound systems, Erpi has found it practical to prepare in tabulated form a series of Trouble Charts which include the most common troubles, together with means of identifying them.

These charts are intended to facilitate the location and remedy of emergency troubles. The Trouble Classification Table is used as a guide to the questions to be asked of the party reporting an emergency. By making use of the four digit system shown, the engineer receiving the call is able to determine the nature and probable location of the trouble and to prescribe either a temporary or permanent remedy. The manner in which these charts are used is as follows:

1. A projectionist reports by telephone to the engineer that the amplifier has failed and that the following conditions exist: (a) that there is no sound, (b) that the filaments of V-1 and V-2 vacuum tubes are out, (c) that the filaments of V-3 and V-4 vacuum tubes are out, and (d) that the plate current is zero.

2. By referring to the Trouble Classification Chart, you will note that the information will form the four digit trouble classification figure 1111.

3. Under the heading "Trouble Chart," you will find trouble classification 1111, and in the adjacent column headed "Ap-

INSTRUCTIONS: Refer to the "Classification Table" below and form a four digit number, describing the trouble, to serve as an index to the "Trouble Chart" below. Note that the first digit describes sound operation, the second indicates whether V-1 and V-2 are lighted, the third indicates whether V-3 and V-4 are lighted and the fourth indicates the plate current as read on the plate milliammeter.

TROUBLE CLASSIFICATION TABLE

FIRST DIGIT (Sound Operation)	SECOND DIGIT (V-1 and V-2 Filaments)	THIRD DIGIT (V-3 and V-4 Filaments)	FOURTH DIGIT (Plate Current)
1 - No Sound 2 - Low Volume 3 - Normal Volume 4 - High Volume 5 - Distortion	1 - Both Out 2 - One Out 3 - Both Lighted	1 - Both Out 2 - One Out 3 - Both Lighted	1 - Zero 2 - 0 - 175 mils. 3 - 175 - 275 mils. 4 - Over 275 mils.

NOTE: The letter "P" following the classification number indicates that the plates of one or more tubes overheat.

Example:- The trouble classification number, 3312, represents a condition of abnormal operation wherein the sound is normal (3), V-1 and V-2 filaments are both lighted (3), V-3 and V-4 filaments are both out (1), and the plate milliammeter reads less than 175 milliamperes (2).

TROUBLE CHART

NOTE:- Before proceeding with the following tests, it is assumed that the power supply including "C" batteries and the calibration of all meters have been checked, tubes changed, contacts cleaned and the trouble isolated to the Amplifier.

"P.C.R." UNDER "REMARKS AND PRECAUTIONS" MEANS "PERFECT CONDITION READING".

TROUBLE CLASS#	APPARATUS OR ASSOCIATED WIRING CAUSING TROUBLE	TEST	REMARKS AND PRECAUTIONS
1111	Circuit from "-10 V." terminal to 15 amp. fuse or from "+10 V." terminal to Voltmeter and to V-1, V-2, V-3 and V-4 (+F) grounded. (1)	III	Voltmeter reading low.
	Circuit from "10 V." terminals (+, -) thru 15 amp. fuse to V-1 (+F, -F) open.	II	
1112	Circuit from 15 amp. fuse to V-1 (-F), V-2 (-F), V-3 (-F), V-4 (-F), and Voltmeter grounded.	III	15 amp. fuse blows. Voltmeter reading low.
1331	Circuit from "+ 750 V." terminal thru disc. switch to 52A fuse, grounded.	III	
	Circuit from 52-A fuse to milliammeter (+) grounded.	III	52-A fuse blows.
	Circuit from "+ 750 V." terminal thru disc. switch, 52-A fuse, and milliammeter to 113-C trans. (8) open.	II	
	Ground wire to mid-tap of 12 V. trans. winding in 521-A filament supply panel open.	-	Check 521-A filament supply panel.
1333	208-W trans. (2-5) or circuit to "Input" terminals grounded.	III	Before test, remove external wires from "Input" terminals.
	113-C "Output" trans. (2-5) or circuit to "Output" terminals grounded.	III	Before test, remove external wires from "Output" terminals.
	208-W or 113-C trans. (any section) or circuits shorted.	VI	
	208-W trans. (2-5) or circuit to "Input" terminals open.	VI	
	113-C trans. (2-5 or circuit to "Output" terminals open.	VI	
1334-P -P	Circuits from milliammeter (-) thru 113-C trans. (4-7) to V-2 (P) and V-1 (P) and to V-3 (P) and V-4 (P) grounded.	III	
	Circuit from "Ground" terminal thru "Grid Battery" to 208-W trans. (8) open.	II	
2112	Circuit from 15 amp. fuse to V-1 (-F), V-2 (-F), V-3 (-F), V-4 (-F), and Voltmeter grounded.	III	15 amp. fuse blows. Voltmeter reading low.
2212	Circuit from V-1 (+F, -F) to V-2 (+F, -F) open.	II	
2333	208-W trans. (2-5) or circuit to "Input" terminals grounded.	III	Before test, remove external wires from "Input" terminals.
	113-C "Output" trans. (2-5) or circuit to "Output" terminals grounded.	III	Before test, remove external wires from "Output" terminals.
	208-W or 113-C trans. (any section) or circuits shorted.	VI	
	Either of 6000 ohm resistances shorted.	II	Before test, open one side of resistance. P.C.R. approx. 4.0 V.
2334-P	208-W trans. (4-7) or circuits to 6000 ohms resistors to V-1 (G), V-2 (G) V-3 (G) and V-4 (G) grounded.	III	
3312	Circuit from V-2 (+F, -F) to V-3 (+F, -F) open.	II	
3323	Circuit from V-3 (+F, -F) to V-4 (+F, -F) open.	II	
3332	Strap between V-3 (P) and V-4 (P) or between V-1 (P) and V-2 (P) open.		Check by removing V-2 and V-4 singly. If removal of either tube does not cause drop in plate current, a defective tube or defective wiring is indicated.
-P	113-C trans. (4-7) or circuit to V-2 (P) or to V-3 (P) open.	II	
3333-P	113-C trans. (4-7) or circuit to V-2 (P) or to V-3 (P) open.	II	
	Circuit thru "Grid Batteries" to both 6000 ohms resistances and to 208-W trans. (3 & 8) grounded.	III	
3334-P	Circuits from 208-W trans. (7 or 4) to V-3 (G) or V-2 (G) open.	II	
-P	Strap between V-3 (G) and V-4 (G) or strap between V-1 (G) and V-2 (G) open.	II	
5334-P	Circuit thru "Grid Batteries" to both 6000 ohms resistances and to 208-W trans. (3 & 8) grounded.	III	

paratus or Associated Wiring Causing Trouble," two circuits are mentioned which are likely to be responsible for the condition reported.

4. Under the column headed "Tests," you will note that two tests are suggested as a means of determining which of the two circuits, referred to above, is responsible for the trouble condition.

5. With the aid of a voltammeter and a d.c. supply, the engineer finds in making a continuity test that the circuit between the (neg) 10-volt supply and the negative side of the filament terminals of V-1, V-2, V-3, and V-4 is open. Having detected the cause of the failure of the tubes to heat, he finds that this circuit contains a 15-ampere D & W fuse which he replaces and restores the circuit to normal. This same open-circuited condition could have resulted from an opening in the wiring between the fuse and load side of the circuit. This could be determined by testing between the load side of the fuse and the vacuum tube negative filaments.

As can be seen from the above, the ability of the engineer to diagnose emergency troubles reported by telephone is largely dependent upon the completeness of the information transmitted by the projectionist. Consequently, a saving of time will result if the projectionist, before calling to report a trouble, makes as complete an inspection of the equipment as conditions permit in order that he may be in a position to fully describe the trouble symptoms.

ELIMINATION OF A-BATTERIES

FROM Reynold J. Castelli of Ladd, Ill., comes this letter:

"Dear Mr. Richardson: We are using d.c. 1-volt, 1½ exciter lamps operated from A-batteries. Would like to make a change so that I would not have to use them. Would it be possible to use a "valley" charger I have previously used for battery charging and filter it down with 2-2000 mfd. condensers across the output, then connect it to the d.c. exciter lamps we are now using? Would this set up a hum in the speaker? Have only one exciter lamp on at a time, and I think the charger can put out 10 volts, 7.5 amperes after it is filtered.

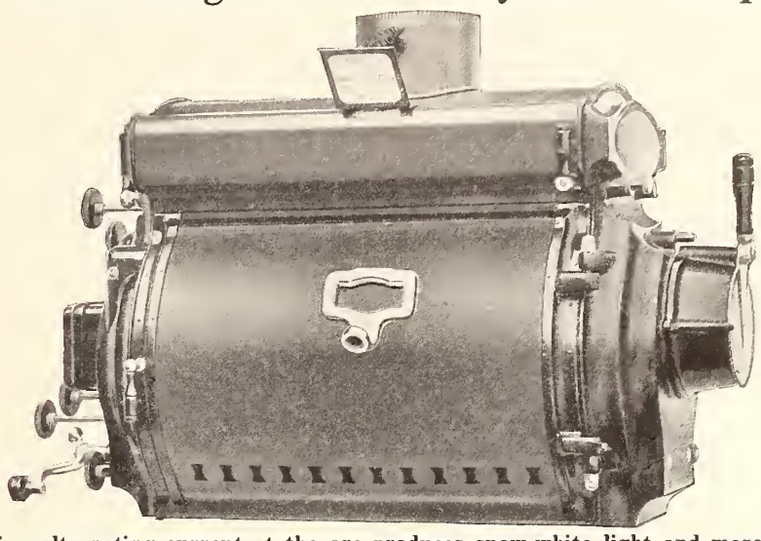
"Would you advise trying this, or should I use a step-down transformer taking current from the 110-volt, 60 cycle supply and feed it to the exciter lamps? If so, how may I prevent the a.c. setting up a hum in the speaker?"

This is a matter in which it would be unsafe to give any advice, except that while the thing might possibly be done, still even so it would be very risky. Exciter lamps must have exactly even current reception, and while the a.c. flutter *might* be completely filtered out, still it would be a job.

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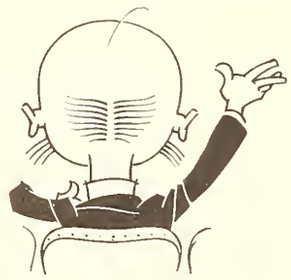
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ficiently unless all its various elements, from light source to the front end of the projection lens, be in perfect alignment. The center of the light source, condenser, aperture and both projection lens combinations, must be exactly on the optical axis of the system to insure maximum results.

The Projection Practice Committee of the Society of Motion Picture Engineers developed an excellent tool for this purpose, but up to date it has not been manufactured, hence is not yet available. Now, here is an opportunity to make the S.M.P.E. sit right up and take notice. Of the mass of our readers, if just a mere one thousand will write the society at Pennsylvania Hotel, New York City, asking why the projector optical train alignment tool planned by the Projection Practice Committee is not made available, it will not only get the thing done, but will let them see and understand that projectionists are not asleep at the switch. You do not have to say you or your manager will purchase one. Just inquire why you cannot have the opportunity to do so if you wish to.

The equipment, as planned, consists in a steel rod about a half-inch in diameter by 36 inches long, and another of shorter length, together with a metal disc to fit your condenser mount your projection lens barrel, back and front, and an aperture plug. Each has an opening to receive the rod in its center.

To use, you remove the condenser and both projection lens combinations, mounting the metal discs in their stead. Then, after making sure the carbon contact is clean and in good shape, you install the long rod just as you would a positive carbon, clamping it in place, with its front end sticking through the condenser disc opening and out in front of the lamphouse cone. You then so adjust the lamp that the rod is central in the disc opening.

Next you shove the short rod through the holes in the projection lens disc and on through the aperture. It will fit the lens disc holes and must be made to center exactly in the aperture opening, whereupon it is only necessary to so adjust the lamphouse that the ends of the two rods are in alignment, and their length likewise, which latter may be tested with a steel straightedge. You will thus know the whole system is in perfect alignment.

The cost of the tool should be nothing any reasonable manager could kick about, especially when it is explained that unless the optical systems be in exact alignment there is constant waste of light, which means either lowered screen illumination or excessive current bills.

Now, let's put this thing through. Do your duty; grab a sheet of paper, a pencil, an envelope and a stamp. If you don't I'll be forever ashamed of you. I want the society to get at least one thousand letters.

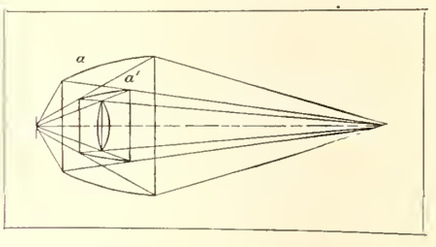
This device is needed with reflector type lamps too, although the details of its use are somewhat different. In that case it is a matter of centering the aperture and rear projection lens end with the light source and front projection lens end. Not infrequently it will be found one or more of the elements are out of line.

A NEW BRITISH OPTICAL SYSTEM

FROM THE OFFICIAL *Journal* of the Guild of British Kinema Projectionists in London, England, we learn that L. J. Steel and H. Martin, collaborating with the technical staffs of J. Frank Brockliss, Ltd., of London, and the Sperry Gyroscope Company, Ltd., also of London, have developed a new system of light collection to be known as the "Stelmar Optical System." Borrowing illustrations and data from the *Journal,* I propose to describe the invention as well as I can, believing it to be of sufficient interest to justify such action, although I have certain doubts about the system, partly because of the apparently heavy angle at which the light from outer zones of the reflector must be sent forward to the aperture. This light certainly should only be receivable by a wide diameter projection lens at very short working distance.

The assembly as a whole consists in a combination of a glass lens and an inner and an outer reflector, the two latter being of course designed to collect the light falling outside the condenser, all of which is now wasted in our condenser systems, though the waste in the reflector type light source is not nearly so great, being in fact largely that lost through interference by the negative carbon and the lamp itself. The *Journal* sets forth other objections to present methods of light collection which, however, do not appeal to me as having any considerable value.

Accompanying this we have a diagrammatic view of the new system, in which



concentric outer and inner ellipsoidal reflectors are so arranged that their major axis and their foci are coincident—that is to say meet at the point. I quote from the *Journal*:

"The outer and larger ellipsoidal reflector *a* is so provided at its rear end as to allow the insertion of the light source, and is cut off at its front end so that the maximum projection angle at the conjugate focus of the beam of light converging from the outer reflector *a* does not impinge on the rear of the second or inner concentric ellipsoidal reflector *a,* which is arranged to deal with that part of the frontal zone of light which does not reach the outer reflector."

All of which seems to have been written by some highbrow engineer and is about as clear as nice thick mud. So far as I can determine from the drawing, it was found impossible to collect and reflect all the light not collected by the lens with the outer reflector. There would be the space between the two lines from light source to edges of the lens and outer reflector that

would be lost, so the inner reflector was installed to prevent this. It is said the unit as a whole is not susceptible to damage from heat, but as to that, since no data as to light source power is given, we can form no intelligent opinion.

EFFECT OF LIGHT ON FILM

AN ILLINOIS MAN who asks that his name not be used, writes, "On page 20, February 10 issue of BETTER THEATRES, in answering question No. 3 in "Case of Buckled Film or Worn Parts," which reads, "Does light intensity affect the clear cutting (definition) of screen image," you say it does not, with which conclusion I wish to take issue.

"Let us suppose we do not have a rear shutter and in consequence there is sufficient heat to warp the film just a little when a darkly printed scene passes through, for the reason such a scene would absorb more heat than would a lighter one as, for example, a snow scene.

"We focus on the light scene, and when the dark one comes along—well, it is just too bad, for it seems very possible that sufficient heat may be absorbed to buckle the film slightly, and even so little as .001 of an inch of that will affect definition.

"We who are engaged in practical projection work know of that condition. The warping is or may be too slight to be visible when the film is examined. Also, it may and probably will disappear entirely when the film has cooled down. The thing happens, though, and I believe you will be glad to be corrected in your answer to the above named question.

"And now may I ask why so much of the photography is so very poor of late? The films of one producer in particular are slightly out of focus almost entirely through their productions. One other producer has fair definition occasionally, but of late their stuff has been distinctly bad. I own a camera, have some little knowledge of photography and can see no legitimate excuse for some of the terrible stuff we are asked to place before audiences.

"That is all the kick I have just now, but in closing permit me to compliment yourself, the HERALD and BETTER THEATRES for your good work and the aid it gives to us all."

The HERALD, BETTER THEATRES and my 'umble self appreciate the kindly expression of good will. We hope to continue to deserve approbation.

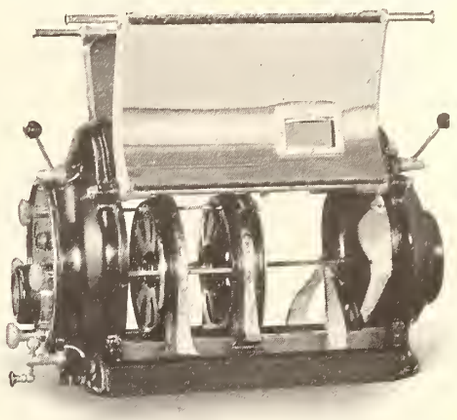
I believe our good friend is correct. I have, however, submitted the matter to Eastman engineers. The thing seemed reasonable and I am always very glad to have any error I may make checked up by projectionists. It would be absurd to think I can never make any. In answering the question, let me say in justice to myself, that I did not get the idea that he who asked it had film buckling in mind. I thought he meant, did the amount of light (disregarding heat) affect definition? That is not an excuse, merely an explanation. Here is what the Eastman engineers have to say about the matter:

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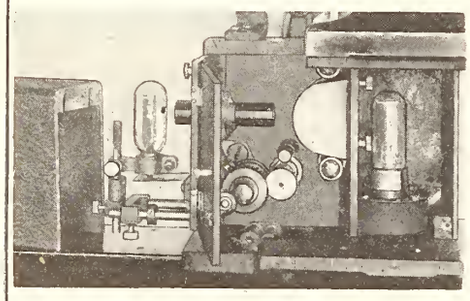


Peter M. Hulsken, Architect. Though born in Holland, Mr. Hulsken adopted the United States as his own country. He studied architecture, however, in Amsterdam and Paris. In this country he has been associated with architectural firms in New York, Chicago and other cities, but has been maintaining his own office since 1909. He has designed all types of buildings, but declares, "I like theatre designing really best of all."

That is the function of Better Theatres in general, and the particular function of the department, Planning the Theatre, published in each issue. This department has nothing to sell except practical architectural knowledge, which it offers absolutely free. Planning the Theatre is purely a readers' service department conducted by Peter M. Hulsken, who is a member of the American Institute of Architects and a specialist in designing theatres adapted to the average community. He will be glad to advise you—and will do so in his department without giving your name or address.

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"Dear Mr. Richardson: We have gone over quite thoroughly the matter mentioned in your letter of February 21, and we do not believe that the intensity of the light at the time of projection has any effect on the sharpness of focus of the image on the screen. We know, however, that in some cases with high intensity arcs and without rear type shutters, film which has been improperly dried will tend to show embossing or warping due to the heat absorbed by the silver image. The effect will naturally be greatest on those portions of the film having the greatest density of silver deposit. This embossing is somewhat cumulative so that after a large number of runs with high intensity arcs, the embossing may warp the film enough in the dark scenes so that the focus must be changed for them."

NOTES ON THE SMPE CONVENTION

I WILL ATTEMPT no report of the spring SMPE meeting in Atlantic City, that having already been attended to by others in news publications. However, a few brief notes may be in order here.

All programmes were pulled off approximately on schedule, which feat seemed impossible of accomplishment when we first examined the extensive "menu" of papers. My compliments to President Goldsmith. He is master in the art of presiding at meetings.

•

Bill Kunzmann was his usual self. Here, there, yonder—in fact, everywhere. How the National Carbon Company representative gets away with such an amazing amount of hard work, at the same time being hail-fellow-well-met, is something no one seems quite able to figure out.

•

The ladies were there in numbers, and as charming as ever. I've lost my heart at least six separate times at every SMPE convention. Dad-bing conventions anyhow! And were they well entertained? Umph! With dozens of young engineers eager to engineer entertainment for them, I'll say they were!

•

There was one paper we all agreed was a wonder. Its title, "A Simple Theory of Three-Element Vacuum Tubes." That was the trouble! It was so simple! Lasted one hour and twenty-three minutes. There were, I think, not to exceed 50 formulae screened during its reading, each one filled with X, Y, Z's galore, sub this, sub that, and sub the other, all topped off by a generous supply of esoteric hieroglyphics. (I guess that's describing it, eh?)

•

At the banquet one of the speakers pulled a fast one. Speaking of the chaotic conditions of today, and the governmental "experiments" in progress, said he, "I'm reminded of the voyage Christopher Columbus made some while back. You know, when Chris started out, he didn't know where he was going. When he got here he didn't know where he was! And when he got back he didn't know where the hell he'd been!" So if you feel ignorant sometimes, just think of Chris—and he became famous!

•

Incidentally, Atlantic City's projectionists' union, Local 310, showed keen interest in the convention and its affairs and was of great help.

•

Much credit is due Herb Griffin, general sales manager of the International Projector Corporation; the Bausch & Lomb Optical Company, Erpi, RCA Victor and Local 310 for achieving production of what were, under the conditions, most excellent screen images and sound.

•

William Reed, dean of projection, and his charming daughter, Annabelle, were among those present. Brother Reed was guest of the society at its banquet and also was personally presented to the engineers at a special meeting to which all Atlantic City theatre folk were invited. Brother Reed was introduced by this writer, and modestly blushed when President Goldsmith said, "We as a Society feel deeply honored at having with us, in person, Projectionist William Reed, one of the few remaining men intimately connected with the industry at the very beginning of its theatrical career. May you, Mr. Reed, who are the dean of projection in point of continuous service therein, live long and happily and may you prosper unto the end."

•

Local 310 held a special meeting at midnight Tuesday, with one hundred per cent attendance. The main object of the meeting was to enable the local men to meet and become acquainted with the various projection people present at the convention. I showed slides of early projectors and individuals prominent in projection affairs of other days, and talks were made by Thad Barrows, President of Boston local; Wally Byrne, president of the American Projection Society; M. D. O'Brien, assistant director of Projection for Loew's; P. A. McGuire, International Projector Corporation; George Edwards, past-president of the American Projection Society; Harry Rubin, chairman of the Projection Practice Committee, SMPE; and by a representative of Local 337, Utica, N. Y., whose name I unfortunately am unable at the moment to recall. F. H. Richardson, of whom you may have heard, introduced the speakers. Just before the close, Glenn Lafferty, president of Local 310, made a short address, thanking us all for having kept them up pretty nearly all night.

HE MUSTA HAD A BIT O' TROUBLE!

FROM NO MATTER where comes the following wail from one whom I personally know to be an old-timer in projection:

"Had my first shut-down in sound tonight. Lasted three minutes, into which was crowded enough language to last the Sphinx for nine thousand five hundred and ten, or maybe eleven, years.

"In the deluxe theatre wherein I toil,

I am blessed with hand-fed arcs, no reel-end alarms, Powers projectors of ancient vintage, and fillum—Oh, *what* fillum!—plus sound coaxed from equipment that has somehow escaped the attention of both museums and antique dealers. Ah, *what* museum pieces!

"Along about 7 o'clock, the coop (note the term) was flooded with odors, lovely odors (God forgive me for lying!) of real hot motors, generators, oil, grease and what have you. Next came thumps, loud and many. Oil on the odoriferous bearings failed to sooth. The meters registered okay. The sound wailed along. The equipment emitted more odors well spiced with rubber. Sniffing, feeling and listening brought no results. The whirring mechanisms yanked the fillum in at the top and emitted it at the bottom as per usual. The intermittents danced the picture as with a cocktail shaker in the hands of a healthy, thirsty hemale. Twelve hundred eye muscles worked in unison as the customers vainly tried to follow the shadows across the screen, and with straining ears attempted to decipher the wails and squawks, intermingled with ground noise and speech.

"Finally the perfume from those clanking machines changed to that well known effluvium associated with torrid insulation, and just then with pops like too ambitious home brew, six pesky fuses let go, one after the other. Yes, sir! Six of 'em went to fuse heaven, whereupon the actors and actoroons chewed their cud in silence for the loudspeaker went just plain dumb.

"Great cheers rose from the customers as nimble fingers yanked switches and manipulated fuses, and as we cussed generators and useless gaping managers. Plunk! Bang! Crash! Whistle! Eeeeeeooowwww! And the idle equipment turned again. The hero yodeled and told the he-ro-ine how devastatingly he loved her. The odors drifted away. And the show went on.

Presently the service engineer will call, do his stuff and depart. The boss will get a bill. The supply dealer will sell some fuses. But meanwhile the projectionist reaps cuss language and thoughts from the customers while trying without success to keep the hero from being divorced from his voice.

POST LABOR PROVISIONS!

NATIONAL RECOVERY Administrator Johnson has issued orders requiring all employers of labor to post conspicuously the labor provisions of codes of fair competition established under the National Industrial Recovery Act, to the end that all employes may readily ascertain the hours, wages and all other conditions which the codes make obligatory upon employers.

The administrator laid emphasis upon the fact that a fine not exceeding $500, or imprisonment for not more than six months, is prescribed by the law for failure to observe such regulations.

This is published here as a protection to both projectionist and his employer. The employe has a right to have the regulation observed, and the employer who does not comply is inviting trouble.

WHEN SHOULD GEARS BE RENEWED?

FROM a Southern City comes the appeal, "Dear Pop: Like others, I turn to you when in trouble. I am a projectionist in a theatre cursed with a man who is, so far as projection be concerned, a mis-manager of the very worst type. There are two power projectors that I think Noah must have had in the ark, or so I would think had there been any projectors in that day.

"They are in very bad condition. I have tried to get them overhauled and some new gears put in, but can't seem to convince him they are needed, as there still are what passes for teeth on nearly all of them. This left-handed genius seems to think you are all right, though I don't know any one else he will admit that much about. Will you, or can you, tell me some rule that can be applied in proof that worn-out projector gears should be renewed? I don't know of any except just plain common sense."

This good brother seems to have on a very fine grouch, which, from what he says, I guess was honestly acquired. Yes, my friend, in compiling the new Bluebook I had the International Projector Corporation and the Enterprise Optical Manufacturing Company work out exactly that kind of a rule for me.

If while holding the rotating shutter stationary, you can rotate the cam shaft flywheel in excess of five-sixteenths of an inch, measured at its rim, it is positive proof that the mechanism is in need of an overhauling and probably of new gears. I say overhauling for the reason that the lost motion may not be, and probably is not, all in the gearing. It may be partly due to worn bearings, etc.

Projectionists may take it as a rule that if the flywheel on the intermittent cam shaft can be rotated in excess of five-sixteenths of an inch while holding the rotating shutter stationary, that mechanism should be overhauled. Also when buying new projectors, such lost motion in excess of three-sixteenths of an inch at the flywheel rim while holding the shutter still, should cause rejection of the mechanism. The same holds true when buying reconditioned projector mechanisms.

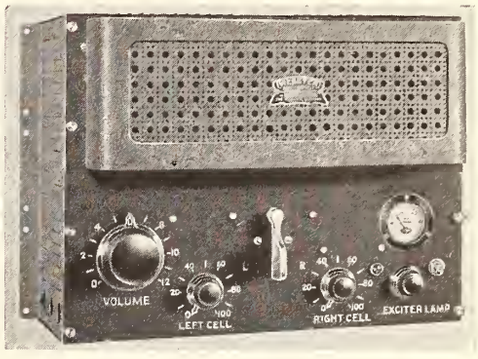
electrogram

LOOSE RECTIFIER—A rectifier bulb loose in its socket often causes trouble and may cause short life of bulb. Rectifier bulbs should be examined occasionally to be sure that they are tight in their sockets and tip terminal contacts are in good condition.

• Write us your electrical problem. An expert reply will be promptly Electrographed.

ANNOUNCING

The Latest Engineering Development In Sound-on-Film Amplifiers



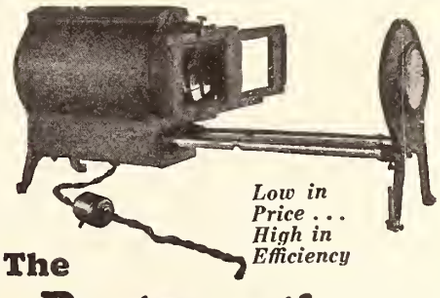
WEBSTER

CLASS A 15-WATT

Perfection in amplification, no less. The entire circuit has been redesigned in accordance with the furthest advance in engineering practise. The results are astounding: unvarying volume; absence of "background noise"; full range of tone; silent changeover; all-electric power for exciter lamp and photo cell.

Write for particulars.

THE WEBSTER CO.
3825 W. Lake St.
CHICAGO



Low in Price . . . High in Efficiency

The **Besteropticon**

Range 75 feet or less. Cooling for 500-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer **$23**

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

EQUIPMENT AFFAIRS

Equipment News and Comment

SOUND ACCESSORIES

● The following descriptions of sound apparatus conclude the review of the current sound equipment market begun in the April 7th issue.

Audio Research, Inc.

THIS MANUFACTURER has developed a microphone for all-round theatre use under the model designation of Type 22-A. It is a dynamic microphone with a diameter of 3⅜ inches, a depth of 2 inches exclusive of terminals, and a weight of 2½ pounds. The finish is statuary bronze.

The diaphragm is made of a special alloy selected for good frequency response. The voice coil has an impedance of 30 ohms



Audio Research dynamic microphone

and an output level of minus-65 decibels below zero level of 6 milliwatts for normal speech at 3 feet. The frequency response is stated as uniform from 50 to 9,000 cycles.

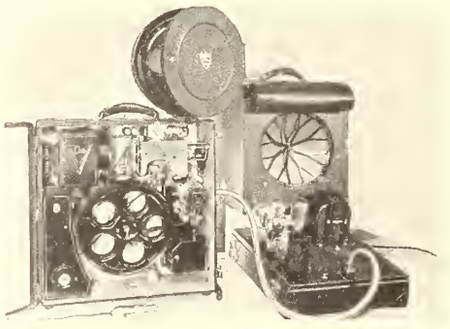
The unit is mounted on trunnions on its diameter, allowing use of a simple stirrup as a hanging bail, or as an upright carrier in a stand, and it can readily be tiled up or down.

Herman A. DeVry, Inc.

NOW AVAILABLE from this manufacturer is a portable 35-millimeter sound unit, and in development is a unit system for both incandescent and arc lighting designed for the larger-sized auditoriums.

In the portable outfit, the projector mechanism is the DeVry Type E, with straight-feed film path. The light source is a 1,000-watt biplane filament incandescent lamp. The soundhead is housed with the projector, and a second case carries the amplifier and speaker.

The soundhead drum is removable for cleaning. There are no pressure plates, tension shoes or gears. Vibration is absorbed by a Robertson filter wheel. Drive is by chain and sprocket, while the motor is governor-controlled. The photocell is of DeVry make. The amplifier output is rated at 14 watts.



DeVry portable sound unit

The unit in development has a chain drive, double exciter lamps, barrel-type shutter and is designed for permanent installation, though light enough for transport.

Additional product of this manufacturer includes soundheads for Powers, Simplex and other projectors, both portable and for permanent installation; amplifiers, public address systems, microphones, photocells, tubes and lamps.

Continental Electric Company

OVER 21 different types and sizes of photocells are offered by this manufacturer under the name Cetron. They are caesium-argon type. Ninety volts is the recommended operating voltage, but higher voltages may be used if desired. The average ionization point of these cells is between 125-135 volts. Due to the small amount of gas contained in these cells, temporary ionization is declared to result in no damage. The current output will average about 100 microamperes per lumen at 90 volts.

G-M Laboratories, Inc.

VISITRON Type A photoelectric cells are made in seven sizes ranging from five-eighths of an inch to 2¼ inches in diameter. This variety of sizes provides a cell for every make of projector. The cells are of the caesiated cathode type having peak response in the region from 7,000 to 7,500 Angstrom units.

A high specific surface sensitivity permits the use of low gas pressure in the cell, which results in a high ionization point. Manufacturing specifications call for a *minimum* sensitivity of 70 microamperes per lumen at 90 volts. These characteristics mean high output, and also mean minimum attenuation at the higher audible frequencies.

Because of the high specific surface sensitivity of Visitron cells, high output is obtained without recourse to excessive gas amplification. As a consequence ionic bombardment of the cathode is minimized and the life of the cell is greatly increased. Life of from one to four years can normally be expected.

Goodall Electric Mfg. Company

THREE DIFFERENT models of horns designed for three general types of theatres, are marketed by this manufacturer.

The model A horn has a spreading angle of 55°. The lower front lip of the horn is designed at a greater angle than the upper lip. This model is built for long narrow theatres with low ceilings and will give equal distribution of sound in theatres 25 feet wide and 100 feet long.

The model B horn is built on an angle of 65° and is designed for theatres approximately 40 feet wide. The model C horn is built on an angle of 78° and is designed for theatres up to 75 feet in width. All of these models are designed to operate in conjunction with either 10- or 12-inch dynamic cones.

Hygrade Sylvania Corporation

A COMPLETE LINE of tubes used in sound reproduction is offered by this manufacturer. Represenative product in the line are described as follows:

Type 205-D.—Of graphite anode construction. The grid runs cool due to the high thermal emissivity of the graphite, thus reducing the possibility of gas in the tube from this element. Due to the cobalt nickel composition, the filament in this tube has a great emission area, and a great tensile strength when hot, thus preventing sagging with resultant changes in inter-electrode capacities. The 205-D has a very low microphonic response.

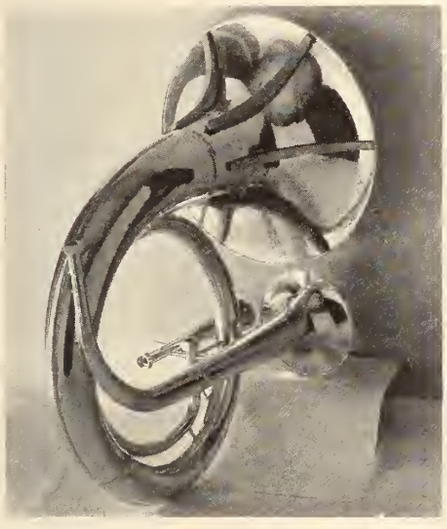
Type 242-A.—A theatre amplifier tube which employs the graphite anode construction, which allows for great heat dissipation. The graphite anode makes for constant plate current, and due to high radiating properties of graphite, no physical changes in anode dimensions can take place. By using an exceptionally high-breakdown glass, arcing in the base of these 242-A's is almost impossible. Parasitic oscillation suppressors are mounted in the

grid leads, allowing these tubes to be operated in parallel.

Phototubes.—The Sylvania phototubes for theatre sound use are the 814-A, 803-A and 868. These tubes are free from leakage noises and all have excellent frequency response characteristics. They are non-microphonic. The photo-sensitive surface is uniform and the tubes are carefully evacuated, thus ridding them of detrimental gases which would cause distortion in modern theatre sound equipment.

Martin Band Instrument Company

BRASS SPEAKER-HORN ensembles are offered by this manufacturer for theatre use. They are made of highly tem-



Martin speaker system

pered brass and supra-metal and are combined in two-, three- and five-speaker systems, as may be required to cover the desired frequency range.

The low-frequency unit covers from 40 to 800 cycles; the intermediate, from 800 to 2,500; the high, from 2,500 to 14,000.

Cutting out of frequencies is by means of band-pass filters, the network of which may be connected to any speaker line of 200- or 500-ohm impedance.

Racon Electric Company

A VARIETY of horn units are manufactured by this company, the most recent development being an electro-dynamic speaker with horn, designed to cover a frequency range of from 3,000 to 10,000 cycles. This model has a field rating of 6 or 110 volts, as may be specified. The voice coil impedance is 110 ohms. Height of unit is 6¾ inches, while the horn bell is 3 inches. Weight is 3 pounds.

Western Electric

EQUIPMENT FOR general public address operation and stage presentations using "radio technique," is produced by this manufacturer for theatres. This may be installed as a separate system, or incorporated with existing Western Electric sound reproduction apparatus. Additional equipment consists in microphones (usually located in the stage footlight gutter), loudspeakers, and a control panel for individual control of each microphone.

This equipment has been augmented by a special "crooning" attachment consisting in microphone and speakers. Amplification is through the amplifiers of the picture reproduction system.

DRILLED CARBONS

● Hi-low and high projection carbons with drilled ends, are now being offered by the Noris Carbon Company of New York. Carbons of this type will henceforth be available for all carbon-saving devices.

Incidentally, it should be pointed out that the name of the Noris Carbon Company was omitted from the list of manufacturers of carbons in the Equipment Index, published in the April 7th issue. The company address is 160 Fifth Avenue, New York.

DEALER CONVENTION

● With 28 active members, and 31 offices throughout the country, the Independent Theatre Supply Dealers Association has completed plans for its convention in Chicago, to be held May 26, 27 and 28 at the Edgewater Beach Hotel. Members of the association already signed up to participate in the convention and to exhibit are as follows:

Stebbins Theatre Equipment Company, Kansas City; Amusement Supply Company, Detroit; Amusement Supply Company, New York; American Theatre Supply Company, Toledo; Brock Photoplay Supply Company, Los Angeles; Capitol Theatre Supply Company, Boston; Capitol Motion Picture Supply, New York; Continental Theatre Accessories, New York; Crown Motion Picture Supplies Corporation, New York; Des Moines Theatre Supply Company, Des Moines; J. F. Dusman Motion Picture Supplies, Baltimore; Exhibitors Supply Company, St. Louis; Joe Goldberg, Inc., Chicago; Graham Brothers Theatre Equipment, Denver; Guercio & Barthel Theatre Equipment, Chicago; Independent Theatre Supply Company, New York; McArthur Theatre Equipment Company, Detroit; Oliver Moving Picture Supply Company, Cleveland; Walter G. Preddey Theatre Supply, San Francisco; Quality Theatre Supply Company, Omaha; Queen Feature Service, Inc., Birmingham; Clem Rizzo Theatre Supplies, Philadelphia; B. F. Shearer Company, Seattle; The Ray Smith Company, Milwaukee; Superior Motion Picture Supply Company, Pittsburgh; United Film & Projector Corporation, Buffalo; Western Theatrical Equipment Company, San Francisco; J. Slipper & Company, Los Angeles.

HEARING ATTACHMENTS

● Further developments have been brought out in the equipment for the hard-of-hearing manufactured by the Sonotone Corporation of New York City, to adapt this bone-conduction instrument to motion picture theatre use. It is to be pointed out, however, that Sonotone equipment is available in both bone- and air-conduction models.

In either case, the receiver may be plugged into individual seats which have been properly wired in connection with suitable amplification equipment. Both types have individual volume controls, and may be applied by means of headband or "lorgnette" handle.

Jack boxes are connected in multiple in 25 unit branches, terminating on the output transformer of the amplifier. The amplifier itself consists in a push-pull power stage, usually 45's, connected across the output of its main amplifier in the projection room and arranged through an attenuator.

Around 25 milliwatts of power are required per outlet. The impedance of each receiver, together with the volume control, is approximately 25 ohms at 60 cycles.

GRAPHITE GUN

● Application of dry, powdered graphite to lamphouse lubrication is possible by means of a gun brought out by the Joseph Dixon Crucible Company of Jersey City. This company manufactures a flake-powdered graphite that is declared to be free from any oil, or grease or foreign matter that can burn or carbonize. Controlled air pressure is employed as the carrier in the place of oil and grease vehicles.

PAPER ON SEATING

● Among papers prepared for the spring convention of the Society of Motion Picture Engineers was that by P. F. Masucci, on "Theatre Seats Designed for Correct Sight and Acoustics." The paper was based on chair design represented in the product of the International Seating Company of New York. Its more generally significant portions follow:

"First, let us consider the fact that every seat in a theatre, irrespective of its price and position, must command an uninterrupted view of the screen. The old type seating of straight layouts is gradually being replaced with radius or curved layouts. This improved visibility to the screen, as each chair is pointed or faced directly toward the screen.

"In theatres now built where the elevations of the floor are set, there is but one way to insure almost perfect sight lines. That is by staggering sizes in alternating rows in the center sections of the theatre, instead of installing chairs of all the same size in the center section. For example, if fourteen 20-inch chairs are placed in one row, and six 21-inch chairs are placed together with seven 22-inch chairs immediately in front, the point of visibility would not be directly behind the head of the person in front, but through the space between heads, side section can also be treated in the same manner, but due to the sharper radii, the lines become longer and larger sized chairs can be installed.

"In new theatres, the grades or elevations of the floor are determined by the architect, who may be limited to height and depth of incline. Nevertheless, the same principle of staggering sizes could be ad-

(*Continued on page* 30)

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE HAVE a theatre front to decorate on the outside. There are six outside doors with immovable transom windows over each. The transoms are about 3 feet square. There is also a canopy, which is about 32 feet long and 8 feet wide.

We would like to have some suggestions about painting that could make the front very attractive. Is gold trimming effective? Advise what you think would be appropriate and how to obtain the desired effects so that we can advise our decorator. —H. T.

The Answer:

GOLD TRIMMINGS, while at one time quite effective, have been overdone in theatre decorating in the last decade. Whenever one saw gold it was sure to be a theatre—gold for doors, gold for walls, ceilings, drapes, etc. We are now living in an era when colors, vivid colors, are used. Do not be afraid to use colors, lots of them, but be sure that they harmonize. Use blue, red, green, orange, peach—in fact any color. Be sure to apply brilliant finish, such as Duco or lacquer.

To break the monotony, use different shades for glass stops or panel moulds. Unless you depend on the transoms over the doors for light in the lobby, I advise you to fill them in with panels, as generally the house manager covers them up on the inside with cutouts or attraction boards, and paneling them may add to the attractiveness of the exterior.

Not knowing the design of the marquee, I suggest you make the field in a light tone, with the changeable letters quite dark and the borders and ornamentations in varied shades.

•

The Question:

NOTING YOUR advertisement, I am writing in the interest of a prospective client. The client contemplates either remodeling an existing theatre building which he is renting (provided however, that he can buy the present building at an attractive price), or, if this is impossible, to build a new building outright on a nearby lot. In either case the building would be 40x120 feet. At present the theatre is arranged with screen between front entrances, booth in extreme rear. Entire building is fireproof construction. Location, residential section.

We would greatly appreciate an expression from you and any suggestions which you may feel disposed to make, which will aid in making the new building thoroughly modern and practical in every way possible. The client expresses an interest in "stadium" seating. If this would be a particular advantage please note.—M. D. W.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Answer:

MY ADVICE to you is to urge your prospective client strongly against the purchase of the existing theatre building, no matter how attractive the price may be, as according to your description the plan is absolutely faulty, and I think it would be too expensive to turn the plan around.

There is nothing more destructive to the enjoyment of a motion picture than to have moving objects detract the vision from the screen, leaving alone the flashes of interfering light every time a person enters through the doors. By all means advise him to build a new theatre building.

The best seating arrangement for an auditorium 40 feet wide is to plan for a center bank of eleven seats across, with an aisle on each side and two wall banks of four seats each, giving nineteen seats across the width of the auditorium.

I cannot think of any particular advantage of incorporating the stadium type of seating for such a small house, as the small percentage of seats gained does not justify the extra expenditure.

•

The Question:

WE HAVE a theatre seating 365 and are wondering if we could arrange our seats more effectively than they are now. Our auditorium is 23 feet wide and 74 feet from the entrance to the first row of seats, including the foyer. At present 6 feet of this length is used as a foyer, and then we have only a center aisle of 40 inches, with a bank of seven seats on one side, and a bank of six seats on the other side. Do you think this is the best arrangement, or would it be better to have an aisle on each side and not have a center aisle?

Please let me know how much space we should have for the foyer, and also the aisle. Our rows are now spaced at 28 inches. Our chairs are 18 inches. We would be willing to sacrifice 30 chairs to better our arrangement. We are regular subscribers and would appreciate any information at your earliest convenience.—L. R. B.

The Answer:

I AM CONVINCED that your present seating layout can be greatly improved. While an 18-inch seat is rather narrow for comfort and the spacing of the rows 28 inches from back to back is 2 inches less than the recommended minimum, I will figure the new arrangement on the same basis. I never advise the use of a center aisle if it possibly can be prevented, so plan for two wall aisles 36 inches wide, with 11 seats between.

According to your description and dimensions, I figure that at the present time you have 29 rows of seats, so under the new plan you will have 319 seats, or a loss of 46 seats. A 6-foot wide foyer is wide enough to accommodate two 3-foot wall aisles.

•

The Question:

UNDER SEPARATE cover I am sending you a blueprint and also two photographs of my theatre building. I would like to have you design a marquee for the front of this building that would extend out over the platform and be just as wide as the platform. I would like to have it designed to be built out of light sheet iron, with provision for interchangeable letters on the sides, and a space for the name of the theatre on the front of the

marquee. Some border lights that can be operated from a commutator arrangement so as to get the flashing light effect. It would be satisfactory with me if the glass in the arch above the doors was completely removed and that opening sealed up. Provisions could also be made whereby it would be possible to glass in the platform under the marquee.

You will notice from examining the blueprint and the photographs that there are about three errors in the blueprint. First, there are no layers of cut stone between the top of the fancy arch stones and the bottom of the name stone, also the glasses on the sides of the double doors are a little longer than the blueprint specifies, and the fire escapes have two horizontal pipes for a guard rail rather than a number of vertical rods, as the blueprint shows.

The rubble stone work on the sides and back of the building are being stuccoed at the present time (since the pictures were taken) and the front of the building will be pointed up between the cut stone with black mortar.

I would appreciate it very much if you would design a nice marquee for this theatre building, also specify some type of new glass paneled doors for the front. I would like to get plans on a neat portable box office that could be built here.—C. E. L.

The Answer:

VERY SORRY, but this department cannot supply you with a design for a marquee as requested, but will gladly give you a description, which will enable you, in consultation with a marquee builder, to obtain a satisfactory result.

I suggest that it be so designed as to make one unit with the railing for the steps. By using gaspipe columns with some wrought iron scrolls for brackets, the matter of supporting the marquee by chains or hangers from the front of the building will be eliminated, and at the same time make it possible to enclose the platform with glass as suggested in your letter. A standard steel factory sash can be used for frame. I advise the use of copper instead of light sheet metal for the outside covering of the marquee.

The transom over the doors can be easily closed up as it will not be noticeable after the marquee is in place on account of its projection. Use two rows of 10-inch or 12-inch changeable channel letters on the sides. The name of the theatre in front and the border lights should also be in channels, and you can use either bulbs or neon tubes for light effects. The matter of flashing should be easily arranged.

In place of using an ornamental metal ceiling for the soffit of the marquee, a nice effect can be obtained by using a steel frame with opaque glass panels with concealed lights above. The panels should be about 3 feet square.

•

The Question:

ON PAGE 53 of your April 7 issue you have a notice offering full advice on building or remodeling theatres. We have a problem which I hope you can help us with. We are buying a railroad Y.M.C.A. building that has been discontinued and dark for some time. It is a three-story brick structure 30 feet wide and 90 feet long. Inside the first floor is on the ground level, 8 feet to the second floor. Entrance is by way of outside brick and stone steps to the second floor. Distance is 12 feet from second to third floor, and 14 feet from third floor to ceiling.

We want to remodel into a medium-priced sound picture show with stage—heating and cooling systems under the stage, small lobby and foyer, ladies' and gents' toilets, ticket office, projection booth, one combination work room and office, and possibly a balcony, as we want between 500 and 600 seats and presume we will need a balcony to get that many seats in. —R. W. C.

The Answer:

THE BUILDING which you are intending to purchase and remodel into a motion picture theatre, being 30 feet wide and 90 feet long, is entirely too small for a seating capacity between 500 and 600 seats. The maximum amount of seats you can obtain across the width of the auditorium will be fourteen. For lobby, foyer, stage, etc., you will need at least 40 feet, leaving 50 feet for seats, or 20 rows, so the maximum seating capacity you will be able to obtain on the main floor will be 280 seats, and I doubt if the balcony can accommodate more than 200 seats, making the entire house capacity not more than 480 seats.

It will also be necessary to remove at least one floor, and if the roof construction is not of a clear span, it will be a rather expensive proposition and all you really are saving is the outside walls. This saving will be practically eliminated by the extra expenses of temporary supports and shoring, so I sincerely believe that you can construct an entirely new modern theatre at an increase of not more than 20% of the reconstruction cost.

•

The Question:

I AM INTERESTED in a small movie house with a seating of from 400 to 500 capacity.

I have two rooms available and desire your advice if it is possible to arrange for such a capacity in rooms of the size such as I can secure. Suggest seating arrangements and other details. Also, if above amount not practical, what would be the maximum number of seats that could be placed in each.

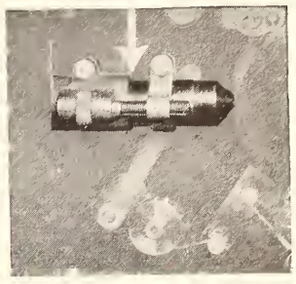
The rooms are 20x175 feet, with a 14-foot ceiling; and 25x126 feet, with a 15-foot ceiling.

I shall be looking forward to your answer in BETTER THEATRES.—M. L. D.

The Answer:

TO ADVISE you properly according to the seating capacity of the two rooms available for theatre purposes,

MICROMETER ADJUSTMENT
makes perfect lens settings EASY
in this NEW Better SOUND HEAD



LANGSENKAMP - WHEELER BRASS WORKS
Indianapolis

Motion Picture Patents My Specialty
PATENTS
William N. Moore
Patent Attorney
Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

Copyright your play
Trade-Mark your goods or titles

SOUND EQUIPMENT
Rebuilt and New



Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . . .

Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

S. O. S. CORP.
1600 Broadway, New York City

READ
EQUIPMENT AFFAIRS
to keep in touch with the latest developments in theatre equipment. This department is purely a news service.

WIN YOUR DISPUTES

How are you to prove it's the other fellow's fault if you don't keep books? One user paid for his Invoice record 30 times over by winning one argument. This set is easy to keep; all you have to know is how to add. Tells when you bought, how much you paid, check number, date, amount, daily receipts by shows and number of tickets at each show. Prevents being overcharged for films. Send $10: Money back if not satisfied.

EASY METHOD LEDGER SYSTEM
SEYMOUR, IND.

I shall begin with the room 20x175 feet. In planning a center bank with aisles on each side, you will be able to have eight 20-inch seats across the width of the auditorium. Should you be satisfied with a center aisle, which I generally do not recommend, you will be able to have ten seats across. So to obtain a seating capacity from 400 to 500 seats, it will require from forty to fifty rows of seats, and that will make a rather long auditorium and will require quite a slope in the floor. So be sure to investigate if the building is so constructed that the floor can be lowered, as the ceiling is not high enough to build the incline on top of the present floor.

The other building, being 25x126 feet, seems to be more suitable, but I am afraid that you may not be able to obtain as many seats. Planning a center bank with aisles on each side you will be able to obtain eleven 20-inch seats across the width of the auditorium, so it will take 36 rows of seats to obtain 400 seats, leaving 36 feet for lobby, foyer, platform, etc. While 400 seats are about the maximum to be obtained, it will make a better plan.

Equipment Affairs: News and Comment

(*Continued from page* 27)

hered to on new houses, as well as theatres now in operation. Where necessary, architects should consult seating engineers, who are better equipped to ascertain proper elevations of floors for perfect sight lines.

"Second, the importance of good acoustics can be appreciated if full-upholstered chairs are to be considered. Acoustical properties of a full upholstered chair are far more advantageous, due to the amount of absorption in fabric materials used on the cushions and backs, than those of the common wood type of seating with veneer or imitation leather backs and seats, which lack sound absorbing qualities. Acoustical engineers will agree that upholstered chairs give better results than wood chairs. In figuring acoustics, importance is stressed on the entire acoustical scheme of the theatre, including walls, drapes, floor covering and the type of seating to be furnished.

"Third, the arrangement of seating is governed principally by local city or state ordinances, as to the number of seats between aisles, width of aisles, back-to-back spacings, cross-over aisles, etc. The proper spacing to insure almost perfect accessibility should be at least 32 inches from back to back, which is within the requirements of almost every code or ordinance. The standard width of chairs most commonly considered for modern seating is 20 inches. Considering 20 inches as a basic width, larger or smaller chairs may be incorporated to assure perfect alignment of aisles, conditions of building, etc.

"In assuring comfort with modern seating, it is necessary that full upholstered backs shall be so designed as to eliminate the use of the present hidden ½-inch veneer board to which the upholstery is tacked and to which a steel back panel is attached. With this modern development, the patron sitting in a chair shall enjoy the benefit of the full depth and comfort of the back without being pushed forward by the thickness of hidden veneers in present day seating.

"The most important comfort feature of any chair is the cushion. For example, a spring assembly is fastened to a veneer board and covered with burlap and other upholstering materials, so that when pressure is inserted, the spring is being penalized and punished as a result of its working against itself. All this is not true of automobile, bus, railroad and pullman spring construction, whose engineers have properly handled springs so as to give the maximum of comfort and service.

"Another feature of the modern trend is the elimination of the usual obsolete type of hinge construction, which is now replaced by a simple steel rod with spring shackle bolt construction, pivoted in the center of the standards, thus enabling the person when rising to stand within the chair, so that another patron passing may have unobstructed clearance. This has been proved an important feature in cases where back-to-back dimensions are necessarily limited.

"Up to the present time, in the construction of all theatre chairs, the use of nuts, bolts and screws has been predominant, but today in the development of the new all-steel theatre chair, the use of bolts, nuts and screws is practically eliminated."

Personnel Training and Supervision

(*Continued from page* 7)

person. This is the approach to mutual understanding. Only too frequently some individuals express themselves as if they had the power to turn their fellow being inside out and measure his qualities with a yardstick, and positively state "this man has no personality," or "this individual is lazy." Such positive and quickly arrived at conclusions are obviously unfair. If such conditions are suspected, start the analysis in yourself and work toward him. If it is felt that the first subject has no personality, check to see if he is doing the kind of job that would permit him to display some personality. Perhaps he is entirely unfitted for the job, maybe the job is bigger than he is, maybe he is actually too big for the job. All such considerations must be determined before a justifiable conclusion can be made.

ATTITUDE OF "THE BOSS"

IN HANDLING personnel, one cannot become arrogant, prideful or conceited. All of us have our personal limitations in the understanding of our fellow men. Such characteristics are immediately resented by subordinates, and a man to be of influence for good must be respected and must be approachable. Arrogance, pridefulness or conceit destroy respect and block approach.

True discipline in a theatre staff is the development by teaching and guidance; in total, training the individual to use his power of accomplishment in co-ordination and in harmony with the policies and practices as established for the particular theatre. If because of failure on the part of the manager to check continually up, correct, instruct, guide and inspire, the organizational development is not pointed in this direction, most of the so-called training of employes will be absolutely wasted.

DETERMINING EMPLOYE FITNESS

IT IS PERHAPS well to point out this fact at this point. *The higher the intelligence of the theatre staff the more inclined toward individual action and individual thinking.* An intelligent staff will at times present more difficult problems to the manager, but in return the intelligent staff will be progressive, alert, capable and have initiative, which means high efficiency, *if the manager is sufficiently capable to lead and control.* If this problem confronts you, remember intelligence is only satisfied by explanation. Repetition, command, punishment only make matters worse.

As pointed out earlier, the beginning of the personnel problem is at the moment of interview preparatory to the consideration of employment. Following in rather abbreviated form are some captions which might be used as a guide in establishing facts during the interview:

Health—Physical appearance, general? Body strong or weak? Nerves? Exercise? Play or relaxation? Use of Alcohol or drugs?

Personal Efficiency — Mental attitude? Energy? Temperament? Purpose? Special traits? Habits, poise, self-possession, courtesy, personality?

Character—No attempt is made here to list all of the many character factors; just remember that character is the only true measure of any man.

Efficiency—Expert knowledge? Experience? Power of decision, judgment? Self-reliance, grit, determination? Enthusiasm, imagination? Executive ability? Punctuality? Education? Record of progress or advancement?

(*Continued on page* 34)

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on May 1. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

Alabama

BIRMINGHAM—N. H. Water, manager, 200 Avenue, Ensley, Alabama. To remodel theatre. Cost $10,000.

California

GRASS VALLEY—Strand Theatre, 161 Mill Street. Remodeling. Architect, William Mooser, Jr., 233 Monadnock Building, San Francisco. Cost $16,000. Population 3,800. George Callahan, Nevada City, in charge of purchasing of equipment.*

SALINAS—Crystal Theatre Company, 137 Main Street. To remodel theatre. Architect, Frederick H. Meyer, Mark T. Jorgensen, associate, 525 Market Street, San Francisco. Cost $50,000. Population 10,000.*

SAN FRANCISCO—Architect, S. Charles Lee, 2404 W. Seventh Street, Los Angeles. Owner to erect theatre. Seating capacity 900. Cost $50,000.

STOCKTON—Sierra Theatre, Joe Restano, J. Gottelli, G. B. Gottelli, 16 Union Street. Alterations. Cost $15,000. Architect, William H. Rowe, 216 Pine Street, San Francisco, Population 48,000.*

Connecticut

LYME—Old Lyme Theatre Company, S. D. Wilson, manager, Old Lyme. To erect theatre building. Cost $30,000. Architect, Thomas Raymond Ball, Appleby Lane, Lyme.

Georgia

COLLEGE PARK—Lucas & Jenkins, Walton Building, Atlanta. To erect theatre building. Cost $20,000.

Illinois

CHICAGO—The Rosehill Corporation, 5800 Ravenswood Avenue. Remodeling. Architect, Charles S. Duke, 5150 South Park Avenue. Cost $5,000.

CHICAGO—Covent Theatre, 2653 N. Clark Street, Alterations. Cost $2,000. Architects, Percina, Burdick & Senseney, 333 N. Michigan Avenue.

CHICAGO—The Cameo Corporation, Inc., care of Reuben J. Feldman, attorney, 188 W. Randolph Street. Will alter theatre at 3346 S. 26th Street. Cost $4,500. Architects, A. Levy and W. J. Klein, 179 W. Washington Street.

CHICAGO—Garrick Theatre, 64 W. Randolph Street. Balaban & Katz, 622 State Lake Building. To remodel and redecorate theatre. Architect, H. Biedler, 952 N. Michigan Avenue.

Iowa

SIOUX CITY—E. V. Moone, city clerk, Grandview Park. To erect outdoor theatre. Architect, Henry J. Kamphoefner, 312 U. B. Building. Seating capacity 4,000. Cost $51,326. Population 79,000. CWA project.

Michigan

ROYAL OAK—Detroit Zoological Park, 84 Ten Mile Road. To build theatre. Cost $150,000. Population 23,000.

WYANDOTTE—Architect, Austin A. Howe, 144 N. Marlborough Avenue. To remodel store into theatre. Extensive acoustical treatment and air conditioning. Population 28,000.

Minnesota

MINNEAPOLIS — Lessee, Edina Theatre Corporation, Benjamin Friedman, manager, 3825 W. 50th Street. Owner, Morris Creameries, B. B. Nelson, secretary, 2824 Emerson Avenue, South. To erect theatre. Seating capacity 1,300. Architect, Liebenberg & Kaplan, 710 McKnight Building. Cost $80,000.*

MINNEAPOLIS—Franklin Amusement Company, W. 50th St., between Drew and Ewing. Architect, Perry E. Crosier, 1017 Phoenix Building. To erect theatre.

ST. PAUL—A. W. Humber, 1606 St. Clair Street. To erect theatre. Cost $25,000. Architect, M. A. Wright, 288 Bunker Street.

WHEATON—H. C. Woempner, 1021 S. Cedar Lake Road, Minneapolis. Will erect theatre and hotel. Cost $25,000. Architect, Perry E. Crosier, 1017 Phoenix Building, Minneapolis.

Missouri

ST. JOSEPH—Electric Theatre, 712 Edmond. Remodeling. Cost $2,000. Architect, Besecke & Swanson, 111 E. Armour Boulevard, Kansas City. Population 82,000.*

New York

BROOKLYN—T. Powers, 559063 Fulton Street. Alterations. Cost $25,000. Architect, T. W. Lamb, 701 Seventh Avenue, New York City.

BROOKLYN—Diamond Amusement Corporation, 6815-5th Avenue. Alterations. Cost $5,000.

NEW YORK CITY—B. S. Moss, 572 Madison Avenue. To erect theatre at 207th Street and Broadway. Seating capacity 1,500. Architect, Eugene DeRosa, Inc., 105 W. 40th St., New York City.

North Carolina

BURLINGTON—E. M. Long. To erect theatre. Architect, R. R. Markley, South Fire Building, East Chapel Hill St., Durham, N. C. Population 9,700.

Ohio

CLEVELAND—Southern Theatre, corner 25th & Prame. Cimon Kaplan Amusement Company, Film Exchange Building, will remodel and redecorate theatre.

Oklahoma

HENNESSEY—Ortman Theatre, E. J. Ortman, Proprietor. Remodeling. Population 1,300.

Pennsylvania

JOHNSTON—Powell Stackhouse Park. CWA to erect theatre. Population 67,000.

PHILADELPHIA—George Felt, 552 N. 52nd Street. Alterations. Engineer, Charles Dingleman, 1239 Vine Street. Cost $2,000.

Rhode Island

BRISTOL—Makowsky Brothers, Hope Street. To erect theatre. Architects, Howe & Church, 1014 Turks Head Building, Providence. Population 12,000.

Tennessee

SOUTH PITTSBURGH—Palace Theatre. Cumberland Theatre Company will rebuild and redecorate theatre. To install new seats. Population 2,100.

Texas

BEAUMONT—Jefferson Amusement Company & Associates, care of Jefferson Theatre. To erect theatre. Architect, W. Scott Dunne, Melba Building, Dallas. Seating capacity 800. Population 12,000.

HARLINGEN—Lessee, Consolidated Theatres, Inc., care of Karl Hoblitzelle, 1921 Elm, Dallas. Repairs.

WESLACE—Paschall-Texas Theatres, Inc., Majestic Building, Dallas. Remodeling. Architect, W. Scott Dunne, Melba Building, Dallas. Population 4,900.

Wisconsin

EAU CLAIRE—State Theatre, Richard Bradley, proprietor. Minnesota Amusement Company, 17 N. Sixth Street. Converting building into motion picture theatre. To install new sound equipment, lighting fixtures, seats, etc. Seating capacity 800. Architects, Liebenberg & Kaplan, 710 McKnight Building, Minneapolis, Minn. Population 26,000.

RICE LAKE—George Miner, Main Street. Remodeling. Population 5,100. Seating capacity 500.*

INCORPORATIONS

Leland Theatre Company, care of P. Mortimer Lewis, 1509 Boardwalk, Atlantic City, N. J. Increased capital $50,000.

Majestic Pictures, Inc., 111 W. Grand, Oklahoma City, Okla. Increased capital $5,000.

Elroy Theatre, Inc., Elroy, Wis. Increased capital $2,500. Incorporators Sarah and Jack Eskin, etc.

Lowell Theatre Company, Lowell, Arizona. Increased capital $5,000.

Brannon Theatre Company, Inc., Whitewright, Texas. Increased capital $2,500. Incorporators, Wm. C. Brannon and others.

Tennessee Theatre Company, Johnson City, Tenn. Increased capital $50,000. Incorporators, S. W. Craver and others.

ALPHABETICAL LIST OF ADVERTISERS

A

Adler Signs, Inc., Ben 24
Amperex Electronic Products, Inc. 15

B

Bausch and Lomb Optical Co. 22
Best Devices Company 25
Bigelow-Sanford Carpet Co. 3
Brenkert Light Projection Co. 21

C

Cincinnati Time Recorder Co., The 22
Continental Electric Company 15
Coxsackie Mfg. Corp. 15

D

Da-Lite Screen Company 15

E

Easy Method Ledger System 29
Enterprise Optical Mfg. Co. ..... Fourth Cover

G

Garver Electric Company 24
General Scientific Corporation 22
Gordos Products Company 15

H

Hall & Connolly, Inc. 17
Hewes Gotham Company 15
Heywood-Wakefield Co. 13

I

Imperial Electric & Mfg. Co. 15
International Projector Corporation .. Third Cover
International Register Company 18
International Seat Corporation ..... Second Cover

L

Langsenkamp-Wheeler Brass Works 29

M

Mellaphone Corporation 24
Moore, William N. 29

N

National Carbon Company, Inc. 17

P

Projection Optics Company, Inc. 18

Q

Quality Slide Company 15

S

Scott-Ballantyne Company 18
S O S Corporation 29
Strong Electric Corporation 23
Supreme Heater & Ventilating Corp. 15

U

U. S. Air Conditioning Corp. 17

W

Weber Machine Corporation 18
Webster Company 25
Wright-DeCoster, Inc. 24

Among Contributors to This Issue:

¶ J. T. Knight, Jr. (*Personnel Training and Supervision*) *begins with this article a group of discussions of the theatre staff, its makeup, its relationship to the success of the theatre enterprise, its organization and the responsibilities of management toward it. The second article will appear in the next issue of* Better Theatres. *Later on Mr. Knight will take up other aspects of similar personnel problems. The author is a regular contributor to* Better Theatres *on theatre management, and in addition to his feature articles, conducts the department of direct service, "Maintenance Tabs." Mr. Knight is in charge of theatre maintenance for Paramount Publix.*

¶ *The suggestions contained in the material presented under the title, "Attracting the Patron with Light," have been especially prepared for* Better Theatres *by engineers and artists associated with the research activities of the General Electric Company at Nela Park, Cleveland. The present designs are part of a series on modern theatre lighting, the first of which appeared in the April 7th issue, contributed also by General Electric designers. Further suggestions will be similarly presented in the next issue of* Better Theatres.

¶ Leo T. Parker (*Decisions in Recent Theatre Suits*) *is a regular contributor on legal phases of theatre operation. He is a Cincinnati attorney-at-law.*

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

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Canopies for fronts
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Hardware, stage
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Resonant orchestra platforms
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Seats, theatre
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Sound equipment, complete
Sound heads
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.....

Name .....Theatre .....City .....

State .....Seating Capacity .....

Personnel Training and Supervision

(*Continued from page* 30)

Space does not permit a detailed elaboration or discussion of each quality.

With this guide before you, size up the particular job or position under consideration, indicate by a system of check marks or a system of grading; such should describe quite definitely the particular individual best suited for that job or position. Then, with this same schedule, rate or mark every individual on your *present* staff and compare them with your unbiased rating of the job. With the job ratings and the personnel ratings before you there should be no difficulty in determining the unfit or the misfits. All such situations should be corrected without delay. To delay in making such changes only adds to the difficulties and unpleasantness of a job which is none too easy to do at best. It will be only now and then that the exactly right person is available for the right position. But applicants should be selected with the basically right qualities (though perhaps undeveloped), and it then becomes the very important job of the personnel supervisor to bring out and develop those qualities so that the individual will progressively grow to measure up to the standard.

TRAINING OF EMPLOYES

THIS DOES NOT mean just putting a man to work, then leaving him to his own devices, hoping that at some future time he will be a first-rate engineer, doorman or usher. There is no more unfair practice than to hire a man, put him to work, then at a later date fire him without having devoted a definite amount of time to correcting mistakes, to making constructive criticism and giving training.

When the manager or personnel supervisor of a theatre passes over a mistake by an employe without calling it to the employe's attention and giving instruction and explanation how that mistake can be prevented in the future, he is being unfair to the employe and has no one to blame but himself when the same mistake recurs.

The science of personnel management requires real ability, vision, initiative and tact. It is a subject of tremendous importance, and unfortunately there are many in this industry who pass it by lightly. It is not peculiar that many people outside of this business believe that it requires no special training to be a "theatre man" because we of the industry have treated the subject so lightly. In reality I know of no other industry that calls for a more unusual training or more highly specialized ability.

Men, man power, personnel have built this fourth-ranking industry of this country. We have every right to be proud of it, in it, and for it. We owe it to the industry, and to ourselves to keep it free from the incapable, the shifters, the floaters and the drifters, and to make it a permanent, safe and secure life endeavor for the capable and the intelligent. A start toward this is a full appreciation of the personnel problem as it confronts each one of us.

Decisions in Recent Theatre Suits

(*Continued from page* 12)

ture would be approximately as found by the trial court, $111,695.25. . . . The prima facie measure of damages for the breach of a contract is the amount of the loss which the injured party has sustained thereby. If the breach consists in preventing the performance of the contract, without the fault of the other party, who is willing to perform it, the loss of the latter will consist of two distinct items or grounds of damage; namely, first, what he has already expended towards performance (less the value of materials on hand); second, the profits that he would realize by performing the whole contract. In the instant case there was no evidence of profits. There was no evidence that the picture produced by the plaintiff was of no value; but as the plaintiff earnestly contends, it was of great value. It is clear, therefore, that his damage, as the record now stands, may not be said to be the amount of his total expenditures less $9,196.50, the amount received from the sale of certain foreign rights."

An important rule of the law is that a seller is bound by the terms of a guarantee and that a theatre owner is entitled to recover damages for such breach. However, the law is well settled that a theatre owner is duty bound *not* to interfere with the seller in his endeavor to complete his obligations and the theatre owner must not perform a breach, otherwise he is not entitled to recover damages for the seller's breach.

Ordinarily, the acceptance of merchandise or equipment by a theatre owner will not relieve the seller from liability in damages for breach of any promise or warranty, unless the testimony indicates that the theatre owner failed to give notice to the seller of the breach within a reasonable time after he knew or should have known of such breach. For these reasons of the law a theatre owner who intends to sue a seller for breach of a contract of sale should notify the seller of such intentions within a reasonable time after discovering the breach.

WHEN PARTY MAY SUE FOR DAMAGES

WHERE TWO parties enter into a contract, a breach of the same by one party entitles the other to sue immediately and recover damages. Therefore, where a theatre owner fails to accept and pay for merchandise, the seller may recover the profits he would have earned had the theatre owner actually fulfilled the terms of the contract. Also, where a theatre owner agrees to pay for goods by installments on specified dates, his failure to promptly make *any* payment entitles the seller to sue and recover the *full* balance due *immediately*.

All contracts of this nature are legally known as *bilateral* agreements, or ones in which *both* contracting parties agree to perform definite acts or things. Generally speaking, if the theatre owner refuses to accept shipped goods, the seller is privileged to sell the same in open market and recover from the theatre owner the losses sustained.

It is important to know that a theatre owner commits a legal breach of a sales contract when he fails to fulfill any part of the agreement made when the seller's offer is accepted. If the seller fails to make delivery at the agreed time, of course the theatre owner may without obligation refuse to accept delivery at a later date.

LIABILITY OF GRATUITOUS BAILEE

THE DUTIES of a gratuitous bailee is to use a high degree of care to safeguard property left in his care. In other words, the keeper must not be grossly negligent, otherwise he is liable to the owner for the value of the lost, stolen or damaged goods.

Therefore, in many litigations involving bailor, the owner of goods, and bailee, the caretaker or theatre owner, the legal question most important for consideration is: Was the bailee to be paid for his services?

CASE

For illustration, in Ridgely v. White (150 So. 693, Birmingham, Ala.), it was shown that the owner of goods left the same in care of a bailee who was not to be paid for keeping the goods. The merchandise was stolen and the bailee attempted to avoid liability on the contention that he was a gratuitous bailee. However, since it was disclosed that the bailee carelessly left the goods in a public passageway for a few minutes thus giving the thief opportunity to commit the theft, the court held negligence of this degree on the part of the bailee entitled the bailor or owner of the goods to recover their value. This court said:

DECISION

"There was a duty, at least to use such care as the law exacts of a gratuitous bailee, and a failure on his part, without excuse, to perform it is negligence."

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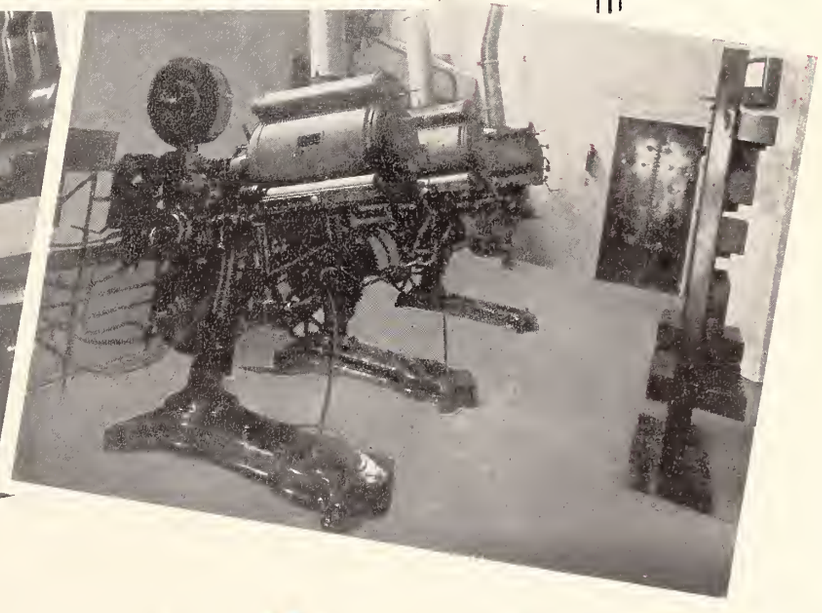
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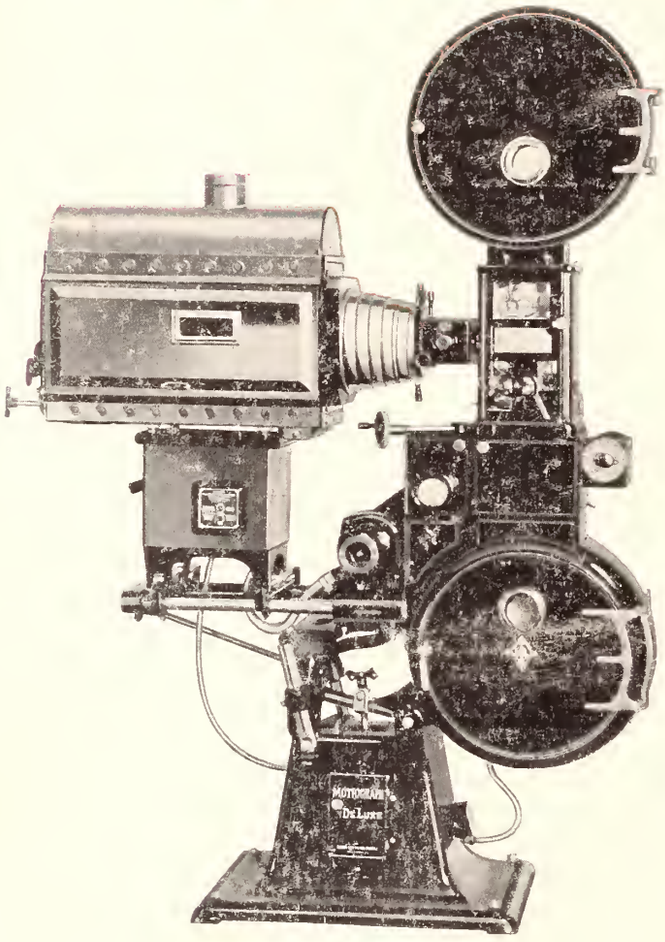
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MIKE DEFEA, MILBANK SDAK
BILLIE J BENFIELD, GRACEVILLE MINN
LEO A BACKER, BROWNSVALLEY MINN
HILLER, ALEXANDRIA MINN

WERE YOU LISTENIN'

to RUDY VALLEE on the air last Thursday? Here are his very words:

"Orchids to Dick Powell and Pat O'Brien for a grand job in the Warner Bros. picture, TWENTY MILLION SWEETHEARTS, and to the song writing team of Dubin and Warren for the grand tunes in the picture . . . I envy Dick Powell for the perfect set of tunes he had at his disposal in his new Warner Bros. picture TWENTY MILLION SWEEHEARTS. I only hope if I ever make another movie I have as fine a tune as the feature song of the picture I'LL STRING ALONG WITH YOU."

WERE YOU READIN'

in VARIETY last Tuesday? Here are their latest hit-by-hit reports on "20 Million Sweathearts":

"Off to flying start at Hollywood, Los Angeles." . . . "A smash hit—exciting raves galore at Orpheum, Minneapolis."

SIGN THE PLEDGE to give your box-office the support it deserves on this great show.

FREE COLOR PHOTO enlargement of Dick Powell is yours if you mail this coupon now!

Warner Bros., Advt. Dept.
321 West 44th Street, N. Y. C.

Count me in with the Minnesota Big Six on that "20 Million Sweethearts" pledge . . . Drag 'em in? I'll *carry* 'em in to see this great production!

Name.....

Theatre.....

City.....

P. S. Don't forget the free photo.

Now she gets the plaudits of **ALL** the nation!



SHIRLEY TEMPLE

• Watch *your* audience react when tiny Shirley Temple makes her entrance in "Stand Up and Cheer!" • Watch this starlet steal their hearts as she steals the show...a stand-out personality in an outstanding cast. • The smiles, the sighs, the cheers she draws mark the arrival of the biggest little star in years

...as you will see for yourself!

FOX

MAY 11 1934 ©CIB 225760

MOTION PICTURE HERALD

Vol. 115, No. 7 May 12, 1934

A "HUSH HUSH" LAW

BEFORE we start, bear in mind that the Statue of Liberty still stands in the harbor and these are yet the United States, long presumed to constitute a republic guaranteeing various liberties of expression, opinion and action to its citizens.

We may now examine a recent enactment from the New Dealers that has the characteristics of a very cold hand deftly flicked off the bottom of the deck, in a part of the current hurry, hurry, campaign to keep the Congress dizzy until adjournment.

In an amendment to the sugar section of the A. A. A. railroaded through the Senate last week it is stipulated that any one who in connection with the purchase, sale, processing or settlement of a contract affecting any of the basic commodities, or their by-products, knowingly exaggerates the part played by the processing tax in affecting the price or the cost of processing, is guilty of a misdemeanor and subject to punishment.

The motion picture industry may well eye with interest a procedure by which the New Dealers would put a lid upon exposition to the consuming public of the final fruits of their tax system. An easy next step would be a penalty upon announcing to the consumer any increase in costs of any product whatsoever due to operation under the terms of the N. R. A. code. Who is to decide at what precise decimal point in price analysis "exaggeration" begins?

Let us suppose, as we readily may, that the same strictures were placed upon discussions or expositions of the influence of admission taxes upon box office prices. Or whose country is this, anyway?

△ △ △

MOVIES WANTED

MR. DARRYL ZANUCK came to town the other day, put on his yellow and vermillion dressing gown bespangled with polo ponies and conversed himself into a column of the New York Herald Tribune, saying: "You can't tell where the pictures are going. I look forward to opera, opera and Shakespeare even. Why, Barrymore and I talked over 'Hamlet' often and only five days ago Freddy March, who is with us now, we talked all night about the possibility of it."

This eternal begging for respectability by the motion picture, with its yearnings after the musty glories of Shakespeare and the mothy splendors of the opera, is sad. Shakespeare is a tradition, a considerably questionable tradition from several points of view, and the opera is and long has been in these United States merely a social manifestation in which homage is paid, but not in sustaining cash, to "imported" names on the stage and domestically produced names in the boxes and diamond circle.

The dead and dying arts can confer neither power nor honor upon the motion picture. The motion picture is out on its own responsibility and must make its own way by its own works. Opera has not made its own living for a long time. The motion picture has no rich uncles.

Mr. Barrymore, Mr. Zanuck and Mr. March ought not to "set up nights" on the account of either Shakespeare or the opera. They may either go to bed or play checkers. The spending public would like some good movies.

△ △ △

SEX AND MR. GLAZER

NOW comes Mr. Barney Glazer, quoted in a Hollywood dispatch to Film Daily, as remarking that the screen just cannot do without sex, and adding: "Since our entire civilization is founded on sex and not on fairy tales whose premise is the life of animals, I fail to see how the self-appointed guardians of public morals can expect the public to consistently and avidly accept unexciting and unemotional entertainment. Romance is sex, blame it on Adam and Eve and not on Hollywood producers. . . ."

There you have it, so that anyone, that is anyone east of the Sierras, can understand what is the matter.

Mr. Glazer, deft as he is with words, confuses biology, art and civilization in that same potpourri of loose notions which ever pervades the Hollywood mind, if you will pardon the metaphor.

Maybe Mr. Glazer never heard about it, but there has been and is romance without sex and there are pursuits both exciting and emotional that do not come to climax in biological functions.

It has been the occasional observation of the writer that Hollywood would profit by acquiring some slight acquaintance with the United States. We abandon that movement now in behalf of a new notion that it would be even more profitable to the art if the screen artisans of Mr. Glazer's school were to discover the human race. Sex is all very well in its place, but some of our customers do not want it on their bread.

△ △ △

IN THE MOVIE GARDEN

MISS JULIA KELLY of Mr. Will Hays' secretarial staff remarks that when "The House of Connolly" was changed to "Carolina" it was in part because it was felt that the title and Miss Gaynor should "carry a suggestion of such things as honeysuckle and romance."

We would advise Miss Julia that in the Carolinas "such things" pertain to jasmine and romance. Honeysuckle is more northerly.

But assuming honeysuckle for Miss Gaynor, what would you suggest for Mr. Wallace Beery? Perhaps a smart weed for Lee Tracy, and mayhap a night blooming cereus for Miss West.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

KENTUCKY LOBBYING

Under indictment by a Kentucky grand jury in Frankfort are several amusement companies, charged with failure to comply with regulatory laws concerning lobbying during the recent legislative session. So charged were the Frankfort Amusement Company and Phoenix Amusement Company. They are liable to fines. . . .

PLEA DENIED AGAIN

One again the plea of former Alabama senator E. D. Jordon for a rehearing on his two-year-old conviction for soliciting a bribe from Gadsden theatre manager Lee Castlebery, has been denied by the state court of appeals. The convicted senator has been under bond since December, 1932. . . .

TO FREE FIGHT FILMS

Into the Senate at Washington last week, Senator Barbour of New Jersey introduced legislation to free fight films from interstate and foreign commerce regulation. . . .

LISTENING IN ABROAD

From a film studio at Elstree, England, last Saturday, via Columbia Broadcasting System, came a scene from the new London Films production of Alexander Korda, "The Private Life of Don Juan," starring Douglas Fairbanks. With actual shooting going on, the program was a "listen" behind the scenes. United Artists will release the film here. . . .

EXHIBITOR AGREEMENT

Having reached at long last an agreement, exhibitors in Kansas City, Kan., on May 19 will operate on a policy which bans price cuts, double bills, premiums. In only one house, where it is long established, will a 10-cent admission hold. Hope is held that exhibitors in Kansas City, Mo., will follow suit. . . .

OPERA AT MUSIC HALL

An innovation on the stage of a film theatre will be next week's stage presentation at the New York Music Hall, when "Madame Butterfly," opera, will be played in its entirety, featuring Anna Roselle, former Met singer. . . .

DICKINSON IN EXCHANGE

Last week Glen W. Dickinson, Kansas City, head of 20 Kansas, Missouri houses, became affiliated with Consolidated Film Distributors, Inc., making his houses Consolidated's outlet. Dickinson has bought an interest in the exchange, says R. C. Borg, Consolidated manager. . . .

FIGHT SCORE CHARGES

Independent exhibitors of Canada, led by Oscar Hanson, head of Allied of Ontario, have demanded of the Motion Picture Distributors, at Toronto, elimination of score charges, effective July 1 in new contracts. Distributors claim every reel is assessed $75 by producers, the distributors' annual cost reaching $450,000, against $400,000 for exhibitors. Mr. Hanson claims score charges should be part of production cost. . . .

REEL TROUBLE SETTLED

Indicated as amicably settled is the newsreel censorship controversy which stirred film interests in Chicago recently, following conferences among Mayor Kelly; Charles C. Pettijohn, MPPDA; Henry M. Herbel, Universal manager; Leo Spitz, former Paramount executive; John S. Connolly, Pathe general manager; Police Chief Allman and Censor Costello. . . .

U. S. VS. WARNER SUIT

Expected shortly is dismissal of the United States Department of Justice anti-trust suit against Warner relative to its acquisition of First National, when the case comes before the United States district court in New York. Dismissal, it is said, will be based on the NIRA provision suspending anti-trust laws relative to code-operated industries. . . .

In This Issue

Double bill champions may appeal to government — Page 9
Schaefer virtually head of Paramount, with Agnew general sales manager — Page 11
NRA provides new procedure for appeal from decisions of regional labor boards — Page 12
Leaders in production, distribution and exhibition comment on Martin Quigley's article on continuous performances — Page 16

FEATURES

Editorial — Page 7
The Camera Reports — Page 13
J. C. Jenkins—His Colyum — Page 54
The Hollywood Scene — Page 31
The Cutting Room — Page 42
DeCasseres on plays — Page 25
Asides and Interludes — Page 23

DEPARTMENTS

What the Picture Did for Me — Page 49
Showmen's Reviews — Page 36
Managers' Round Table — Page 59
Technological — Page 68
Short Feature News — Page 55
The Release Chart — Page 69
Box Office Receipts — Page 44
Classified Advertising — Page 74

CRITIC INVITED

Recently Mrs. Mildred Lewis Russell, D. A. R. Better Films Committee chairman, hit the "going-to-have-a-baby" cycle in film production, and cited Paramount's "Eight Girls in a Boat." Hammering back, director Richard Wallace has invited Mrs. Russell to write a screen story, of which he will attempt to dispose. Said Mr. Wallace: "It is time Hollywood invited the critics . . . to give the fruits of their ability." . . .

MGM IN LONDON

Reports current in London indicate MGM planning its own production unit there next season, supplementing distribution under the direction of Sam Eckman. Arthur Loew, heading foreign activity, has been studying the situation in London. . . .

FILM FINALLY PASSED

Banned for a long period, Paramount's "Blue Angel," starring Emil Jannings and Marlene Dietrich, has finally been approved by the Pennsylvania state censor board, and will shortly be released in the state. . . .

SELLING TRANSPORTATION

To sell its services, particularly in connection with Chicago's Century of Progress, the Illinois Central Railroad is utilizing a two-reel talking film, produced by Castle Films, which ballyhoos Chicago and the Exposition, and urges transit via Illinois Central trains. . . .

TWO-A-DAY EXPERIMENT

Shifting experimentally from continuous run to a two-a-day, reserved seat policy, maintaining the popular prices of the continuous plan, is Loew's Valencia, in Baltimore. The results, falling somewhat into line with the thought of seeing the feature from the beginning, expressed in these pages recently by Martin Quigley should prove of interest. . . .

AGAIN IATSE CANDIDATE

Resigned in 1931 because of ill health, William F. Canavan will run again for the presidency of the IATSE, theatre employees' organization, in opposition to the incumbent, William C. Elliott, at the annual convention in Louisville, June 4-7. The interval found him active in St. Louis. . . .

ST. LOUIS HOUSE SALE

Bondholders' reorganization plan approved, public sale of three St. Louis houses, Missouri, Ambassador, Grand, is expected to take place during June. The reorganization includes operation by Harry C. Arthur and Harry Koplar under Fanchon & Marco. Skouras Brothers would then step out of the local situation. . . .

DOUBLE BILL USERS MAY APPEAL TO GOVERNMENT

Independents Map Action in Anticipation of Clause in New Contracts of Large Distributors to Bar Practice

Anticipating inclusion of a clause prohibiting double features in the contracts of the large distributors, virtually every independent producer, distributor and exchange in the country is ready to take the fight against such a prohibition to the United States Government, charging the distributors with coercion in restraint of trade.

The independents believe that the anti-dual campaign now being conducted by the large distributors and the MPTOA already has passed the stage where the motion picture Code Authority can assist, and feel that "it is only a matter of time" before the large distributors outlaw the showing of any two of their features on the same program.

Acting for the independents is their own association of the Federation of the Motion Picture Industry, which fired a broadside this week at the double bill opponents, and, at the same time, made a strong plea to all independent theatre owners to support independent production and distribution as "insurance against not having pictures available to you at prices that will let you continue in business."

The independents' defense of the double feature policy—which is the topic of the moment in almost all industry quarters—hinges on the right of every exhibitor to decide his own policy, plus the fact that barring double features automatically would eliminate 200 features a year, which they say would mean the elimination of all independent production as well as all motion picture companies not having theatre affiliations.

"The elimination of double features is the greatest menace that can happen to the motion picture business," the Federation declared this week, because their elimination would cause the production of less than 300 features yearly, "and that would tend to create a monopoly."

Offer Photographic Evidence

"If only 300 features are made a year," continued the Federation's statement, "the cost of these pictures would be so prohibitive that that in itself would cause the exhibitor to pay such high film rental because the overhead required in the making and distribution of pictures when limited to only 300 features a year, would be so excessive that the cost would naturally have to be added to the motion picture" in the reduced form.

The Federation offered photographic evidence that double featuring is not limited to only small theatres. The "exhibits" listed the Riverside, RKO Hamilton, Loew's 175th Street, RKO Coliseum, Symphony, Loew's Rio, Loew's Commodore, in New York City; Loew's Kings, the Ridgewood, Loew's Pitkin, RKO Brunswick, in Brooklyn; the Stanley, Jersey City; Capitol and Branford, Newark; Lincoln, Union City, N. J.; Park Plaza, Bronx; Uptown and Paramount, Boston; Great Lakes, Century, Buffalo; Loew's Stillman and Detroit, Cleveland; Wonderland, New Orleans; Regent and Davis, Pittsburgh; Carolina, Lexington, N. C.; Alamo, Atlanta; RKO Downtown, Riviera, Cinderella, Detroit; State, Rhinelander, Wis.; Indiana, Indianapolis; Coliseum, Roxy, Seattle; Victory, Salt Lake; Webber, Denver; Embassy and Paramount, San Francisco, among others.

The Federation quoted a survey in which it was indicated that approximately 50 per cent of the theatres of the country are now on a double bill policy, and that there has been a 25 per cent increase since the code was signed without any restrictions on double features.

Declaring that the final judge is the public, the Federation charged that when a community theatre is asked to play single features, while the downtown competitor plays the newest pictures in conjunction with elaborate stage shows, wellknown orchestras, personal appearances of various stars, and many vaudeville acts, "it is unfair to ask the community theatre to present a single picture so that the downtown house can force the patrons not to go to the community theatre. The smaller theatre is built in many cases so that the only entertainment it can offer is motion pictures—it has not the possibilities to give entertainment such as the larger theatres can give."

Theatres located in territories where double bills prevail were said to be in a much better position from the standpoint of the box-office than theatres in those territories where single features are the general policy.

Commenting on the report that Mr. Louis B. Mayer intends making a "barnstorming" tour of the country speaking to exhibitors on general problems facing producers and exhibitors with an idea of reaching a better understanding and to enlist support to drop double featuring, a spokesman for the Federation on Tuesday suggested that Mr. Mayer start at Boston "where, as an exhibitor, he ran the first double bill, many years ago." The MGM vice-president joined the double bill issue at the MPTOA convention in Los Angeles last month, when he told the exhibitor delegates that double featuring is going to wreck the motion picture business.

The membership roster of the Federation lists some 60 or 70 independent producers, distributors and exchanges in the key cities.

Exhibitors Debate Issue

Meanwhile exhibitors in many territories were engaged in spirited debate over the double bill practice. A petition was being circulated in the Cleveland district to enlist the support of all exhibitors there in effecting a prohibition of double featuring. It was indicated that no action would be taken unless all of the owners agreed to discontinue the practice after July 8. In Los Angeles it appeared that the powerful Fox West Coast circuit will join independent owners in barring duals after June 1. Louis B. Mayer was reported to have telephoned Charles Skouras in New York for the cooperation of the circuit.

"I am not against independent producers," Mr. Mayer told a California exhibitor gathering last week, adding, however, that "if they can't deliver something constructive, let them stay out of the business."

Acting as the spearhead for large distributors and theatre operators, by agitating for discontinuance of the practice, Holly-

HOW THEY STAND ON DOUBLE BILLS

Taking definite positions on either side of the double feature policy fence are the federation of the Motion Picture Industry, chief organization of independent distributors, with which independent producers are affiliated; the large Hollywood producers, the MPTOA and Allied States, the two leading exhibitor organizations. Their positions relative to the troublesome problem:

FEDERATION OF THE MOTION PICTURE INDUSTRY—*Fighting sharply for retention of the policy, claiming 50 per cent of the nation's theatres use duals, declaring duals are the only manner in which small houses can compete with downtown situations showing one feature with elaborate stage shows.*

LARGE HOLLYWOOD PRODUCERS—*With Louis B. Mayer leading the attack, definitely opposed to double features, contending spread of the "pernicious" practice ultimately will force them to produce inferior product.*

MPTOA—*Also opposed to the practice, and formulating plans for a campaign to eradicate the policy. President Ed Kuykendall has declared continuation will bring quantity rather than quality from Hollywood.*

ALLIED STATES—*Understood to hold the matter is one for individual determination, but at the moment non-committal.*

Federation Says 50 Per Cent of Theatres Show Two Features; Mayer's "Barnstorming" Tour Awaited; MPTOA Acts Soon

EXHIBITOR UNITS ACT

wood assumed a leadership last week by direct action of the large producers. Mr. Mayer and B. B. Kahane, representing the large producers, met in Los Angeles with 250 exhibitors, both independent and circuit.

While double billing has been considered the problem of sales managers and circuit operators, these large producers of Hollywood have decided that the "pernicious" practice ultimately would force them to produce inferior product and, sensing this growing threat to quality, so they say, they are leading the movement to stamp out the practice.

After four hours of fiery oratory, the entire body by rising vote expressed approval for a single bill standard. Only one exhibitor, from Florence, California, voted for double showings.

A committee was appointed to obtain pledges from all exhibitors favoring the single picture.

The Motion Picture Theatre Owners of St. Louis voted this week to end doubles in that territory.

In an attempt to encourage elimination of duals in their theatre stronghold, Warners will abandon the policy on Saturdays at its Philadelphia houses. The plan is an experiment.

In Philadelphia, distributors reported that 75 exhibitors out of 225 are now on a double bill basis.

The Motion Picture Theatre Owners of America shortly will decide, at a special meeting in New York, the form of a campaign which it will conduct nationally to stamp out doubles. The association, which went on record at its Los Angeles convention as being opposed to the practice, would effect elimination through one of three plans:

(1) Through the aid of distributors, who would be asked to insert into sales contracts a provision giving single bookings a discount, or imposing a penalty for showing a second feature; (2) by obtaining unanimous exhibitor approval of a double feature ban in each of the principal territories; or (3) by making the practice prohibitive through a special code clause, when a majority in any territory so rule.

The MPTOA and the large Hollywood producers are understood to have agreed to work cooperatively toward elimination of the practice. At private conferences between producer and MPTOA representatives, following the Los Angeles convention, it was reported that some producers favored insertion of a clause in 1934-35 contracts prohibiting the showing of two feature on one bill.

Subsequently, Ed Kuykendall, president of the MPTOA, spoke vigorously against a continuance of doubles, at exhibitor gatherings which he attended while en route to his home in Mississippi from the exhibitor convention in California. Said Mr. Kuykendall at a San Francisco exhibitor gathering:

"I don't believe that in the whole United States there is a section that is wholeheartedly for double bills. If the practice continues the 'quickie' companies will start grinding out product until we give Hollywood the definite impression that we want quantity, not quality. Women's organizations have found through a general canvass that women do not want quantity, but insist on quality and variety in programs."

It was understood that the MPTOA intended asking the Code Authority in New York to start activities pointing toward inclusion in the code of a clause prohibiting doubles.

Speaking in the midwest late last week, Mr. Kuykendall said he favored contractual restrictions imposed by distributors on double bills beginning with 1934-35, this because the distributors can thereby clamp down on the practice either by limitations or outright prohibition. Another method would be to lengthen features, he said.

Says Legality Was Questioned

"We could have written a double bill clause into the code, but the independent producers protested and the question was raised whether it would be legal," declared Mr. Kuykendall, who added that unless curbed, double bills would influence the producers to pay more attention to quantity product than to quality.

He pointed to the independent companies which "thrive" on multiple features. "They claim their negative costs are as great as some of the majors' pictures, but that is open to question because we all know the type of product they turn out," he said. "I know of instances where the independents shoot a picture in four or five days with no rehearsals or preparation, at a cost of $5,000."

Meanwhile, the Federation of independents in New York become quite disturbed over the new MPTOA campaign. "Double featuring is a matter of individual determination," said W. Ray Johnston, president of Monogram and one of the leading interests in the Federation, answering the MPTOA leaders.

The independents also were said to have evinced concern over recurring Hollywood reports that the large producers would compete in turning out pictures designed for double feature programs if the practice is not ended by next season. The reports were entirely unofficial.

Allied Silent on Issue

Allied States Association has remained silent on the double bill question, nor is the organization expected to voice any opinion in this connection at the annual meeting of its executives on Saturday at the Congress Hotel in Chicago. Allied, it is said, holds that the matter is one for individual decision.

In New York this week there were heard rumblings of approaching death for the dual bill policy, with several of the distributors—principally Paramount, Warners, RKO and MGM—reported anxious to hasten the end by contract limitations on the new season's product, or, possibly, through a clause prohibiting the practice outright.

Communications Commission Urged

Creation of a Federal communications commission to regulate telephone, telegraph, radio, wireless and cable systems was advocated Tuesday in Washington by the Interstate Commerce Commission.

General Hugh S. Johnson, NRA Administrator, said that while he "may have to impose a code on the communications industry," he did not want to if he "could get out of it."

The position of the Interstate Commerce Commission with regard to regulation of communications was explained by Frank McManamy, a commissioner, in testifying before the House Interstate Commerce Committee on the Reyburn bill. He said:

"The bill is very similar to that introduced by Senator Dill, the chief difference being in the treatment of the provisions relating to radio. This bill does not repeal the radio act of 1927, but abolishes the Federal Radio Commission and transfers its powers, duties and functions under that act and any other provisions of law to the Federal Communications Commission, while the Senate bill restates the radio provisions and repeals the radio act of 1927. The bill also transfers to the Federal Communications Commission regulation of telephone, telegraph and cable lines at present exercised by the Interstate Commerce Commission.

"In addition to transferring the control presently exercised by the Interstate Commerce Commission over telephone and telegraph lines the bill contains certain provisions increasing the power of the regulatory commission over such activities for the purpose of making the control more complete and effective. This also appears to be sound public policy and in the interest of effective regulation."

March operations of the American Telephone & Telegraph Company, resulted in a net operating income of $1,539,578, compared with $801,422 in March, 1933.

Robins of Protective Group Charges Monopoly by A. T. & T.

Robert Robins, head of the American Society for the Protection of Motion Picture Theatres, at an executive committee meeting of the organization in Chicago last week predicted that drastic changes in the control structure of the industry are in order. The organization is seeking support for an investigation of A. T. & T., which he charges with monopolistic control of the industry.

In a communication to Clarence Darrow, chairman of the National Recovery Review Board, the society challenges the fairness of the Motion Picture Code Authority. Mr. Robins will conduct a meeting of the organization at Detroit this week, to be followed by a similar gathering later at Cleveland.

Home Offices Close Saturdays

Columbia, RKO Radio, Universal, Paramount and United Artists will operate on a five-day week starting May 12, and will continue on that basis throughout the summer. Fox and MGM are contemplating a similar move. Columbia's offices are closed on Saturday throughout the year.

SCHAEFER VIRTUALLY PARAMOUNT HEAD; AGNEW SALES MANAGER

Schaefer Answerable Only to Trustees and Zukor, Who Will Give Entire Attention to Production for Indefinite Period

Further reconstruction of the Paramount Publix personnel structure was effected this week when George J. Schaefer became virtually the managing head of the corporation's production, distribution and exhibition business, answerable only to Adolph Zukor, president, and the Paramount trustees.

Mr. Schaefer, who had been vice-president, general manager and sales director of Paramount Pictures Distributing Corporation, was elected additionally to the presidency and directorate of Paramount's administrative theatre subsidiaries—Famous Theatres Corporation, and Paramount Theatres Service Corporation—and takes over these duties vacated last week through the resignation of Ralph A. Kohn.

At the same time, Neil F. Agnew was appointed general sales manager in charge of distribution.

Zukor Concentrates on Production

Mr. Zukor left New York for the Coast and it was announced that henceforth he would devote his entire attention to current and future production matters for an indefinite period of time.

Mr. Schaefer has been in the service of Paramount since 1920, when he entered the company employ as booker at the New York exchange. One year later, he was promoted to district manager of Paramount's New England territory, and in 1926 was appointed sales manager for District 1. Subsequently he was made general sales manager of the company, and last year was named vice-president and general manager of the distributing company.

Just prior to his new appointments, Mr. Schaefer, because of the steadily increasing scope of his activities as general manager of Paramount and its subsidiaries, had announced the appointment of Neil F. Agnew.

Cokell Elected to Board

Succeeding Mr. Agnew as western division manager will be Charles Reagan, midwestern district manager, who has been working out of Chicago. Mr. Reagan will immediately make his headquarters in New York, and will be succeeded as midwestern district chief by Ed Fontaine, formerly Cleveland branch manager.

Walter B. Cokell, treasurer of Paramount Distributing, was elected to the board of directors of both Famous Theatres and Paramount Theatres Service at the same meeting at which Mr. Schaefer's elections were made.

Mr. Schaefer is also vice-president of Paramount Pictures, Paramount International and Paramount Productions, as well as vice-president and general manager of Paramount Distributing. His authority thus extends to all phases of the company's domestic and foreign operations, and his elevation is interpreted as settling for the immediate future, at least, recently revived reports that S. A. Lynch, chairman of the Paramount Publix trustees' advisory committee, and N. L. Nathanson, head of Famous Canadian Corporation, were slated to take over high positions at Paramount.

Organization of Paramount's national theatre advisory committee, which was begun several months ago by Mr. Kohn, will be continued.

This national advisory committee is designed to serve as the intermediary between the home office and Paramount's theatre operating partners in the field, and will be comprised of six operating partners, elected by the partners in the six principal territories of the company's theatre operations. Already elected to the committee are E. V. Richards, who becomes an operating partner on the reorganization of Saenger Theatres; Karl Hoblitzelle, of Interstate Circuit, representing southwestern operations; A. H. Blank, Des Moines, central western operations, and N. L. Nathanson, Canada.

Kuhn, Loeb on Reorganization

L. Kuhn, Loeb & Company, banking house, is working on a project for reorganization of Paramount-Publix, it was announced Wednesday. The bondholders' protective committee has signified its approval of the house as being "well fitted" for the task.

Efforts of certain creditors to oust the Paramount trustees—Charles D. Hilles, Eugene W. Leake and Charles E. Richardson—were carried to the United States supreme court last week following failure in the lower federal courts. A petition for review of the lower court proceedings was filed in Washington by Norman E. Bessinger and Rose Friedman, Paramount creditors. The complaint charges that the trustees were disqualified from acting in their capacities because of other business connections.

Anderson Theatrical Enterprises agreed last week to settlement of its claim of $85,249 against Paramount Publix for $3,000. The claim was based on theatre leases at Anderson, Ind.

Paramount Theatres Service Corporation, of which Mr. Schaefer is now president and director, is a comparatively new subsidiary, organized to handle all phases of theatre administration remaining with the home office under decentralized operations by theatre partnerships in the field.

Dembow Continues in Post

Famous Theatres Corporation is the subsidiary which took over the assets of the bankrupt Publix Enterprises under the bankrupt's reorganization last December, thereby acquiring the Publix interest in approximately 135 theatres.

Sam Dembow, Jr., is to continue as vice-president of Paramount Theatres Service, and Y. Frank Freeman continues as vice-president of Famous.

A proposal for the settlement of $280,000 in claims against Olympia Theatres on the basis of 40 cents on the dollar will be submitted to Referee Henry K. Davis for approval May 17. Total creditor claims filed against Olympia, Paramount's principal New England theatre subsidiary, are said to aggregate $21,000,000, and of this amount it is believed $13,000,000 is not provable. Of the remaining $8,000,000, Paramount's own claims total $5,092,896, and an additional $1,500,000 claim represents an intercompany liability filed against Olympia Operating Corporation by Olympia Theatres. Thus, only little more than $1,400,000 of claims against Olympia regarded as provable have been filed by outside creditors.

Samuel and Nathan E. Goldstein, former owners of the G. B. circuit of Massachusetts, will resume management of the circuit for Paramount under terms of a reorganization plan for a $1,050,000 mortgage bond issue on the circuit completed by the Paramount trustees.

Bill May Speed Paramount Setup

Passage by the United States Senate late last week of the Corporation Bankruptcy bill, permitting readjustment of the debts of bankrupt corporations by consent of creditors in order to facilitate reorganization and refinancing programs, will speed the reorganization of Paramount-Publix and may result in the company's ultimate discharge from bankruptcy considerably earlier than expected.

Although Senate amendments to the bill will make it necessary to return the measure to the House for conference, which already has passed it, its approval by the Senate is regarded as certain.

Under the bill, bankrupt corporations may apply for readjustment of their debts outside of actual bankruptcy proceedings on approval by creditors representing 10 per cent of the total creditors' claims against the company and 25 per cent of the holders of any single class of claims.

Congress Approves Loans to Industry

Plans for a loan of more than $500,000,000 to the nation's industries received the approval of the Senate and House banking committees on Monday in Washington and bills authorizing such loans are expected to move swiftly through Congress, with President Roosevelt's approval believed to be assured.

The Senate committee reported the Fletcher bill by which the Reconstruction Finance Corporation would be empowered to lend $250,000,000 to promote activity in hard-pressed smaller and medium-sized industries. This would be as a supplement to the Glass bill, already reported, by which $278,000,000 would be made available through the Federal Reserve System for the same purpose.

Pathe Exchange to Finance Hoyt Serial on Boy Scouts

Pathe Exchange, Inc., Stuart W. Webb, president, will finance a Boy Scout serial picture being produced by Harry Hoyt at the Mack Sennett studios in Hollywood.

Plans are to finance this one production only with no definite possibility of the Pathe group re-entering active production, Mr. Webb said Tuesday.

Penwomen Name Best Films

"Alice in Wonderland," "Death Takes a Holiday" and "Little Women" were chosen as the best feature pictures of 1933 by the National League of American Penwomen, gathered at its annual convention Tuesday in Washington. Walt Disney's "Old King Cole" was selected as the best short subject.

NEW RULES COVER APPEALS ON LABOR

National Board to Decide Cases Carried Up from Regional Units; Test Case Filed by Denver Projectionists on Hours

The National Labor Board of the NRA this week in Washington set forth new rules and regulations governing procedure on appeals by labor and employers to that body from Regional Labor Boards in the field.

At the same time, throughout the country, attempts were being made to straighten out labor difficulties which have been vexing theatre men and their employees, union and non-union, for several weeks past.

The new rules provide that when a Regional Labor Board has been invoked as a means of settlement of a dispute between employers and employees, and a party is aggrieved by the determination of such a Regional Board and wishes the National Labor Board to review the dispute, the party concerned may file with the National Board a petition requesting such a review, but this petition must contain only a summary and short statement of the matter involved and the reasons cited by the petitioner for the review. A supporting brief may be filed with the petition. The petition must be filed within one week after the announcement of a decision by the Regional Board, unless the National Board extends the time for such filing.

Notice of the filing of the petition, together with a copy of the petition and the brief, if any, shall, under the National Board's new rules, be sent by the petitioner to all parties concerned, including the Regional Board—simultaneously with the filing of the petition with the National Board. Any party involved may within one week—unless the Board extends the time—file an opposing statement or brief which shall be sent by him to all other parties involved.

National Board to Decide

Also included in the new regulations is a provision which states specifically that "on the basis of these papers and of the Regional Board's record and opinions in the case, the National Labor Board shall determine whether a review shall be allowed on any or all points in issue. It shall also indicate to what extent, if any, new evidence will be received."

The review will be granted, the new rules state, in the discretion of the National Labor Board, for good and sufficient reasons, and subject to such conditions as the National Board prescribes. The following, while neither controlling nor fully measuring the Board's discretion, indicate the character of reasons which will be considered as justifying review:

1. That the dispute is of national importance because of the number of persons immediately or potentially affected.

2. That the Regional Labor Board has interpreted a clause of a statute, code, or agreement in a way that conflicts with an interpretation of the same or a similar clause by the National Labor Board or by any other agency charged with the settlement of labor disputes.

3. That the question is one which the public welfare requires should be decided uniformly in all industries or in all localities.

The Regional Labor Boards were appointed by the National Labor Board of the NRA as a medium for settling local controversies in the field without bringing the interested parties to the National Labor Board at Washington.

Cannot Force Appearances

Regional Labor Boards in the field may investigate labor cases on complaint of either party—the exhibitor or his employees—but they have no direct authority to force anyone to appear before them, 'though, naturally, since the boards are supposed to be unprejudiced, it would appear to be to the best advantage of both sides to appear.

Any decision by a Regional Labor Board may be appealed, as set forth above by the National Board at Washington, to this group by either side.

While the Regional Labor Boards, or their parent, the National Labor Board, have no power in themselves to enforce any of its decisions, failure to comply with any decision may be referred by the Labor Board to the Department of Justice, or to the enforcement agencies of the NRA, for possible prosecution in the courts.

Completing Circuits' Checkup

In New York, the current checkup of service employees in Loew's and RKO metropolitan houses, being conducted by a representative of the Department of Labor, is scheduled to be completed this week and the findings made known by Division Administrator Sol A. Rosenblatt almost immediately.

The investigation is to determine the percentage of employees who are members of Local 118, Theatre and Amusement Employees' Union. If it is ascertained that the local has a majority of employees in these theatres, it is considered tantamount to recognition by New York circuits.

A hearing on a petition for an injunction to restrain the local from picketing the Tivoli, Brooklyn, where a strike has been in progress for several weeks, was postponed to Thursday, when called in supreme court at Brooklyn Monday.

Labor activities in the field included the picketing of Loew's theatre in Akron by Local 127 of the Building Service Employees' Union, affiliated with the New York Local 118. Seven ushers who were discharged last January and ordered reinstated by the Regional Labor Board have not yet been returned to their jobs.

In Denver, what is looked upon as a test case by many theatre men, has been filed by two projectionists against the State theatres. The operators are suing for $550, alleged to be due under the president's re-employment agreement, which, they claim, provided for a maximum of 35 hours weekly to be worked by men of their class. According to papers filed in the case, the operators apparently try to make it appear as though they were working 91 hours each, which is the number of hours the booth operates. About a year ago, the union accepted the offer of the management for $100 a week for booth expenses, it being understood that the two regular operators would hire a relief operator. This has been done, the regular men working 39½ hours each, and the relief man the rest.

In Kansas City, the St. Louis Regional Labor Board this week handed down a decision ordering Ed Dubinsky to reinstate IATSE operators and stagehands at salaries in force at the time of the alleged lockout at the two Dubinsky houses in St. Joseph last November. The board gave a similar decision some time ago.

Close on a federal injunction temporarily restraining pickets at a Milwaukee restaurant, the Rex theatre, Sheboygan, Wis., has filed complaint in Milwaukee Federal Court asking restraining orders against union picketing. The management of the Rex alleges that unions demanded discharge of employees unless they joined the union, but the men refused.

In Minneapolis, booth operators, seeking a wage increase, this week got back a 10 per cent cut which they took voluntarily more than a year ago.

Saenger theatres will restore union operators to the booths of the Globe, Tudor and Saenger in New Orleans on May 15, as a result of a contract concluded between E. V. Richards, and the union.

Helen Kane Loses Action Against Fleischer Studios

Helen Kane, musical comedy singer, late last week lost her suit for $250,000 damages against the Paramount-Publix Corporation, Max Fleischer, creator of the cartoon character "Betty Boop," and the Fleischer Studios, Inc., in which she charged the defendants had wrongfully appropriated her singing and acting manner and style in the cartoon figure. In supreme court, New York, Justice Edward J. McGoldrick, in his opinion, held that Miss Kane had failed to substantiate her allegations.



During the progress of the court action, Miss Kane had testified, through demonstration, that her style had been appropriated by Max Fleischer in his cartoon creation, and numerous subjects of the Paramount cartoon series were shown to the court by the defendants in supporting their denial of her charges.

Kendall Sentenced Second Time for Toronto Offenses

Lew Kendall, Toronto projectionist, now under sentence of one year after his conviction in the bombing of the Cumbac theatre, has been fined $300 and sentenced to three months in prison by Judge O'Connell of general sessions court, on a charge of running a gaming house for betting on horse races.

Kendall has been in difficulties previously in connection with troubles between independents and projectionists. He is still to be tried for attempted perversion of justice because of a claim one witness was paid to swear he had no connection with the theatre bombing.

THE CAMERA REPORTS



FROM ENGLAND. Renee Gadd, former British actress, whom Universal is featuring in "The Love Captive" and "Uncertain Lady," forthcoming productions.



TRAVEL BY PROXY. Neither John Barrymore nor Carole Lombard could leave Hollywood for New York for the opening of their Columbia picture, "Twentieth Century," at Radio City Music Hall, but were none the less royally received in effigy. Shown with the wax figures are Frank Spicker, Columbia art director; P. V. D. Lockwood, vice-president of New York Central; and Joseph W. Porter, passenger agent.



RETURNING. Dorothy Sebastian, once prominent in silent feature casts, who will be seen in Educational's Buster Keaton comedy, "Allez Oop."

VACATIONWARD. (Below) Darryl F. Zanuck, 20th Century production chief, and Mrs. Zanuck, met in New York by Joseph M. Schenck, head of 20th Century.

IN EAST. (Below) George Burns and Gracie Allen in New York from Hollywood for a short rest. They are at the Rivoli in Paramount's "We're Not Dressing."







BOOST JUNGLE FILM. (Left) Mascot distribution folk with "Lost Jungle" display: Jack Jossey, Nat Lefton, Sam Gorrel, George Kirby, Max Margolis, Lew Lefton, Frank Bellis, Bill Onie, Milton Lefton, Rudy Novish.



SOME FUN! (Right) H. B. Robinson, Jack Flynn of MGM, an entertainer, H. M. Richey, Allied, at Detroit Variety Club party.



IN LEAD. (Above) Barbara Robbins, New York actress, off to RKO Radio studio for feminine lead in "Hat, Coat and Glove."



SIGNED. John Beal, young Broadway actor of "Another Language" fame, who has been signed by RKO Radio on a long-term contract.



IRONY. Jean Dixon of "Once in a Lifetime" stage cast, who makes her screen debut in MGM's Joan Crawford vehicle, "Sadie McKee."



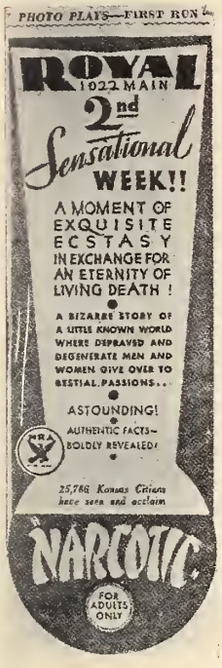
COMEDIENNE. A study of the species in real life. Our subject: Isobel Jewell, one of MGM's consistently effective featured players. Her latest picture is "Manhattan Melodrama," with Clark Gable, William Powell and Myrna Loy.



CODE OFFICIALS MEET. As the regional secretaries of the Midwest Motion Picture Code Boards conferred with John C. Flinn, executive secretary, at the Drake hotel in Chicago. Left to right:
Emma Abplanalp, Chicago; Lila Schofield, St. Louis; Mrs. Georgia Moffett, Cleveland; Don Douglas, Dallas; Mabel Dietz, Minneapolis; Ben Koenig, Milwaukee; E. S. Kinney, Detroit; John C. Flinn; E. Day, Des Moines; Charles R. Zears, Oklahoma City; Miriam Yergen, Indianapolis; Alice Juergens, Cincinnati; Virginia Molseed, Omaha; Grace Gannon, Kansas City, and Alma Walton, Memphis.

Sensational Film Exploitation Stirs Kansas City Fight

Protests by the Merchants' Association, the Women's City Club and others resulted in considerable "toning down" of the front of the Publix Royal, small Kansas City first run house, where "Narcotic" is in its second week. Advertised as frank exposition of the drug traffic, "for adults only," the independently made picture was granted a certificate by Guy Holmes, city censor, after an extensive "cleaning" and over the protest of Mrs. Eleanore C. Walton, assistant censor and club woman.



John C. Moffitt, *Kansas City Star* critic, called attention to the subject matter of "Narcotic" in a review devoted to severe criticism of the Royal's policy of showing sensational pictures sensationally exploited. Mrs. Walton said she agreed with Mr. Moffitt but her hands were tied. Censor Holmes said he could pass films without her consent.

A newspaper "ad" is reproduced herewith.

A representative of one of the women's clubs demanded that the theatre withdraw the picture. Invited to see it, she admitted there was hardly anything objectionable about it. She nevertheless demanded that the stills be changed and the front generally "cleaned up." Some of the stills showed scenes deleted by the censor. A huge banner advertising the film as "from Heaven to Hell with a 'hop head'" was hauled down by request. Despite the criticism, or because of it, business was big.

Mr. Moffitt's condemnation was not only of "Narcotic," but of the Royal's policy since it came under the supervision of Balaban & Katz of Chicago, which has included showings of "Elysia, the Valley of the Nude," and "The Road to Ruin." The nudist film ran three weeks to good business. The Royal's management contends a picture of this type "is the only thing to put the Royal over," as ordinary program films have flopped. To this, Mr. Moffitt replies that at a time when the Catholic church has launched a nationwide movement for rigid censorship and similar movements face the industry from other quarters, this is the worst possible occasion to flaunt "inexcusable sensationalism."

Mr. Moffitt says that because of the Royal's policy there is a great danger that the Kansas City censors will be transformed "from an easy-going board into first-class zealots" under pressure of public sentiment.

REPORTS ON PICTURES SUPPLANT CRITIQUES

Publishers of Ridder Newspapers Say New Policy Is Succeeding and Theatre Advertising Is Reported 20 Per Cent Greater

Publishers of the Victor Ridder chain of 16 eastern newspapers claim that their new policy of substituting a reportorial account of a motion picture, together with a synopsis and an account of the audience reaction, in place of the usual form of personal opinion, or "review" of a motion picture critic, has proved successful, both from the standpoint of exhibitor and public reaction. Theatre advertising was said to have increased 20 per cent.

The idea was first tried out a month ago, in the Ridder *Journal of Commerce,* in New York. The basic premise was that a motion picture critic's "by-line" is his worst enemy, and that the audiences obviously were better equipped to pass judgment on the form of entertainment they wanted than the so-called "over-intelligent, egotistical critic," according to Julius Cohen, of the *Journal,* who under the new plan becomes "motion picture reporter," instead of motion picture critic.

Says Reviewer Is Losing Grip

Mr. Cohen said this week that he believes the newspaper reviewer of motion pictures is slowly but surely losing his grip on the reading public. "They are getting wise to him, and it is only a matter of time before publishers everywhere recognize the injustice of the present method of reviewing pictures," he declared.

Mr. Cohen pointed out that "Wonder Bar," when it opened on Broadway, received less than 50 per cent good notices from the newspaper reviewers, which, under ordinary circumstances, would be sufficient to ruin theatre business. However, he added, the public paid little attention to the adverse press reports and crowded the Strand theatre for three weeks. On the other hand, he continued, another picture received four stars from the New York *News,* tabloid paper, its highest rating, but "couldn't even draw flies."

"A careful perusal of the history of reviewing would probably show that it began as a fertile field for essayists who wrote for the benefit of a limited number of people," Mr. Cohen said. "They chose a book or a play, and around it built a long article, not so much as an opinion on the subject, but as an example of their alleged ability, wit and wisdom.

Quick Information, New Value

"Today, the value of a review is in giving readers quick information about a picture, play or book, particularly in the field of motion pictures with its universal audience. The reviewer should, and must, interpret the general taste, rather than his own. There is a wide divergence between a highbrow, or sophisticate, and the average moviegoer," Mr. Cohen said, adding that the producing companies and theatre owners appear to be pleased with the new plan of reporting audience reactions to the picture, plus the synopsis. Too, letters from readers were said to indicate the feeling on the part of the public that in the light of recent injustices done by certain of the prevalent film reviewing systems in newspapers, a departure is as helpful to patrons as to the exhibitor.

Mr. Cohen declared that some of the critics of the other Ridder newspapers are still fighting the new policy, but, he said, "If I know my critics they will continue to battle until death, unemployment or 'by-line' do them part."

Westerns Lead In School Survey

According to a film survey conducted among 1,100 Madison, Wis., school children by the Madison Council of Parents and Teachers, westerns, comedies and cartoons, and mystery and murder pictures are preferred by the majority of fifth, sixth and eighth grade pupils, respectively.

Parents' advice plays a small part in the selection of films, according to the survey. The percentage of children mentioning various types of pictures in the various grades shows that in the fifth, 57 per cent mentioned westerns; comedies and cartoons were mentioned by 53 per cent, and 36 per cent mentioned murder and mystery. In the sixth grade 52 per cent mentioned comedies and cartoons, 51 per cent, westerns, and 36 per cent, mystery and murder. In the eighth grade mystery and murder rated first with 45 per cent, comedies and cartoons, 40 per cent, and westerns, 35 per cent.

Lou Metzger Heads BIP in America

By BRUCE ALLAN
London Correspondent

Lou Metzger, exhibitor of San Diego, Cal., and former general sales manager for Universal and Columbia, has been appointed American agent for British International Pictures. He will sail late this week from London for New York, where he will open an office in the RKO Building, Radio City.

Arthur Dent, of British International, declared that Mr. Metzger will sell to national distributing companies and will initially offer "Blossom Time," "Red Wagon" and "The Return of Bulldog Drummond."

AMPA Plans Beefsteak

Directors of the AMPA in New York are discussing plans for a beefsteak at the Motion Picture Club, May 22. Following the June 21 meeting, sessions will be dropped for the summer. Armand Denis, explorer and director, speaks at Thursday's luncheon.

EXHIBITORS APPEAL TO PUBLI

From the field of exhibition, from the production front in Hollywood, from the executive desk at the home office and from the typewriters of press commentators has come this week new evidence of the attention aroused and the discussion engendered by the provocative article by Martin Quigley, "The Public Be Damned," which, appearing in a recent issue of Motion Picture Herald, made the point that the feature motion picture, as it is today technically constituted, must be seen from the beginning to be in the fullest degree appreciated.

It is most completely agreed that something should be done about it, and it is equally agreed that the situation constitutes a vital exhibition problem which must sooner or later be faced. It is the expressed contention of Mr. Quigley that sooner is better than later.

Under the impetus of Mr. Quigley's article, there would seem to have been set astir new thought on the matter. The consensus appears to be that a process of education of the theatre's patrons is important to the solution which must eventually be achieved. Meanwhile, the maker, the seller, the ultimate purveyor, the commentator of and about the motion picture speak their minds concerning the problem and Mr. Quigley's presentation of it. And they express their opinions as follows:

R. B. WILBY

A leading showman of the South, Mr. Wilby's faculty of crisp and experienced expression on matters pertinent is well known in the business of the motion picture. He heads the Valatenga Theatres.

We have flirted with about all of the solutions of this thing which we can imagine. We tried the definite fixed running time for shows, bringing about the regular starting hours. That worked out rather badly because of the variation from about 1 hour to an hour and 40 minutes for features. With the 1 hour features we had so many shorts that the show was terrible, which, to our mind, is the worst of all offenses. If, on the other hand, we took, say, 1 hour and 45 minutes as a fixed schedule, then some pictures running an hour and 40 minutes left no place for any variety whatever, which also made for a bad show. After playing along with this for some time, our conclusion was that in our own situations the fixed time of starting shows was not working out well.

We have tried various devices in lobbies giving the time of the beginning of the feature. In some theatres we have a clock arrangement which shows just what subject is on at a given time and what time each of the subjects opens. These in lobbies, however, do not meet the problem for the reason that one must get to the lobby before he finds out, and after the patron is in the lobby, he prefers just to go ahead in even though the feature not be at its beginning.

We have also carried the starting time of the feature in our ads to a very considerable extent but we still find that people do not pay a great deal of attention to this and our telephone calls are about as frequent in the towns in which we do carry the time in the ads as in the others.

I have a personal theory that the number of people who do not come at the beginning of a feature is not as large as you would think.

Mr. Quigley's article is most interesting and certainly demands the consideration and thought of this industry.

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E. M. FAY

Mr. Edward M. Fay is chief executive of Fay's Theatres, including the Fay's, Carlton, Capitol, Majestic and the Rialto, all of Providence, R. I., and the Fay's theatre, in Philadelphia.

It is ONE of the industry's problems without doubt and there are many other problems that could be corrected, similar to this one, by concerted action and cooperation if the master minds controlling the industry were so inclined and sincere and had the same interest in doing something constructive for the industry that they have in drawing heavy salaries.

Mr. Quigley's recommendation advising the dropping or adding of short subjects to make the starting time of pictures uniform daily seems to be a practical solution providing theatres in the key cities would cooperate with one another. This policy would retain the continuous performance, a custom which cannot be revolutionized in a hurry, and would impress patrons gradually with the fact that the theatre starts its pictures at regular hours every day. Advertising the starting time of pictures is helpful to certain classes of patrons.

Mr. Quigley's article definitely states the true facts but, unfortunately, few if any in control seem to have time for anything but personal selfish interests.

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G. J. SCHAEFER

The vice-president and general manager of Paramount Pictures Distributing Corporation has just been elected to the presidency and boards of the company's administrative theatre subsidiaries.

I make a point of seeing a great many of our pictures in the theatre and have long felt that something ought to be done, either in the way of educating the public or by proper notice being brought to the public, so that they will see the feature picture from the beginning.

I do believe this is a problem that, sooner or later, will be recognized and corrected by the entire industry.

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JACK L. WARNER

Vice-president of Warner Brothers and in charge of production, Mr. Jack L. Warner expresses the thought that elimination of double features is prerequisite to showing pictures "from the start to the finish and not from the middle." He writes as follows:

Martin Quigley's editorial anent the destructive and unfair practice of people seeing a picture from somewhere in the middle to the end and then seeing the first part of the picture, contains much food for serious thought and, what is even more important, serious concerted action on the part of exhibitors.

Everyone will agree with Mr. Quigley that permitting patrons to see a picture backwards does not make for proper presentation of the merits of a picture. But the important question is how to stop that evil

To me, the greatest contributory cause to this destructive practice is the double feature bill. Only with the elimination of

O SEE FEATURE FROM START

double features will it be possible for exhibitors to show pictures the only way they should be shown—from the start to the finish and not from the middle.

By playing double features, exhibitors are stuffing the golden goose (The Public) that lays the golden eggs (admissions) that pay the freight for the entire industry.

It is a positive fact that theatres playing single features with balanced short subjects get a much more favorable audience reaction for the pictures than those playing double features. For one thing, there is a longer spread between the starting time of each feature showing and patrons are able to come to the theatre fully confident of being able to see the feature from start to finish, just as the producers planned it should be seen when making it.

Because of double features it is practically impossible to enter a theatre without running smack into the middle of one or the other of the features. As it is, less than 10 per cent of double feature audiences see both pictures from the opening.

Eliminate double features and you have a grand start toward getting patrons to see pictures to the best advantage.

Once this is done, through education by theatres on their screens—stage address by the manager—in their heralds, house organs and neat signs in the lobbies, patrons can be made to appreciate the advantage of seeing a picture when it starts and not in the middle.

Right now a goodly percentage of theatre-goers prefer to wait outside of the theatre rather than come in the middle of the show. But whatever else is done, it will be ineffective unless double features are replaced with single features and good, well-balanced short subjects. That is the root of not only the seeing the pictures backwards evil, but practically all theatre evils. Advertising the starting time of the single feature in the ads and at the box-office would eliminate this unnecessary wait.

Radio competition is being felt by motion picture theatres. One good way to overcome a large part of this competition would be to install a radio in a very comfortable lounge. Then through screen institutional advertising and heralds, advertise this room where people can come and listen to a favorite program. Only too often, fans will arrive late at the theatre because they wanted to stay home and listen to a favorite radio program. Only too often these radio programs run right up to the starting time of the feature picture. Consequently, the fan arrives late at the theatre. Once exhibitors educate patrons to the fact that they can get to the theatre, listen to their favorite radio program, and still see the entire picture from the start, much of the destructive force of seeing a picture backwards will be eliminated.

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ROY W. ADAMS

An exhibitor of long standing, Mr. Adams is manager of the Mason Theatre at Mason, Mich. He has been a consistent reporter to the "What the Picture Did for Me" department.

I must remark that "The Public Be Damned" is not the attitude of theatres in my territory. Observation shows that most of the theatres in this vicinity observe a regular time for each performance which is announced in connection with their newspaper advertisements, and is usually also posted at the box office, and the cashier or doorman will tell any inquiring patron when the feature—or features—will start.

Of my own patrons a small but noticeable number of discriminating fans have insisted for years upon seeing the feature picture from the beginning or not at all. If the feature has started when they reach the theatre they will wait until another program starts before going in.

The fact that patrons telephone the theatre to learn the starting hour of the feature does not necessarily mean that the manager has neglected to announce his schedule, but very probably that the patron is too indolent to look it up in the theatre page of the newspaper. I have a newspaper advertisement in every edition of my local paper once a week, put heralds into every home twice a week, have paper all over the business section of town and in several store windows, and get 'phone calls about every day to learn if the theatre is open and what is showing. I don't consider these calls a necessary evil; I'm thankful to think I've cracked open their consciousness to the point where they know I'm alive.

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DON C. MALLOY

The manager of the Shakespeare Theatre in Chicago, a Warner circuit house, offers a possible solution in the form of program announcements.

The point in your article, "The Public Be Damned," is certainly well taken. During my short time in show business, I have seen the public react to entering a theatre while the feature is running. The biggest majority are always disappointed, and some think it important enough to protest violently.

Long ago, I saw the importance of publishing starting times of features in my programs, and when space permitted, in newspapers, if for no other reason than to afford my patrons an extra courtesy—an added bit of service. But I could never feel that such an idea was anything but a small step forward. The very nature of continuous theatre operation seems to prevent an absolute cure for the subject of our discussion.

However, would such an idea as this be feasible? Suppose you were to show in your programs, for example, the starting and ending times of your short subjects, which would bring out the point that there was a forty or fifty minute period of time when it was more desirable to enter the theatre. For example——

CUT OF FEATURE PICTURE
—Better times to come in—
Between 2:00 & 2:50—4:00 & 4:50—
6:00 & 6:50—8:00 & 8:50—10:00 & 10:50

My idea, of course, is to give greater latitude to people desiring to enter the theatre—to keep them from feeling they had to be there at a certain moment or accept the alternative of missing part of the feature picture. I am convinced that many people remain at home because they know a feature starts at a certain time, too soon for them to get to the theatre.

The next *feature* might be too late for them. Yet a publishing of the period for your short subjects might have the psycho-

(Continued on page 29)

AL LICHTMAN PROPOSES THEATRE ADS SOLUTION

Vice-president and general manager of United Artists Corporation, Mr. Lichtman suggests that theatres advertise prominently the starting time of the feature picture.

Mr. Quigley has raised a very important point that demands the attention of everybody having the best interests of our Industry at heart. It is not practical in our opinion to have reserved seat performances at stated hours, as one of the prime factors which enables the motion picture theatres to exhibit costly productions at popular prices is their ability to give as many as eight performances a day. This enables them to fill their seats many times a day.

My suggestion would be that theatres should advertise prominently the starting time of the feature picture and urge their patrons to so time their attendance as to be able to see each picture from the beginning.

INDEPENDENTS ACT TO BAR RENTAL RISE

First of Three Mass Meetings Held; Allied Session in Chicago Saturday; Companies Speed Plans for Product

While virtually the entire industry was arguing over the future of double bills as a merchandising practice, and exhibitors were organizing protests against a development they feared, that distributors would raise rentals for 1934-35, both independent distributors and the large companies were moving ahead with formation of policies and product schedules for the approaching new sales season.

Independent theatre owners in the East held the first of three mass meetings on Tuesday afternoon, at the Motion Picture Club on Broadway in New York, to organize nationwide protests against the reported plan of producer-distributors to pass along to theatres the cost of the motion picture code through higher rentals, larger percentages and demands for increased playing time in 1934-35. The meeting was held behind closed doors, with 75 exhibitors present. No action was taken but further meetings are planned.

Open warfare between independent producer-distributors and large distributors and the MPTOA appeared inevitable as the independents started to prepare a defense against a movement to abolish double features nationally. This situation is reported on in detail on page 9.

Called by Pennsylvania MPTO

The mass meetings were called by the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, which invited each of the 49 territorial organizations of theatre owners to attend one of three sectional "Film Buyers' Conventions" in New York, Chicago and on the west coast, principally to "devise an effective program against ruinous film prices."

That the Pennsylvania MPTO's action did not have the endorsement of the national MPTOA was evidenced by a declaration from Ed Kuykendall, national president, who expressed doubt that the protests will accomplish results. "We knew from bitter experience that the film companies would pass NRA costs on to the exhibitors, with the exhibitors passing them on to the public in higher admissions," said Mr. Kuykendall. "There have been protests in the past—the idea is not new—but they never get anywhere."

Directors, leaders and regional vice-presidents of Allied States Association were preparing to leave for Chicago for a two-day session at the Congress Hotel, starting Saturday morning, to talk about higher film rentals, code assessments and the elimination of "filth" from motion pictures.

Only a stubborn refusal by exhibitors to buy new product except on fair terms will save the exhibitors, said Abram F. Myers of Allied.

Meanwhile, both the independent and the large companies were continuing to formulate policies and product schedules for 1934-35.

Fox arranged with Sol Lesser to produce for that company a series of non-western features starring George O'Brien, the first, "When A Man's A Man," starting next month. Sidney R. Kent, president, was due in New York from California to complete convention plans. The meeting will be held May 30th at the Waldorf Astoria Hotel in New York. Fox's 1933-34 production schedule was completed this week, and, at the same time the company and E. W. Hammons, president of Educational and World Wide concluded a deal with John M. Crinnion, head of Amity, whereby Amity will distribute through its 28 exchanges eight additional World Wide features formerly released through Fox, in settlement of an action instituted by Amity some months ago. Features involved include: "The Man Called Back," "Hell Fire" and six Bob Steele Westerns. They give Amity a total of 29 westerns.

Independents Active

Ideal Pictures will have six new features for 1934-35 release. M. J. Kandel leaves New York for Hollywood to arrange production within a week.

Mascot Pictures, in line with its new program of expansion, signed seven writers, including: Earl Snell, C. Edward Roberts, Dore Schary, Douglas Doty, F. Sayre, Marion Orth and Joseph Santley. They are working on new feature product.

Metro-Goldwyn-Mayer will have six '34-35 features produced by Lawrence Weingarten, out of a total of 50 planned. Mr. Weingarten will leave New York for California over the weekend with stories, including "No More Ladies," "Shining Hour" and the Herbert Yardley stories about World War spy systems. Replacing the "Willie Whopper" group of cartoons will be a new color series to be produced by Harmon-Ising, probably one reelers and totaling 12 to 18. Hal Roach will also contribute a new series of color shorts, replacing one of his current Metro series.

Monogram's 1934-35 feature schedule was completely lined up during the week when W. Ray Johnston, president, purchased the last of the stories to make up the proposed 20 releases. The company purchased the two Gene Stratton Porter stories, "Girl of the Limber Lost" and "Keeper of the Bees," and "Women Must Dress," by Tristram Tupper; "Dames and Dynamite," by George Bertholon; "The Mysterious Mr. Wong," by Harry Keeler; "Cheers of the Crowd," by Tristram Tupper, and "Mystery Man," by Albert Payson Terhune.

Resuming Eastern Production

Paramount was unusually active in effecting a completed program for 1934-35, having decided, finally, to resume production in the east. Shortly following the annual sales convention in Los Angeles, on May 18th, the district managers of each division will hold meetings for their salesmen in the field, conferring at New York, Chicago, Atlanta, Boston, Los Angeles, Denver, Kansas City, Dallas, Cleveland and Minneapolis. Twenty-three features will be placed in production within the next three months, according to Emanuel Cohen, in charge of production, who arrived in Hollywood over the weekend, from home office conferences in the east. At the same time it was said that there will be no two-reelers next season; 100 one-reelers and the newsreel will comprise the short subject release schedule. There were 24 two-reelers on the current program. Six "Color Classics" cartoons comprise the only new series, other one-reel groups for 1934-35 including: 25 "Varieties," 18 "Headliners," 13 "Pictorials," 13 Grantland Rice "Sportlights," 12 "Popeye, the Sailor," 12 "Betty Boops." The one-reel "Screen Songs" and "Screen Souvenirs" will be dropped.

Paramount's decision to resume feature production at its Long Island studio at Astoria, abandoned for production concentration in Hollywood quite some time ago, and since used by Erpi's Eastern Service Sound Studios, Inc., came concurrently with an arrangement with Ben Hecht and Charles MacArthur to write and produce at Astoria four Paramount features for 1934-35. The team will head a separate unit. The first two Paramount features to be made in the east will star Carlos Gardel, tango singer. They will be Spanish language productions for world wide distribution, work commencing next week. Louis Gasnier will direct both.

Realart Picture Corporation passed control to Ira H. Simmons and a group of independents who plan to produce six features for the new season.

Regal Distributing, headed by S. S. Krellberg, announced a new serial, "The Lost City."

Fifth Cantor Musical Comedy

United Artists' schedule will include Eddie Cantor's fifth annual screen musical comedy, "The Treasure Hunt," to which Roy Del Ruth was this week assigned direction.

Universal's proposed stock company was in the making, with David Werner, casting director at Universal City leaving for a tour throughout the country in search of talent. With the return to New York last week of James R. Grainger, in charge of sales, the company announced the balance of this year's program, as follows: "The Black Cat," May 7th release; "Affairs of a Gentleman," May 14th; "The Love Captive," May 21st; "Little Man, What Now?", May 28th; and seven others. Universal will make 36 features, 26 two-reelers and 52 one-reelers for 1934-35, including six westerns starring Buck Jones. There will also be four serials. The annual sales convention will be held in New York, June 5th to 7th.

Warners will curtail current filming activities to two features weekly, completing 1933-34 production in time to start on next year's pictures late in June. Sixty are scheduled for release this season, of which 53 have been completed. May 14th will mark the resumption of short subject production at the Vitaphone studio in Brooklyn. Norman Moray, Vitaphone sales manager, returned to the home office this week from an eleven-week exchange tour, and immediately started discussions to line up the 1934-35 shorts schedule.

CALLS BLOCK BOOKING MONOPOLY UNDER LAW

In his address concerning the NRA, its accomplishments and problems, at Columbus, Ohio, last Friday, Administrator Hugh S. Johnson made one reference to the motion picture industry.

Noting, in retort to the charge that big interests write the various industry codes, that codes are edited by NRA with a view to providing for the interests of the small operator, Mr. Johnson said:

"There is one qualification . . . that there are cases of monopoly based on statutory patent pools—there is block booking in the movies based on copyright laws, and various other disadvantages of small operators with which NRA has nothing to do and over which it has no power of control—because they are permitted under other laws, but the charge that any code of fair competition hurts any small operator is the exact reverse of fact. . . . "



Two pictures of the FOX SPRING FESTIVAL group are already released. "STAND UP AND CHEER!"... after two smash weeks at Radio City Music Hall . . . is proving a nationwide hold-over sensation. "SUCH WOMEN ARE DANGEROUS" is being acclaimed as Warner Baxter's peak performance. Here are three others of the same top box office rating . . .

FOX

"TENSE, ABSORBING DRAMA
It should cash in handsomely!"
tells "VARIETY DAILY"

SPENCER TRACY

in

I'll Tell

Now

by

Mrs. Arnold Rothstein

with

HELEN TWELVETREES
ALICE FAYE





Produced by Winfield Sheehan

Directed by Edwin Burke

Adaptation and Dialogue : Edwin Burke

Spencer Tracy's first starring picture shows him at his amazing best... while two other great FOX personalities troup as they have never trouped before... in a vitally human, bitingly suspenseful, thoroughly appealing audience show!

FOX

FOX Spring FESTIVAL

"SHOULD DRAW MOBS for real money!"

says

M. P. DAILY





Read on: "Janet Gaynor and Charles Farrell reunite for the benefit of youth and romance. Always rated as one of the biggest box office combinations, their latest opus should draw mobs for real money!"

JANET GAYNOR

CHARLES FARRELL

in

CHANGE OF HEART

with

JAMES DUNN

GINGER ROGERS

Produced by Winfield Sheehan

Directed by John G. Blystone • Screen play: Sonya Levien and James Gleason • From the novel "Manhattan Love Song" by Kathleen Norris

FOX Spring FESTIVAL

FOX

TIMELY, SPRIGHTLY, SPRINGTIME ROMANCE



For 8 months on Broadway at $3.30 . . . packed houses chuckled and chortled at the springtime adventures of this gay, young bachelor with one girl who wanted to make him over . . . and another who tried to take him over. For those who love laughter!

A Jesse L. Lasky Production

SPRINGTIME FOR HENRY

with

OTTO KRUGER
NANCY CARROLL
NIGEL BRUCE
HEATHER ANGEL
HERBERT MUNDIN

From the play by Benn W. Levy. Screen play: Keene Thompson and Frank Tuttle

Directed by Frank Tuttle



FOX Spring FESTIVAL

FOX

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

TEN YEARS AGO THIS WEEK: Mr. Adolph Zukor, president of Famous Players, denounced monopolies. . . . Cecil DeMille was billed by Famous as "the greatest showman-producer in the business." . . . Mickey Neilan had just finished directing Mary Pickford in "Dorothy Vernon of Haddon Hall." . . . And then Mary broke down and admitted, "It is no use pretending that I am a Duse or a Bernhardt and go on acting forever; I think it is time to quit." (After that she made "Little Annie Rooney," "Sparrows," "My Best Girl," "Coquette," "Taming of the Shrew," "Forever Yours," "Kiki," "Secrets.")

Viola Dana and Norma Talmadge were tied for first place in the *Herald's* "Favorite Star" contest. . . . And *Photoplay's* readers picked these eight "most beautiful stars": Mary Pickford, Douglas Fairbanks, Gloria Swanson, Pola Negri, Thomas Meighan, Norma Talmadge, Harold Lloyd, Tom Mix. . . .

The Balaban and Katz Midwest circuit, after consummating "one of the largest deals in motion picture history," reached the staggering proportions of 50 theatres. . . . Organized in Chicago by Al Steffes was a national exhibitor organization, Allied States, for the purpose of effecting "unified exhibitor action on all matters of national concern." . . .

Metro-Goldwyn-Mayer was born. . . . Bringing under one control "the gigantic circuit" of 106 theatres, making Loew's "the biggest theatre owners in the country." . . . At the helm of this "mammoth" corporation were: Marcus Loew, president; Jimmy Grainger, in charge of distribution; Louie Mayer, in charge of production. . . .

▽

The colorful gas-lit stage of the gay 90's is the link which connects theatricals with silver-haired Mrs. August Belmont, who is engaged at the moment in a campaign to uplift the film through the medium of the Motion Picture Research Council. Mrs. Belmont, then Eleanor Robson, bowed to an audience for the first time from the stage of the old California theatre in San Francisco, some 37 years ago. She finally reached Broadway in 1905, after eight years in stock, opening at the New Amsterdam theatre in "She Stoops to Conquer." Miss Robson retired from the stage on the afternoon of February 26th, 1910, when she became the bride of the noted August Belmont, in New York. She has spent the past quarter century in social and philanthropic endeavors.

▽

If P. J. Wood, Ohio exhibitor leader, does not receive an answer to the letter which he sent to Hugh Johnson at NRA protesting exhibitor code assessments, it is because he addressed him as "Colonel." Mr. Johnson is a Brigadier General on the staff of the regular United States Army, the originator of the plan for the selective draft which was the medium for mobilizing most of the U. S. forces used in the World War. In military and governmental circles on Capitol Hill, it would be said that Mr. Wood made a faux pas.

▽

Motion picture folk traveling eastward from California through the Panama Canal route witnessed an unusual incident of the sea when their ship collided with a rare specimen of a whale shark, about 45 feet in length. It made a great disturbance and a phosphorescent glow as it was pushed through the water by the ship, reducing the speed of the steamer and causing it to vibrate as the body twisted, finally cutting in two and falling away after eight hours across the bow.

MR. HOWARD E. JAMEYSON, familiarly known as "Jamey," and district manager of some 24 Fox theatres in the midwest, is pained to note our Mr. Terry Ramsaye's frequent editorial mention about trout fishing. He presumes, in a belittling tone, that Mr. Ramsaye's early fishing experiences were on the Kaw Rover in Kansas, near his cradle at Tonganoxie, in connection with some inconspicuous yellow-bellied cats, or, at best, a few sun perch of the 35 millemeter variety.

"I am just wondering," writes Mr. Jameyson to Mr. Ramsaye, "whether you are like all the rest of the effete Abercrombie and Fitch sportsmen? I have heard about the genteel trout fishing on the leased streams of the east, and if what I have heard is true, it must be great sport—for Boy Scouts!

"Please be advised," concluded Mr. Jameyson, boastfully, "that I grew up on trout fishing, and was raised in the shadow of Pike's Peak. We catch trout as is trout! You should come out, some time."

Mr. Ramsaye was quite disturbed over the libel, and replied:

> "While it is true that I did some fishing in Big Stranger Creek, a Leavenworth County tributary to the Kaw, my first fishing experience was in the somewhat successful pursuit of the flounder in erudite and historic Massachusetts Bay. Furthermore, I have done post-graduate work with the dry fly on the better waters of Nova Scotia, New Brunswick, Quebec, Ontario and British Columbia; and I have, sir, landed a bona fide fontanalis brook trout weighing 8¾ pounds from the waters of the Nipigon River in the great pool at the foot of the Falls of the Virgin. I also beg to state that I am familiar with the muskalonge in his larger dimensions and more uncivilized moments, as he is found in the upper region of the French River and Lake Nipissing. Sir, do not speak to me of yellow-bellied cats and puling sunfish!
>
> "In other words, Mr. Jameyson, when I speak of fishing, I mean fishing!"

Mr. Jameyson passed.

▽

Masked parties are now the vogue in the homes of Hollywood. The reason, says Howard Dietz, is that the hosts are tired of looking at the same faces.

▽

Mr. Roger Babson, who distinguished himself as the "sage" of 1930 when he insisted that we were not having a depression, has just written a piece for the Rotarian magazine, entitled: "When to Buy Stocks." We'll retain Mickey Mouse for our consultant.

▽

A motion picture actress (newcomer) was showing an interviewer about her elaborate home in Hollywood's suburbs. They ended the tour in a room that was described by the actress as "her pride and joy." The walls were filled with pictures and pictures and pictures of herself in polo clothes and polo clothes and polo clothes. Nicely polished mallets were leaning together in a corner. Polo balls were lined up neatly in an expensive glass cabinet.

"How nice," complimented the interviewer, "have you any pictures of yourself in action?"

"I love the atmosphere of the game about the house," gurgled the actress, "but I really don't play *polo."*

RESTING quietly atop his native North Carolina hills, in the "Land of the Sky," is a tottering old churchman, just turning seventy, who was basically responsible for filling the coffers of the motion picture business with some $15,000,000, and yet is now without money in his last days. The industry will long remember him as the Reverend Thomas Dixon, Baptist, who wrote "The Clansman," from which the son of the late General Jacob Wark Griffith built "Birth of a Nation," the most successful box-office performer in the history of the screen.

Doctor Dixon was a novelist and a playwright of note long before David Wark Lewelyn Griffith walked into the old brownstone Biograph studio at 11 East 14th St. in New York, back in 1907, looking for a job as an actor. In that year Dixon finished his "Clansman," his third successful novel. It did not reach the screen until eight years later. Writing was only a sideline. He was recognized as a good lawyer and was qualified to practice before the bar of any federal court in the country. Royalties of $1,250,000 earned by his novels and plays are now only memories.

▽

Allied States Association has joined in the exhibitor protest against the manner in which the Code Authority has graded code expense assessments for theatres. It was "a masterpiece of strategy comparable with the best that Hays ever put over," said an official Allied statement. Evidently someone overlooked the fact that the chairman of the finance committee of three which established the scale of assessments is Nathan Yamins, of New England, an Allied leader, and Allied's representative on the Code Authority.

▽

The Hobby Collectors Show at Rockefeller Center ended the other night and among the unsold items, according to Johnny Chapman, were the original manuscript of the Thirteenth Amendment, Andrew Jackson's liquor license and a shawl that Rudolph Valentino wore.

▽

Mrs. Thomas Hepburn, mother of our Katherine Hepburn, has joined forces with Mrs. Margaret Saenger, America's foremost advocate of birth control. Both are engaged at the moment in a campaign for sex education in the country's high schools.

▽

From Hollywood comes the story about two writers who were conferring with a producer on a scenario on which they had collaborated. The producer had said that he didn't like the yarn and would not produce it. "But, you've got to admit," argued one of the authors, "that it's full of entertainment."

"Yes, it's full of entertainment," replied the producer, "but will the public like it?"

▽

Paramount would have us believe that during the recent three-day showing of "Death Takes a Holiday," at the Saenger theatre, in Mobile, Alabama, there was not a death in the city—unprecedented during any similar period. The theme of the picture deals with what might possibly take place if Death should cease his reaping and come to earth for three days. The uncanny deathless incident was not a publicity stunt.

▽

The legal document signed by William Fox when he sold the Fox Film companies for $21,000,000, and which stipulated that he refrain from participating in any motion picture activities for a period of five years, now has only one more year to run—and then?

LOCAL BOARDS RUSH RULINGS UNDER CODE

New Opportunity to Sign Assent Blanks Considered; NRA Prepares Way for Changes; Darrow Report Still Withheld

Code Questions and Answers ..... *Page 56*
Pictures of Local Board Members ..... *Page 58*

Delayed for weeks by the complicated processes of organization, the motion picture code enforcement agencies in the field now appear to be making progress in effecting corrective measures in many competitive situations in distribution and exhibition.

The Local Grievance Boards were adjusting complaints of overbuying, cut-rate admissions, burdensome minimum admissions restrictions, coercion on product deals, free admissions and two-for-ones, unfair advertising, non-theatrical competition and other troublesome practices.

Local Clearance Boards in several sections had completed schedules to give theatre owners equitable protection.

An Aid to the Independent

Exchange executives in the field with no theatre affiliations are said to hold the opinion that the code will benefit the "little-man," so called, and, to a great extent solve the problems that have vexed distributor-exhibitor relations.

Where relatively small film buyers have felt themselves discriminated against, the distributors' explanation has been that circuit opposition merits first choice of product or a longer period of protection. But now, under the Local Boards, it was said that many of the circuits will not find it as easy to get as many concessions.

Exhibitors Protest Assessments

The Code Authority received protests from several hundred theatre owners against the method of assessing theatres for code expenses according to populations and types of run. They charge this is unequitable for subsequents.

Added to the complaints filed last week by Allied States Association, the Associated Theatre Owners of Indiana, the Connecticut Motion Picture Theatre Owners, Independent Theatre Owners of Ohio, and individual exhibitors, were protests voiced by the MPTO of Maryland, MPTO of Western New York, and others.

The Code Authority had received $22,000 in assessments for the first six months of 1934 from some 3,500 theatre owners, approximately one-fourth of the amount to be paid. The Authority will mail a second notice to remit, and failure to do so may bring a stoppage of product inasmuch as the Authority has ruled that unless the assessment is paid within the specified period, no exhibitor shall show a motion picture bearing the Blue Eagle, and practically all films carry this NRA emblem.

NRA Outlines Budget System

Administrator Hugh Johnson of the NRA sent to all Code Authorities instructions on the preparation of working budgets under their codes, suggesting they consider the following forms of expenses, and reminding them that industry members of boards are not to be paid, except for traveling expenses:

I—CODE AUTHORITY EXPENSES
- A. Salaries
  - 1. Executive Secretary
  - 2. Other Executive Officers
  - 3. Clerical Employees
  - 4. Other Employees By Classes
- B. Office Expenses
  - 1. Rent and Light
  - 2. Office Equipment
  - 3. Office Supplies
  - 4. Stationery and Postage
  - 5. Telephone and Telegraph
  - 6. Miscellaneous
- C. Traveling Expenses
  - 1. Members of Code Authority
  - 2. Employees
- D. Incidental
  - 1. Legal Fees
  - 2. Accountant's Fees
  - 3. Insurance
  - 4. Miscellaneous

II—COMMITTEES AND FACILITIES THEREOF
(The expenses of these boards should be itemized as in A, B and C above)
- A. Trade Practice Complaints Committee
- B. Industry's Share of the Expenses of Industrial Relations Committee
- C. Other Committees

III—OTHER AGENCIES
(The expenses of these boards should likewise be itemized as hereinabove described)
- A. Local Grievance Boards
- B. Local Clearance Boards
- C. Other Local Boards or Agencies

General Johnson followed through with a statement from NRA headquarters explaining a misunderstanding on the part of several Code Authorities regarding the issuance of the Blue Eagle under codes. He said the insignia will remain the property of the United States Government and will not be issued to those certified as code violators and will be withdrawn from those who have been "administratively" found to be in violation of their code.

It appeared possible that those in the motion picture industry who had not signed the code assent blank may be given another opportunity. On Friday the Code Authority in New York will decide the question, following receipt of requests from hundreds of exhibitors for permission to sign acceptance. John C. Flinn, secretary of the Code Authority, predicted that some 2,500 signatures would be sent in during the first week if the Authority ruled that such tardy assents would be valid.

NRA Paves Way for Code Changes

General Johnson this week opened the way for industries to seek amendments to, modifications and stays of, exceptions to and exemptions from any and all approved codes. The regulations will allow the Code Authority, or the NRA Administrator, or any one or more members or representatives of an industry or anyone whose affairs are seriously affected by the provisions of a code, to propose a modification or exemption therefrom. Such proposals are to be filed with the Code Authority or the NRA Administrator.

Upon the receipt of such request, the Authority shall send a notice of the proposal to each trade association interested and to each member of the industry whose name and address is filed with the Code Authority.

Within ten days, the Code Authority, through the Administration member (Sol Rosenblatt), shall forward to the NRA at Washington a statement of the percentage of members of the industry by number and volume, if possible, who in writing have approved or disapproved of said petition, together with the Code Authority's recommendation.

It is provided, however, that where applicants show themselves truly representative of the industry, or where the code authorizes the Code Authority to propose modifications to be effective when duly approved, then notice of the proposed changes need not be sent to trade associations and members of the industry, but the Authority shall, within ten days, forward to the NRA, through the Administration's member, a complete record with the Authority's recommendations.

If the Code Authority determines that the proposal does not merit approval it shall so notify the parties involved and certify such determination, with a complete record, to the NRA.

The Hollywood Situation

Various studio code committees were continuing enforcement activities, while the Code Authority is understood to have established the fact that the studios would be unable to stand the increase in overhead of a general 10 per cent wage increase and a reduction of working hours, in line with the recent recommendation of the President for a 30-hour week. Pat Casey, chairman of the producers' labor committee, appointed a committee to settle studio labor disputes under the code.

Clarence Darrow's report of the Recovery Review Board's investigation of the motion picture and other industrial codes was sent to President Roosevelt on Friday. On Wednesday the White House had not made public the report and it was indicated that publication may be held up indefinitely.

It was intimated in Washington that that section of the Darrow report covering the motion picture code contains specific recommendations for reopening the code, proposing the elimination of block booking and the insertion of a "right-to-buy" clause. It was also understood to propose a broadening of the scope and application of the 10 per cent cancellation clause.

Coincidentally, it was learned that John F. Sinclair, a member of the Recovery Review Board, sent to the White House under separate cover his own personal report and recommendations on the eight codes investigated. At the same time, Mr. Sinclair resigned his position on the Board, the reason being, it was said, because of the differences of opinion between him and Mr. Darrow.

Code Operations in the Field

Field code board activities were interrupted slightly when John C. Flinn, Code Authority secretary, called board secretaries together at strategic spots to instruct them on methods of procedure. He returned to New York after having conferred with secretaries from nearby territories at Los Angeles and Chicago. He will meet the eastern secretaries in New York next Tuesday.

Mr. Flinn reported all boards are working "100 per cent satisfactorily, and they are doing much good for the industry." He said some of the boards are meeting three times weekly.

The following key city activities of Grievance Boards and Clearance Boards were reported this week:

CHICAGO

Grievance Board withheld decision pending a Code Authority decision in a case charging overbuying, brought against Schoenstadt Brothers by Ben Bartlestein, of the Annette theatre, Chicago. The Schoenstadts claim that the Board does not have power to act because the act complained of was performed last September, whereas the code did not become effective until December 7. Mr. Bartlestein also filed a complaint against Paramount charging failure to deliver a contract.

CINCINNATI

Several complaints were thrown out by the Grievance Board because the complainants had

(*Continued on page* 34)

PLAY "WOULD CUT QUITE A FIGURE"

Declares DeCasseres After Seeing 'Jig Saw'; Four Other Shows of Broadway Stage Are Discussed

By BENJAMIN DE CASSERES

JIG SAW

The Theatre Guild has been wearing the tragic mask—"Mary of Scotland," "They Shall Not Die!" and "Days Without End." It smiled a little in "Ah, Wilderness!" (which Will Rogers will probably do on the screen), and it went foolish—but delightfully and competently so—in its last production of the season, "Jig Saw," a penthouse gin-sizzler by Dawn Powell.

It will make the screen without a doubt because it is smart, the dialogue snaps and cuts, there are drinks for everybody, and there is a double sex angle, cute but not new.

The Guild, as always under the expert eye of Philip Moeller and Lee Simonson, did a good job. Without this intelligent direction and such fine actors and actresses as Ernest Truex, Spring Byington, Cora Witherspoon, Helen Westley, Charles Richman et al., the play would not have jelled, for its plot is as thin as a 15-cent cocktail.

We overlook Central Park in summer. Claire Burnell (La Byington) keeps a crazy house. Her lover is a Baltimore married man, Del March (Truex). It's been a fifteen-year-old affair. Claire is married but not living with the fellow.

Home from Paris comes Claire's puritanical, idealizing (but oh-pretty-smart) daughter, Julie. (Here's a fine mock-serious part for some screen actress.)

Claire has taken on another fellow, Nate Gifford (Eliot Cabot). Julie met him in Paris at a skating-rink. Well, the cleverness and the drinks flow while we become greatly amused at the fencing between Claire's two lovers and see Julie walk off with mama's new sweetheart, Nate. This little demure lass, Julie, takes Nate against his will and in some bully scenes.

It is all swanky High Ritz, literate farce, and with a tailor-made cast (the Freddy March-Genevieve Tobin-Una Merkel-Roland Young-Herbert Marshall Diamond Horseshoe Set) it would cut quite a figure on the screen as an entertaining quarter's worth.

Picture value, 70 per cent.

PICNIC

Gretchen Damrosch is the leading disciple in the drama of that great Russian, Anton Chekhov, master short-story teller and the author of three or four dramas that for portrayal of the Boredom that perpetually follows the human race (and how we pathetically stuff it with illusions, which, in turn bore us to death) has never been exceeded by any playwright for sheer power and overwhelming pessimism.

Miss Damrosch's latest presentation of the Chekhov theme is called "Picnic" (Arthur J. Beckhard producing). She tells a slow-moving tale of cumulative interest that might have been so much better if she had cut loose from the Russian and gone on her own. And why doesn't Miss Damrosch cut loose? She has unquestionably great gifts. She can create character, literate and penetrating dialogue, she knows stage technique, and has imagination.

A somewhat fading family of gentility and former wealth live in the country near New York. Helene (Jean Adair) is a nagger. Her maiden sister, Lois (Esther Dale), is elderly and has missed romance. Philip, a nephew, is for Revolutionary Uplift. Robert, brother of Helene and Lois, is a cheerful, fairly well-to-do lawyer.

Now, the play turns on the effect of these two radicals on the characters of the American gentle-folk and their friends. The upshot of it is that at a picnic Robert runs off with Vera, and Lois, the sex-starved, goes with Guba, to "mother him" while he fires the Ephesian Dome of Capitalism. Even the servants leave. The picnic-moon did the job.

There are three or four good comedy characters in this play, and what with the romance, the unexpected break-aways and the clean-cut dialogue, there is plenty of material for an odd, a quite different but a very interesting picture. It needs pepping.

Picture value, 70 per cent.

THE LADY FROM THE SEA

If anyone wants to know just what immense progress we have really made both in stage plays and pictures, he should go to see either a play by Ibsen or Denman Thompson's "The Old Homestead."

Nathan Zatkin, with the best and highest intentions in the world, put on the old Norseman's (thank God!—Norway recognized at last, although it took an Ibsen revival to do it!) "The Lady from the Sea," with a none too competent cast.

Well, this old "masterpiece" of fifty years ago is practically unintelligible today. It tells the story of a woman who, having to decide between her husband and a sort of mystical lover of a former time, decides for the husband when the latter gives her her choice.

But make no mistake about this: Old Daddy Ibsen knew his technique, and no one has ever bettered him. Where he has lost out is in his ingrown dialogue. We spit out everything now—too much so. Old Henrik may return when we go romantic and subtle again.

Picture value, 0 per cent.

PLAYS' RATINGS FOR THE SCREEN

Broadway stage plays reviewed in this issue for screen possibilities, by Benjamin DeCasseres, noted critic and essayist, are given the following percentages by him:

"Jig Saw," 70 per cent.
"Picnic," 70 per cent.
"The Lady from the Sea," 0 per cent.
"Late Wisdom," —5 per cent.
"Love Kills," 0 per cent.

LATE WISDOM

As Percy Hammond, the Noah Webster of all critics, said of Nathan Sherman's "Late Wisdom," "the first-nighters retched audibly."

Well, perk up, ye Hollywood producers! Ye have been panned for stupidity and congenital moronity until your very shoelaces dropped their tinny heads in sorrow and shame. But, sez I to you, for sheer banality and obfuscated imbecility nothing can approach some of these Broadway legit. hatchings.

"Late Wisdom" folded in two nights, and there is hardly anything in it that I can recommend to anybody in the picture business who has evolved from post-Kalem days.

Frank Dutton is a rubber-goods magnate. A chemist in Frank's employ invents something that will upset the industry. Creeps up Greedy Wall Streeter who seeks to cop de woiks. (Drama sequence here: see any old Wall Street silent and jam in.)

Sex: Dutton is wife-inhibited, apparently. She "misunderstands" Frank (meaning, she's got the sap's ultimate number.)

Frank has a yen for his secretary. Victory! Black out. Then—"late wisdom"—he gets tired of her. "Here's a check, Nancy." She spurns check.

Do you remember when King Baggot and Flora Finch used to play it?

Picture value, 5 per cent.

LOVE KILLS

In this play, "Love Kills," most of the audience took part. Before the terrible first act was over, pit and gallery began to guy the lines of those persons clumped on the stage.

"Love Kills," as you guessed, hit a new low in play-making. Every line was a Joe Miller. There is something in it about a sold woman. And maybe—who knew?—white-slavery. Then there was something that we guessed was Financial Ruin—but no one was sure (some fellow started a game of solitaire on the floor of an orchestra aisle).

The next sequence brought us suicide—this was also questioned by an irreverent and bawdy fellow in the balcony. Poison stalked the boards. A window-jumper piled on the merriment. A woman was without a job (dice-rattling was plainly heard in a box).

Just before the gay evening ended a fellow asleep next to me said out loud, "I'll come clean, captain!"

Those who snored: Walter Winchell, Konrad Bercovici, Gilbert Gabriel.

Picture value, 0 per cent.

Seven box

from PARAM



if it's a PARAMOUNT PICTURE

office naturals

OUNT



it's the best show in town!

DERBY IS KINDER TO REELS THAN INSULL

Financier "Races to Chicago," Say Newspapers, with U. S. Disqualifying Newsreels, but All Catch Cavalcade Doing It

The past week provided the film newsreel men with somewhat of a field day—literally and figuratively—offering them everything from a Kentucky derby to the arrival in New York on Monday of America's most noted wanderer, one Mr. Samuel Insull.

The Kentucky Derby was run at Churchill Downs, in the environs of Louisville, on Saturday. The winner, in 2:04 minutes, was a horse called Cavalcade. The Fox group were on deck early. In addition to four Fox crews, Paramount had five crews on hand; Pathe, four, and Universal, three. The Hearst Metrotone reel still is being made by Fox, and will continue to be until September, when the present contract expires. After that, Mr. Hearst's men will have to cover their own Derbies.

Clem McCarthy for Pathe and Graham McNamee for the Universal reel were the only commentators present; Ed Thorgenson of Fox and Ralph Cram of Hearst did their talking in the New York studios.

One of the most notable evidences of Saturday's influence of the Sport of Kings on the commentators was the marked hovering between the English and American pronunciations of the name of the race. Whether Derby should be pronounced "darby," "durby," or even "doiby," has long puzzled even the radio announcers.

"Derby" Is a Bowler Hat

Strangely enough, when Great Britain's premier sportsman—the Earl of Derby—after whom the Kentucky event was named, saw the Churchill Downs race, he informed questioners on the subject that he didn't much care.

"All I know is that my name is pronounced "Darby," his Lordship maintained. "This is a good race, whatever *you* call it, but I do know that a 'derby' is a bowler hat."

Samuel Insull apparently proved a bit more difficult to photograph than was the Derby.

The State Department had planned his arrival in New York harbor and the subsequent "escape" to Chicago with great secrecy. The State Department even went so far as to "request" the radio networks to refrain from any news broadcasts of the former utilities magnate's arrival.

One Microphone, Gets Little

The only newsreel microphone which got close enough to Mr. Insull received comparatively little satisfaction from him.

"I have nothing to say. I have made my statement to the press," Mr. Insull told the film men.

In any case, despite the fact that Paramount sailed down the bay to welcome Mr. Insull in a plane and the rest of the reels besieged him on tugs engaged for the occasion, it was reported that the photographing of Mr. Insull's return from "foreign strands" was generally pretty unsatisfactory.

The New York daily press obviously had beaten the film men to the gun, for the noon editions carried feature interviews and banner headlines which screamed:

"Insull Races to Chicago."

Cavalcade's time was 2:04 minutes.

Fox Settlement Seen by Sept. 1

A settlement in the Woolf-Shanberg court actions in Kansas City, which are holding up reorganization of Fox Midland and Fox Rocky Mountain Theatre Companies, is now expected around June 2. Two months after that date, it is estimated, will be required to declare a dividend to creditors and dispose of various other matters, with September I set as the final date for settlement.

Though the Pacific Coast division of Fox West Coast completes reorganization soon, as reported, the companies tied up in bankruptcy in Kansas City still could remain in their present status, it is pointed out. It has been expected that the west coast group would be out of bankruptcy first, since they have met no opposition such as offered by M. B. Shanberg and Herbert M. Woolf in Kansas City.

Persons reputedly "on the inside" say the delay in working out a settlement with the former Midland owners has been occasioned by Chase National Bank's opposition to paying their claim of almost $500,000 out of its resources. Chase National is said to be unwilling to do any more financing of Fox West Coast and insists on having Woolf and Shanberg compensated out of the theatres' current profits. Since the circuit's operations have not been showing a profit, this so far has not been possible, but a settlement is being worked out with a view to reorganization, it has been unofficially declared.

Chase National is dealing with Woolf and Shanberg because they hold a claim secured by prior liens. Non-secured creditors will have to wait until the sale of the properties for their share of the proceeds.

In New York, no plans for reorganization of Fox Theatres Corporation are in sight and it probably will be some time before the circuit is brought out of receivership, William E. Atkinson, president and receiver, said this week.

While the circuit does not operate any theatres, gross annual rentals for its five units average around $350,000. In addition, rentals are coming in from commercial properties owned in New England. Theatres owned and leased are:

The Academy of Music, leased to Skouras; Audubon in New York and the Fox in Elizabeth, N. J., to Fox Metropolitan Playhouses; Isis, Denver, to Rick Ricketson of Fox Rocky Mountain; Nelson, Springfield, Mass., to Harry C. Arthur.

Columbia Pays Dividend

Columbia Pictures Corporation has declared the regular quarterly dividend of 75 cents on the preferred stock, payable June 1 to stock of record May 17.

Zanuck on Hunt For 'Big' Stories

Darryl F. Zanuck, vice-president in charge of 20th Century Pictures production, arrived in New York this week from California amid all the publicity attendant upon the success of his "The House of Rothschild." En route to Europe and Africa for a three-month business and shooting trip, Mr. Zanuck was planning to stay in New York for six days only, spending that time conferring with authors and completing arrangements for purchase of stories for 1934-35.

While Mr. Zanuck has produced twelve pictures during the first year of 20th Century, the exact number he plans for the new season has not been made known. Three of the current twelve—"The Affairs of Cellini," "Bulldog Drummond Strikes Back," and "The Last Gentleman," will be held to begin the autumn presentation list of United Artists, through which all 20th Century pictures are released.

Thus far, Mr. Zanuck has announced the purchase of but four new stories for production late in August, when he returns to Hollywood. These are "Half Angel," magazine serial by Fanny Heaslip Lee, planned for Constance Bennett and Fredric March; "Richelieu," starring George Arliss; "The Mighty Barnum," written by Gene Fowler and Bess Meredyth for Wallace Beery, and "The Red Cat," a stage play to be produced in New York by 20th Century in association with A. H. Woods.

Mr. Zanuck expected to buy at least six other stories while in New York.

The present trend of public taste, he said, is for subjects which are big and important. And so he is contemplating a picture dealing with British imperialism in India, possibly another on the life of the Queen of Sheba, and still another on life in Arabia, which he will visit next month. The 20th Century producer is a staunch supporter of newspaper headlines as the source of the most interesting stories, and holds that star names, unless supported by good, substantial stories, are valueless.

"Social Control" Of Screen Urged

Dr. Arthur E. Morgan, chairman of the Tennessee Valley Authority, on Tuesday in Washington advocated "social control" of motion pictures, representing a "trusteeship in the best interests of the whole people." Dr. Morgan was addressing a conference on educational uses of the radio.

His recommendations pertaining to films were part of a general proposal that the principle of public control be applied to broadcasting, the press and motion pictures as the three greatest mediums of transmitting culture to the nation.

In New York, crime pictures were condemned at the opening session of the 151st convention of the Protestant Episcopal Diocese of New York. A resolution was offered calling upon the Catholic Church, the Federal Council of Churches and leaders of the Jewish faith to unite and bring pressure to bear on producers who make such films.

NEWSPAPERS AID THEATRE PLAN

(Continued from page 17)

logical effect of more leisure time for them to arrive at the theatre, and be a direct build-up for your business. It seems to me that people could be educated to appreciate and use such an idea.

Let's have more such questions for open discussion.

△ △ △

JACK FINK

The manager of the Capital Theatre in Miami, Fla., is one of the individual theatre executives in the Wometco circuit, operating houses in Miami, Miami Beach, West Palm Beach and Cocoanut Grove, Miami.

One of the most forceful articles ever to appear in a trade paper was your recent editorial on "The Public Be Damned." Needless to say it created a deep impression among the managers comprising the Wometca group of theatres, in this city.

At our weekly managers' meeting the article came in for a round table discussion, terminating in the unanimous opinion that something should be done about letting patrons know the starting time of the feature picture.

The writer and Mr. Sonny Shepherd were appointed a committee to call on both newspapers, seeking their cooperation, the result being that we were successful in putting across the plan with the evening paper, but met opposition from the editorial staff of the morning publication. However, we are not drawing the line at newspaper publication alone. A plan was suggested and approved for each theatre to place in the most practical place in, on or near the box-office a display in the form of a large clock with the hands pointing to the starting time of the next feature. Above the face of the clock there will be copy reading "THE ——— IS NOW ON THE SCREEN. . . . THE NEXT FEATURE STARTS AT ———." The first blank is to be filled in with an insert reading COMEDY, NEWS, CARTOON or NOVELTY depending on what happens to be on the screen. The change will be made by the doorman or curbman.

We will be glad to mail you a photograph of this display as soon as our art department completes same.

In the meantime, we urge you to keep up your excellent suggestions for the improvement of motion picture exhibition. Please accept our heartiest congratulations.

△ △ △

PAUL COVEY

As manager of the Beaver Theatre, at Beaver, Okla., Mr. Covey says he is going to do something about the matter of getting his patrons into the theatre before the feature starts.

I am going to try and swing the majority of my patrons into the habit of getting into the theatre before the feature starts, by hammering at them with trailers and also in the newspaper ads, heralds, etc.

I think this will work many benefits, not only make the feature more engrossing, but also lessen confusion of patrons coming in and going out during the feature.



J. M. Blanchard, managing the Strand theatre at Sunbury, Pa., is trying to educate his community to starting times in his newspaper advertisements.

△ △ △

W. J. POWELL

The manager of the Lonet Theatre at Wellington, Ohio, is a close student of affairs of the theatre. His comment on product he has played is a regular contribution to "What the Picture Did for Me."

I most heartily concur in the opinion advanced in your recent editorial that many worthwhile features are condemned by patrons for no other reason than that they are not concurrently viewed; there being few pictures whose entertainment values are not lessened, to a greater or lesser degree, for patrons who enter the theatre after the feature has begun.

Even admitting that we are practically unanimous in agreement on this subject, I still fail to see what we are going to do about it. In spite of the fact that for fifteen years I have published, day after day, week after week, the starting time of my shows, there has never been a period in all that time when so many people make their entrance during the showing of the feature as right now. For fifteen years I have also made it a uniform rule that no patrons are to be seated on the last reel of a feature: and, again, I find patrons complaining against this practice as never before.

Time after time I have stood at my entrance door on mystery pictures and begged patrons not to enter in the middle of the feature, explaining that it would utterly spoil the picture for them, but not ten per cent could be induced to wait until the next show. I am convinced that if I were to refuse entrance to my theatre during the showing of the feature I would lose so much patronage that I could not continue to operate.

I would classify the matter under complaint in your editorial as a generally recognized destructive practice—but one that is unavoidable and without a satisfactory remedy.

△ △ △

A. E. HANCOCK

A salesman before entering the motion picture field 13 years ago, Mr. Hancock operates the Columbia Theatre at Columbia City, Ind. His pointed remarks appear regularly in "What the Picture Did for Me" department.

We have found it very hard to regulate the other fellow's habits.

I am in complete accord that many pictures are spoiled through entrance in the middle or any part of them.

Our ads carry the time of box office opening, and also when the show starts. True, we do not advertise the time that the feature starts, but we watch our schedule and do not miss by five minutes on the second show, from the time advertised.

Though we carry substantial ads in the paper, it is surprising the number of phone calls that we get as to what the feature is, and what and who are the cast, which shows that the public is not very observant of the ads that are run.

I am frank in saying that I do not know the remedy for this, but our patrons should know from our ads that there is some twenty minutes of shorts, usually, before the feature goes on.

Our box office opens on the minute and the show the same.

△ △ △

JOHN M. CLOUD

From outside the motion picture field, Mr. John M. Cloud of "Playthings" magazine, "a business monthly for toy men," writes that many a picture has been ruined for persons coming into the theatre after the showing of the production has started.

I sincerely believe that the motion picture exhibitors should give some thought to the

PROBLEM OF EDUCATING PUBLIC

public and take action on your suggestion that the time that the feature picture, or pictures, are shown should be listed in the advertisement or somewhere on the movie page of the newspaper. Exhibitors who do this will be serving the public and will be helping themselves. As an ardent moviegoer I know that there is nothing more disconcerting than to walk into a picture house and get your first impression of the picture in its closing stage. Many a fine picture has been ruined for people who have come into the house well after the picture has started.

I live in Mt. Vernon, N. Y., and that city handles the problem in an excellent fashion. The *Daily Argus,* the city's newspaper, prints a movie time table and this table lists the various pictures that are showing and the time that each one begins. The motion picture houses are: Loew's, Proctors, The Embassy and The Plaza. This time table which appears on the same page as the advertisements of the picture exhibitors is used extensively by a large number of my friends.

△ △ △

S. H. RICH

The proprietor of the Rich theatre at Montpelier, Idaho, is an aggressive showman and a regular contributor to "What the Picture Did for Me" department.

I honestly believe that every first-run house could have a better house and make more money by having two shows daily. Many a good picture is spoiled by people who arrive in the middle of a picture, and of course are unable to properly follow it.

Keep up the good work.

▽ ▽ ▽

J. M. BLANCHARD

The manager of the Strand theatre at Sunbury, Pennsylvania, comments that the motion picture theatre business "is no longer a 'drop-in' business."

Since the advent of talking pictures the Strand theatre at Sunbury, also the other theatres in Sunbury which we have in charge, have always advertised the starting time of the shows and the feature. The public know that there will be one of two times: 2:00, 3:45, 5:30, 7:15, 9:00, or 2:00, 4:15, 6:30 and 8:45. Now what they want to know is which schedule we are using and if we don't let them know they will find out over the telephone, which is a great deal of trouble for the house as well as the patron, and I believe you often lose a customer who will not go to the trouble to phone in. At least you have started them into the picture in a better frame of mind if they read the time in the ad and are saved the trouble of telephoning in.

This, no doubt, seems of more importance to the old-timers than it does to the new blood, who seem to have an entirely different slant on the entertainment game. They seem to have the same feeling that the majority of the publicity men put into their press sheets, that the world at large is absolutely dippy about moving pictures and the people that make them. The play is the thing and it is getting to a point where it has got to come clean and it is also getting to a point where you have got to have action.

Many of the failures are due to the way a picture is handled. The public is no different in Sunbury than it is in Seattle, but bring a man in the middle of "Death Takes a Holiday" or any other worthwhile picture, and you have spoiled the picture for that patron. This business is no longer a "drop in" business. The people prefer to go at a certain time and see a performance start if they have some way of finding out what that time might be. It is just as big a mistake to seat people during the last half of the picture; it is not fair to the patron already seated.

A short time ago I stood in front of a large city theatre, an ace house. A woman said to a man in uniform standing by the box office, "What time does the seven o'clock show start?" The man answered, "At seven o'clock" and had a good, hearty laugh. The woman was offended and walked away. We can't keep this kind of stuff up and get by with it.

△ △ △

W. WARD MARSH

Motion picture editor of the Cleveland Plain Dealer, *Mr. Marsh takes up the subject of continuous performances in his Sunday column, "One Moment, Please!"*

One day in the distant future something will be done about it. The most encouraging sign right now is the fact that critics are beginning to write about it.

I'm referring to one of my most ancient "pet peeves"; that of showing continuous programs of motion pictures, thereby permitting audiences to see stories from any point backward or forward. That is a practice which ruins more pictures than does Hollywood in its most careless mood. . . .

The Motion Picture Herald, powerful trade publication and certainly one of the industry's better pals, has just taken up the subject.

. . . There is the way I have recommended for seasons. That is, thoroughly publicize the beginning hours for all performances. Cut out one showing on the continuous program; this time to be split over the day's program, leaving long enough intervals between shows to clear the house and admit new audiences for each performance.

When that is done—and what courage the exhibitors will have to have to do it—I'll wager you that at least 50 per cent of the talkies now condemned by the public will be greeted with praise.

The whole experiment will of course be greatly profitable—in the long run. But what courage the first showman will have to put over this idea!

△ △ △

HARRY MARTIN

Writing in the Commercial Appeal *of Memphis, Tennessee, Mr. Martin reviews the situation in his home city, in his column, "Footlights and Flickers."*

Mr. Quigley has hit upon an important matter and one which the movie industry should consider. Nothing interferes so much with the pleasure of a good movie as to come in right at the middle. Yet oftimes it is impossible for the patron to learn when the pictures actually begin. The theatres fail to supply the newspaper with their schedules now and again, or they do not include the schedules in their ads, or the schedules given to the papers are wrong.

We could hardly expect movie houses to suspend their programs between each picture. It is essential that they get in as many performances during each day as possible.

Certain of the theatres here do make a practice of using a standard schedule as far as possible, having each program last exactly two hours so that a feature will start every other hour, 12, 2, 4, 6, 8 and 10. If this practice could be generally adopted and advertised extensively to the public, I believe the theatres would find their patrons grateful.

It would not only be a benefit with respect to seeing the picture from the start, but would be a tremendous boon to those inside the theatre who must suffer the annoyance of people entering and leaving right in the middle of a picture. From this standpoint, I would like to see each theatre fix a definite time for the start of each picture and refuse to admit a patron after that hour.

HEROINE'S SCREAM IS HIS STARTING TIME

If one were to question Manager B. F. Liddon of the Coliseum theatre, Corinth, Miss., with regard to the realism of the modern western film, he would come to bat with the best argument possible, an actual demonstration.

It all came about when he was showing Paramount's Zane Grey western, "The Last Roundup," at a recent matinee. The blonde heroine screamed according to script, the hero was approaching to the rescue but the villain was nearly at her side. Her scream awakened some echo of dormant virility in an elderly masculine patron in the balcony. He shouted encouragement in answer to her scream, but the rest of the audience failed to understand. One man rose suddenly, and in another instant, the entire audience was pouring through various exits to the street, while someone turned in a fire alarm. When the finally calmed patrons returned to the theatre, the heroine was nestled securely in the hero's arms, and Mr. Liddon was seri-

The Hollywood Scene

by VICTOR M. SHAPIRO

CLASSICS WINNING FILM GLORY
CHAPLIN STICKS TO HIS PANTOMIME
NEWS FLASHES FROM THE STUDIOS
SIX FILMS START, SIX ARE FINISHED

CLASSICS of literature are coming in for their share of film glory, judging by the announcements from nearly all the studios.

Whatever the classic trend presages, the partial list is herewith given:

Charlotte Bronte's "Jane Eyre" (Monogram).
Galsworthy's "Forsythe Saga."
Charles Dickens' "Edwin Droode" (Universal).
Charles Dickens' "David Copperfield" (MGM).
Hawthorne's "Scarlet Letter" (Mascot).
"Marie Antoinette" (MGM).
"Madame Du Barry (Warner).
"Mary, Queen of Scots" (Radio).
Poe's "Black Cat" (Universal).
Tolstoy's "Resurrection" (Samuel Goldwyn).
Robert Louis Stevenson's "Treasure Island" (MGM).
Charles Dickens' "Tale of Two Cities" (Warner).
"Cyrano de Bergerac" (Radio).
Galsworthy's "The Apple Tree" (Fox).
"Mrs. Wiggs of the Cabbage Patch" (Paramount).
Gustave Meyerink's "The Golem" (Universal).
"Swiss Family Robinson" (Universal).

▽

Meeting Charlie Chaplin in an out-of-the-way drug store where the comedian was chancing his luck at a slot-machine game of skill, the writer, between nickel shots, asked him about his forthcoming production.

Charlie was more inclined to discuss the prize Zeppo Marx won for a nickel the night before, but unfolded the fact that his much awaited next picture will have a down-to-earth theme with rural flavor.

Paulette Goddard, former Follies girl, will play opposite him.

Chaplin's production will be silent with sound and musical effects only. Charlie will stick to pantomime.

For the first time in his production career, he will work from a completed script, so he said, and at the moment is completing the scenario.

Additional sound stages have been built at his studio for the production.

He said the film will be released the first of the year.

Knowing the charming vagaries of the comedian, it may be confidently said that all of his best intentions, as outlined, may be diverted at less than a moment's notice.

Once before, after it had been in the mental stage for over a year, Charlie promised the delivery of his film to his distributors in three months. The film was delivered by Chaplin two years later.

▽

News Flashes

Two of the Gene Stratton Porter Classics, "Keeper of the Bees" and "The Girl of Limberlost," both with circulation of over a million and a half, are assured of revival through Monogram, which not only purchased talking rights but also engaged Mrs. James Leo Meehan, daughter of the authoress, as technical advisor. Both classics were made silent by FBO.

* * *

Ramon Novarro returns to his home lot October 1, on a new five-year ticket negotiated between MGM and the actor, via cable, between Culver City and South America.

* * *

After Universal and Columbia made strong bids for "Sweet Adeline," Warner beat them to the punch and will produce it with Helen Morgan and Phil Regan in top spots.

* * *

Bryan Foy's latest sociological picture, "Tomorrow's Children," will have its world premiere here next week at the Hollywood Pantages. Jack Proctor will then visit key cities to engineer advance exploitation for the showing.

* * *

Perc Westmore, re-elected for the third time to presidency of the Motion Picture Make-up Artists Association, was inducted into office with make-up.

* * *

With the return of Emanuel Cohen, Paramount swings into action with a schedule of 23 new features going into work within the next three months. A new building construction campaign is also underway.

* * *

Coincidentally with Harry Joe Brown signing up with Warner as an associate producer, Sally Eilers, his wife, also signed a five-year contract with Universal on the same day.

* * *

Al Jolson and Ruby Keeler are slated to leave the early part of July for a six weeks' personal appearance tour in London.

* * *

John C. Flinn, while here talking code, instructed Mrs. Mabel Kinney, chairman of the Extra's Code Committee, to report any attempt of studios to coerce plaintiffs from reporting code violations. Drastic action will be brought to bear upon anyone conspiring to blackmail such informers.

* * *

Boycotting of pictures that glorify crime or attack the sanctity of marriage and the home or condone sex sins, were recommended to Catholics everywhere by resolution unanimously passed by more than a thousand women attending the Catholic Action week conferences here last week at the Ambassador Hotel.

* * *

The Screen Writers' Guild has increased its Advisory Council from eleven members to twenty-five. This council will make a study of writer conditions and suggest how they can be improved.

* * *

Eddie Cantor has the promised personal cooperation of more than five hundred stars and featured players to make the forthcoming Film Stars Frolic a huge success. It will take place May 18 to 20 inclusive, at the Gilmore Stadium. Proceeds will revert to the Actors' Guild treasury.

* * *

Universal is definitely set to remake "Show Boat" as one of its big specials for the 1934-35 program.

▽

Production

Production turnover balanced this week as six new pictures started and six finished. The total number of pictures on Hollywood stages remains the same as last week, with 37 in work.

Of the new pictures, comedy predominates with three. Drama is the keynote of the fourth, mystery melodrama is the tenor of the fifth and romantic drama for sixth. Those finishing, with the exception of "Cleopatra," are dramatic romances.

Radio has two of the new pictures. "Bachelor Bait," comedy, features Skeets Gallagher, Pert Kelton, Chic Chandler, Stuart Erwin, Edgar Kennedy and Rochelle Hudson. "Afterwards" stars Zasu Pitts and Slim Summerville.

Columbia's "Punch Drunks," likewise a comedy, features the erstwhile Ted Healy stooges with Dorothy Grainger. Warner's starting pair are "British Agent," topical drama in which Kay Francis is teamed with Leslie Howard, and "Dragon Murder Case," mystery melodrama starring Warren William. At Universal, a romantic drama, "There's Always Tomorrow," features Frank Morgan, Elizabeth Young and Lois Wilson.

Finished at Paramount is DeMille's feature, "Cleopatra," in which Claudette Colbert heads a lengthy cast. MGM completed "The Thin Man," mystery drama, starring William Powell, Myrna Loy and Maureen O'Sullivan. "Charlie Chan's Courage," in which Warner Oland and Drue Leyton are the principals, finished at Fox. Another romantic mystery drama, "Black Moon," teaming Fay Wray and Jack Holt, checked in at Columbia. Viking Productions completed "Our Daily Bread," directed by King Vidor and starring Karen Morley. The sixth completed picture is a Chesterfield, "Green Eyes," in which Charles Starrett and Shirley Grey are the featured players.

HE TOOK WHAT HE WANTED...



DECORATION
DAY RELEASE

AND HE WANTED EVERYTHING!



Gay as the devil . . . audacious as death "Stingaree" rides . . . for a thousand miles the earth trembled at his approach . . . but a beautiful woman, with the world at her feet, chose his strong arms to the applause of kings. Romance . . . dashing, daring, dangerous . . . crowded with thrills, "Stingaree" rides to bring high adventure back to the world's screen!

IRENE DUNNE
RICHARD DIX

"CIMARRON'S" GLORIOUS STARS UNITED AGAIN IN

STINGAREE

with

MARY BOLAND

CONWAY TEARLE . . ANDY DEVINE
HENRY STEPHENSON . . UNA O'CONNOR
DIRECTED BY WILLIAM A. WELLMAN

RKO RADIO PICTURE

BASED ON STORIES BY E. W. HORNUNG
A MERIAN C. COOPER PRESENTATION
PANDRO S. BERMAN, Executive Producer

LOCAL BOARD RULINGS

(Continued from page 24)

not signed the code. The Board took under consideration a complaint lodged by the Grand at Union City, Ind., against Phil Chakeres, operating the State, 13 miles away at Greenville, Ohio, charging cut rates.

The Clearance Board is expected to recommend heavy penalties, possibly through delayed availability dates on pictures, to theatres charging 10 cents admission. The new zoning schedule will be ready next week and will be based, generally, on admission charged and type of operation.

DES MOINES

The Clearance Board probably will bring in the final draft of the new zoning schedule at its meeting May 16.

DETROIT

The Grievance Board received its first two cases, Arthur Early, Grand theatre, Kalamazoo, charging Butterfield Theatres with unfair protection, and Bert Silver, of the Family, at Greenville, asking relief from several film contracts forcing him to play pictures at a 15-cent minimum. The Board will start functioning May 12.

KANSAS CITY

The Grievance Board received a complaint from H. L. Dunnuck, Madrid theatre, Atchison, Kan., charging Fox Midwest with having entered into an agreement with seven large distributors to deprive him of product, and charging further that the defendant exchanges will not sell him second runs after the pictures play the two Fox theatres at Kansas City.

The Board issued a cease and desist order against J. D. Wineland's Majestic theatre, at Webb City, which had been charged by L. P. Larsen's Civic theatre with unfair competition by using two-for-one tickets and cut rates.

The Clearance Board completed a new zoning schedule for Greater Kansas City, embracing Kansas City, Kansas, and Kansas City, Missouri. Both circuit and independent subsequent houses are expected to protest vigorously. The schedule will reduce protection for first-runs charging 25 cents, as well as those double featuring. All theatres offering premiums, rebates and the like will also be penalized. Theatres have been reclassified according to admissions, with first-run scales set as the basis. Protection has been reduced as much as from 28 to 49 days, and no feature shown singly at first runs shall be exhibited by subsequents on dual bills until double the effective clearance over subsequents shall have elapsed.

LOS ANGELES

One highlight of the Grievance Board decisions was a ruling by the Los Angeles board ordering Fox West Coast Theatres to make available to the complainant, the Garfield theatre, at Alhambra, 20 first-run features, beginning May 17. The Garfield charged West Coast was creating a monopoly by buying up the majority of the major distributors' product for 1933-34, and with holding out on such product.

The Clearance Board started drafting a new zoning schedule, with admissions forming the basis for granting protection.

MEMPHIS

The Clearance Board made public its suggested protection schedule, and immediately the independents, led by M. A. Lightman, voiced objections. The new schedule compels suburban runs charging 40 cents to wait 67 days after the first-run, with a sliding protection scale to 180 days for lesser admissions at subsequent runs. It also requires theatres in the territory to charge 40 cents to play on the release date.

MILWAUKEE

The Grievance Board ordered L. J. Burkitt's Classic theatre, at Sparta, to desist from admitting women free on ladies' night. The complaint was filed by La Crosse Theatre Co., which also withdrew a complaint against the Vernon, at Viroqua, charging two-for-ones. The Board held over for further hearing the complaint of the Henrich Brothers, of Milwaukee's Burleigh theatre, against Saxe Amusements, charging the circuit with operating a cooking school and giving away a gas stove and other prizes at the Garfield theatre.

The Clearance Board will start activities Friday.

NEW ORLEANS

The Grievance Board was understood to have received a complaint from a theatre at McGee, Mississippi, charging a state hospital is showing films in unfair competition.

NEW YORK

The Grievance Board ordered postponement of the first two complaints.

Howard Cullman's Roxy theatre complaint charges Walter Reade's Mayfair theatre with unfair distribution of free tickets, and the board postponed hearing until next Tuesday to permit Mr. Cullman to produce a witness and Mr. Reade to submit a list of 1,800 locations where he is reputed to distribute the tickets.

Also postponed, until Thursday morning, was a complaint filed by Rogowsky Brothers, of the Embassy theatre, Port Chester, against the Skouras Brothers' Capitol, Port Chester, charging that they could not get pictures from seven of the large distributors, and when they finally did sell them product, it was only after the Skouras interests had rejected them.

A complaint has been filed by the Roxy against the Casino, nearby on Broadway, charging unfair newspaper advertising.

The Little Picture House filed a complaint against the Windsor for premature advertising.

Moe Streimer, of United Artists, resigned as a member of the clearance advisory committee for Manhattan and Bronx territories.

The Clearance Board was considering numerous complaints against New York theatres charging that present clearance and zoning schedules are unfair, and the New Jersey advisory board postponed a hearing pending a decision on its jurisdiction.

PHILADELPHIA

The Grievance Board withheld decisions on two cases, one charging Fox with serving the Penn Athletic Club with pictures before all runs had finished, and the other, filed by Jay Emanuel's Grand Jackson theatre against the Venice, involving alleged discrimination of exchanges in enforcing a double bill restriction.

ST. LOUIS

The Clearance Board has decided to adopt existing zoning schedules.

SAN FRANCISCO

The Grievance Board ruled against George Naify's Victoria theatre, accused by J. McCauley's Cameo of lowering admissions through cut-rate tickets. M. L. Markowitz' Davies theatre filed a complaint against Irving Ackerman's Casino, charging unfair competition by awarding free prizes.

WASHINGTON, D. C.

The present clearance and zoning schedule was adopted by the Clearance Board, pending any disposition of complaints, filed within 30 days by exhibitors.

Zohbel President Of RKO Theatres

Herman Zohbel, treasurer of Radio-Keith-Orpheum, and vice-president of all RKO subsidiary companies with the exception of Keith-Albee-Orpheum, has been elected to the presidency of RKO Theatres.

Mr. Zohbel succeeds J. R. McDonough in his new post, due to the pressure of Mr. McDonough's various capacities as president of KAO and RKO Radio Pictures.

Last week, it was reported, Mr. Zohbel and William Mallard were succeeded by I. E. Lambert and Leon Goldberg on the executive staff of the KAO group, a move sponsored by Mike Meehan, largest individual stockholder in KAO, in an effort to divorce the operation of these theatres from RKO.

Newsreels Freed from Censorship in Five States

Complete freedom from censorship for the newsreels has been accomplished in five states through repeal of regulatory measures, the most recent case being in Illinois, the editors of the five newsreels were told Wednesday at a meeting in the offices of the Motion Picture Producers and Distributors of America. The other states are New York, Kansas, Pennsylvania and Ohio.

TRAVELERS

ALEXANDER KRISEL, United Artists distributor in China, Japan and the Philippines, is in New York on his annual visit to the home office.

WILLIAM GOETZ, associate producer for 20th Century, is in New York from Hollywood.

JOHN D. CLARK, Fox general sales manager, is planning an early departure for the Coast.

BEN ROSENBERG of National Screen Service returned to New York from a trip to the Coast.

WILL H. HAYS returned to New York from one of his periodic visits to Hollywood. With him was O. O. McINTYRE.

E. A. SCHILLER, vice-president in charge of Loew theatre operations, left New York for a Hawaiian vacation.

HARVEY DAY, special "Terry Toon" representative with Educational, returned to New York from the Coast.

HAL WALLIS, associate executive in charge of Warner production, arrived in New York with his wife, LOUISE FAZENDA, en route to Europe.

SIDNEY R. KENT returned to the Fox home office from Hollywood.

FRANCES MARION left Hollywood for Honolulu.

ETIENNE PALLOS, sales manager for London Films, arrived in New York for conference with United Artists executives on next season's product.

CHARLES FARRELL sailed for Europe. Others sailing with him were DAVID O. SELZNICK and GEORGE CUKOR.

NORMAN McLEOD, Paramount director, sailed from New York for the French Riviera.

CHARLES LAUGHTON sailed from Southampton for New York. His next will be "The Barretts of Wimpole Street," opposite NORMA SHEARER.

GURU D. LAL, formerly of Krishina & Lyall, Delhi, India, and now with the Gramophone Co., is making an extended tour of America to learn American methods in production and sound.

Legislature of Mississippi Did Act, Says Cook

The esteemed legislature of the sovereign state of Mississippi most emphatically *did* meet during the legislative period just expired, and went on a wild rampage designed to tear the hapless theatre owner into small bits in its insatiable thirst for revenue, Grady Cook, president of the Joy Theatre, Inc., at Pontotoc, Miss., is at considerable pains gently to point out in a communication addressed to MOTION PICTURE HERALD. The fact is somewhat at variance with the comparative docility of most state legislatures, as revealed in a survey of the situation in the HERALD of April 28.

The emphasis which Mr. Cook has figuratively placed on the word "did" applies in particular to that action of the legislature. "All they did," says our informant, "was to add new teeth, make them sharper, throw in a flock of steel-tempered claws, grease the new law with some additional jail sentences and pass her." The "her" is a friendly, if not exactly affectionate, reference to the state Emergency Amusement Revenue Act of 1934, a latest edition to a law in force for two years past.

Mr. Cook continues: "Son, sit yourself down and read this thing (copy of revenue act) that I am enclosing—no, better apply to the president of the publishing house for at least a week off and digest it, because merely reading it won't mean much. Or, better still, come to Mississippi and buy yourself a few theatres (Oh, one will be enough), and just watch 'er work. The tax checker comes around regularly, but that wasn't enough, so the recent session passed another bill providing for an appropriation to hire 24 more new field men to go out and gather in these sheckles. And, brother (this just between us) they are getting said ducats. You see, this Emergency Amusement Tax Law, if you hadn't heard of it before, has been in effect for the past two years. Most of the boys were patriotic and agreed that perhaps an emergency did exist and took their part of the load without hollering. But of course some are not so patriotic as to take the food out of the mouths of their babies—which would have happened in many instances if the tax checker had been present at every performance—hence the new teeth in the law and the additional men to enforce it. Business at some theatres is reported increasing. . ."

Glett Resigns Freuler Post as Vice-President

Charles L. Glett, vice-president and a member of the board of Freuler Film Associates, this week resigned from the company. No successor has as yet been appointed.

Metro Declares Dividend

The board of directors of Metro Goldwyn Pictures Corporation has declared a quarterly dividend of 1¾ per cent on the outstanding preferred stock of the company, payable June 15, 1934, to stockholders of record May 25.

Here's An Irish Road Show



Lynn Farnol, publicity director for Samuel Goldwyn, came upon this traveling projector combination in the back country of Ireland on a visit from which he has just returned. It was on the road near the Bay of Galloway. "Cinema—All the Latest Productions" was the way the itinerant showman identified his caravan.

RCA Licenses Sonotone Hookup

Attachment of hard-of-hearing equipment to RCA Photophone systems without special amplification is now possible as the result of a licensing agreement entered into by RCA and the Sonotone Corporation, manufacturers of instruments for persons with impaired hearing. The Sonotone device employs bone instead of air conduction.

The agreement was announced by Dr. Hugo Lieber, head of Sonotone, and E. O. Heyl, sales manager of RCA Victor, at a luncheon in New York Tuesday.

According to the sales plan devised by Sonotone for the theatre field, the instruments and necessary seat arrangements may be purchased with a down payment and the balance in weekly amounts for 50 weeks. The minimum number of units in the initial installation is six, and these may be added to as needed. The equipment is sold, not leased, but it was said that purchase will probably include certain servicing rights.

Pulitzer Prize Play Made Into MGM Film

Included among the winners of Pulitzer Prizes for 1933, announced this week, was Sidney Kingsley, for his play, "Men in White," just filmed by MGM.

Other winners are Caroline Miller for her novel, "Lamb in His Bosom"; Herbert Agar, for his American history, "The People's Choice"; Tyler Dennett, for his American biography, "John Hay"; Robert Hillyer, for his poetry, "Collected Verse."

Stella Mayhew, Stage Star, Dies

Stella Mayhew, musical comedy and vaudeville star, died last week in the French Hospital, New York. Her death was caused by blood poisoning and erysipelas resulting from a fall. She was 59.

Miss Mayhew's last theatrical success was "Hit the Deck," in which she scored the outstanding triumph of her career with her singing of "Hallelujah." Among other productions in which she has appeared were "Lace Petticoat," "Mrs. Bumpstead-Leigh" and "Hello, Paris."

Research Council Is Incorporated in New York

The Motion Picture Research Council was incorporated this week in New York, the papers being approved by Justice Alfred Frankenthaler of the state supreme court.

The incorporators include Eleanor R. Belmont, Thomas J. Watson, Herbert S. Houston, Alanson B. Houghton, Henry F. Osborn, Rev. William Harrison Short, Henry J. Fisher, and Stephen P. Cabot.

Announcement was made Tuesday that Mrs. Belmont had been awarded the gold medal of the National Institute of Social Sciences "in recognition of her national and international services for the benefit of mankind in connection with the American Red Cross, the women's division of two emergency unemployment relief drives, as national chairman of the Motion Picture Research Council, and in numerous other ways."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Change of Heart

(Fox - Winfield Sheehan)

Romance, Comedy, Drama

With such a cast, Janet Gaynor and Charles Farrell reunited, James Dunn and Ginger Rogers featured, in an emotion-stirring human interest love story, the business creating showmanship of "Change of Heart" is evident.

It's clean, satisfying entertainment, probably not as sentimentally appealing as previous Gaynor-Farrell features, nevertheless a romantic drama of definite charm. That the leads are presented in a more mature vehicle, one in which realism rather than illusion predominates, gives it a uniquely colorful character.

The story is modern. Convincingly portrayed, it deals in a natural way with situations and conditions with which ordinary folk are familiar. While the realism of actuality motivates, applied theatrical technique successfully produces the necessary contrasts in drama, comedy, suspense thrill and surprise.

It deals with four young college graduates who come to New York to carve out careers in four widely diverging lines. One would be a lawyer, the second a writer, third an actress, fourth a crooner. Love, the closest influence to each, is given scanty consideration in relation to their aspirations. But it changes the whole course of each one's life. Catherine loves Chris, who in turn is mad about Madge, the idol of Mack's affections. Life plays queer tricks on all four. But in the end, the love that life has destined comes to each one.

The production is teeming with salable assets. The fact that Janet Gaynor and Charles Farrell are teamed again gives it a head start worth plenty of money. The picture offers much to hold the interest and arouse the enthusiasm of both the young and old folk. It has plenty of appeal for both men and women. The amount it should check in at the box office is in direct ratio to the ingenuity and aggressiveness applied in bringing to the attention of patrons the entertainment qualities.—McCarthy, Hollywood.

Fox release produced by Winfield Sheehan. Directed by John Blystone. Original story by Kathleen Norris. Screen play by Sonya Levien and James Gleason. Added dialogue by Sam Hoffenstein. Photographed by Hal Mohr; Running time 75 minutes as seen on Coast. Release date, May 18, 1934.

CAST

Catherine Furness.....Janet Gaynor
Chris.....Charles Farrell
Mack McGowan.....James Dunn
Madge Roundtree.....Ginger Rogers
Harriet Hawkins.....Beryl Mercer
Dr. Kurtzman.....Gustave von Seyffertitz
Shirley.....Shirley Temple
Greta.....Irene Franklin
Nick.....Nick Foran
T. P. McGowan.....Fiske O'Hara
Mrs. McGowan.....Jane Darwell
Mrs. Mockby, Jr.....Drue Leyton
Mrs. Mockby, Sr.....Nella Walker
Howard Jackson.....Kenneth Thompson
Mrs. Roundtree.....Mary Carr
Phyllis.....Barbara Barondess

Affairs of a Gentleman

(Universal)

Mystery Drama

"Who killed Gresham and why?" is the showmanship essence of this dramatic mystery. It is short in running time, and dialogue predominates in story interpretation. Told in semi-episodic fashion, where the muchly admired author of sexy best sellers is found dead in the opening sequence, retrospection motivates.

Any one of six women, all of whom had been in his life, or two men might have killed him. Each had a motive; the women because they were disappointed that they no longer interested him, or were jealous; the men because of the age old axiom—protect the woman you love, wife or sweetheart.

As Gresham's various affairs with the various women are retold, the comedy contrast of the baffled police up against a stone wall serves to accentuate the drama and mystery. In turn, the guilty finger points at each one. But only one could have been the killer. And further to stir up the situation, it is suggested occasionally that the author may have been a suicide.

For mystery fans this picture has abundant values. The complicated romances make for alluring love interest, and the familiar dumb cop methods, enmeshed in a case too deep for them, are provocative of comedy. Where the cast names, particularly Paul Lukas, are ticket selling angles, they should be used. But probably the most effective method of interest creation is capitalizing on the "Who Killed Gresham and Why?" angle, and depending upon the concealed finale to let them justify their advance conclusions.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Edwin L. Marin. Produced by Carl Laemmle, Jr. Associate Producer, Edmund Grainger. From the play, "Women in His Life," by Edith and Edward Ellis. Adaptation and Screen play by Cyril Hume and Peter Ruric. Photographed by John Mescal. Film Editor, Edward Curtiss. Art Director, Charles D. Hall. Editorial Supervision by Mauric Pivar. Sound Supervision by Gilbert Kurland. Running time, 60 minutes as seen on Coast. Release date, May 14, 1934.

CAST

Gresham.....Paul Lukas
Gladys Durland.....Leila Hyams
Jean Sinclair.....Patricia Ellis
Lyn Durland.....Onslow Stevens
Carter Vaughn.....Phillip Reed
Nan Fitzgerald.....Dorothy Burgess
Carlotta.....Lillian Bond
Foxey.....Joyce Compton
Fletcher.....Murray Kinnell
Gail Melville.....Dorothy Le Baire
Bindar.....Richard Carle
Sato.....Wilfred Hari
Gresham's Secretary.....Sara Haden
Inspector.....Charles Wilson
Bela.....Gregory Gaye

The Last Gentleman

(United Artists - 20th Century)

Comedy-Drama

Because of the success of "Rothschild," the Arliss name naturally is the most important showmanship feature of this picture. It's a quality show; a character comedy drama in which there is all-family entertainment in both story and personalities, a familiar human-interest topic for everyday patrons as well as irregulars.

Well presented, with dialogue necessarily predominating in interpreting the story, the picture nevertheless moves with attention-holding speed. A novel twist is introduced in the climax, when the deceased Cabot Barr in a talking motion picture announces distribution of his wealth, the only bond of interest between the old gentleman's kin and himself, to the assembled family. While Arliss is the principal character of interest, other highlights are the dramatic sly plots of the various relatives, fearfully but avidly cultivating the old man's favor in hope of future financial reward; the intriguing connivance of Donald Meek to gain the lion's share for himself, and the romance surrounding Charlotte Henry and Frank Albertson. Contrasting all these theatrical elements is a line of smart human comedy that continually livens up the picture.

The locale is New England; the time the present. A niece reported dead, Barr summons his family for a memorial service. Characters and identities established, Barr taunts each one, claiming that their only interest in him is his money. As the report is proved false, Barr sends the group away. Only Marjorie, who has ridiculed one of his pet eccentricities, seems to be the object of any sentimental affection.

Weeks later, Marjorie and her mother, Augusta and Allan are invited to Barr manor. As the old gentleman fosters the romance between Marjorie and Allan, the act of son Judd in seeking to have Barr declared insane is a shock that eventually kills the old man.

Again the family is gathered. A curtain is drawn and the old man appears in a talking picture. In turn he tells each relative exactly what he is leaving him or her. The villainous Judd is cut off with a shilling. The others are substantially remembered, but Marjorie is given the bulk of the estate as Cabot declares her the only one worthy of carrying on the Barr traditions. Allan is instructed to marry the girl and take her name Barr as his family's cognomen. The climax has the deceased Barr announcing that he hopes to have the pleasure of meeting them all again in another world.

As there is a definite departure from standardized formula in presenting the picture, the interest-creating campaign, while principally focusing on Arliss, should also emphasize the fact that the picture is different entertainment. The most necessary line of action will be so to present the advance that young folk interest will be stimulated.—McCarthy, Hollywood.

Release by United Artists. Produced by 20th Century. Director, Sidney Lanfield; Associate Producers, William Goetz and Raymond Griffith; Screen Play by Leonard Praskins; From Original Play by Katharine Clugston; Associate Director, Maude T. Howell; Photographed by Barney McGill; Film Editor, Maurice Wright; Art Direction, Richard Day; Musical Score by Alfred Newman; Costumes Designed by Gwen Wakeling; Assistant Director, Ben Silvey. Running time 80 minutes. Release date to be determined.

CAST

Cabot Barr.....George Arliss
Augusta.....Edna May Oliver
Rachel.....Janet Beecher
Marjorie.....Charlotte Henry
Loring.....Ralph Morgan
Claude.....Edward Ellis
Allan.....Frank Albertson
Retta.....Rafaela Ottiano
Judd.....Donald Meek
Dr. Wilson.....Joseph Cawthorn
Professor Schumacker.....Harry C. Bradley

Sadie McKee

(MGM - Weingarten)

Romantic Drama

This is a dramatic and romantic story of a girl from the other side of the tracks and her vivid adventures in life and love. Presented in a 1934 atmosphere, realistically and elaborately produced, it's the kind of show that carries definite entertainment for the modernes. There is a particular appeal to boys and girls just beyond the teen years. As it runs the scale of standby theatrical elements, it's lively without being too sexy, a valuable asset in stimulating interest among the more mature patrons. Yet because of its theme, it is hardly a suitable attraction for juvenile audiences.

Presenting Joan Crawford in a role uniquely

adapted to her screen character, the picture is well acted. Among the supports, Franchot Tone and Gene Raymond, personalities of proved name value, are effective. Yet Edward Arnold, the man whom Joan married to reform and who gave her everything only to consent to divorce that her future happiness should be assured, is always the recipient of audience sympathy and practically steals the picture.

There is romance and drama in the situation which bring three men into Sadie's life. In the beginning it's poor girl-rich boy puppy love for her and Michael, romance that her mother strives to foster in the beginning but which the social gap will not permit. There's real drama and romance in the episode when fascination for the crooning Tommy awakens a spark of ambition within her, an interlude that carries her to New York and fame, to be followed by her desertion of the boy. There's human interest drama and romance in her marriage to Brennan, a wealthy dissolute whom she reforms to gain luxury and position. As Michael and Tommy continually influence her life, there is a tragic note as sympathetic love for the sick Tommy impels her to beg her husband for a divorce that she may marry the boy, only to have her husband's death create a situation to throw her into the arms of Michael, the childhood sweetheart who always loved her.

Realism of small town life and romance characterizes the first part of the picture. The color, excitement and thrill of gay life in New York sparkles in the balance. Both combine to give the show attention holding interest. Both, while pointing a moral, never become preachments. Still there is a punch lesson in the story that should not be overlooked. For practical purposes a campaign in which full advantage is taken of cast name strength, which has for its essence that the picture is intimate and alluring without being too flaming, seems to be the most logical patron interesting medium. Recall, too, that the story is adapted from a *Liberty Magazine* serial by Vina Delmar, author of "Bad Girl," and "Woman Accused," which was widely read.—McCarthy, Hollywood.

Produced and distributed by MGM. A Larry Weingarten production. Directed by Clarence Brown. Original story by Vina Delmar. Screen play by John Meehan. Music and lyrics by Nacio Herb Brown and Arthur Freed. Photographed by Oliver Marsh. Running time, 88 minutes as seen on Coast. Release date, May 11, 1934.

CAST

Sadie ..... Joan Crawford
Michael ..... Franchot Tone
Brennan ..... Edward Arnold
Tommy ..... Gene Raymond
Dolly ..... Esther Ralston
Opal ..... Jean Dixon
Riccori ..... Akim Tamiroff
Phelps ..... Leo Carroll
Stooge ..... Earl Oxford
Landlady ..... Zelda Sears
Entertainers ..... Candy and Coco, Gene Austin

Many Happy Returns

(Paramount)

Comedy

Senseless, farcical, hokum packed nonsense with a loud laugh in every character, line of dialogue, and bit of action is the entertainment and showmanship of this picture. It has but one objective and that is to amuse.

It moves fast and furiously. There is no letdown; no pauses waiting for something to happen. Even the sequences featuring music by Guy Lombardo and his band, and dance routines by Veloz and Yolanda, are atmospherically hilarious. The sustaining story, practically meaningless, inasmuch as it looks as though the script was forgotten many times, is actually only the occasion for one funny episode to succeed another. So many undreamed of twists and gags are worked in, that interest is confined simply to what further foolishness is in store.

It's fun from the minute Gracie assumes the management of Papa Horatio's shop, turning it first into a broadcasting station and then into an aviary, while the distracted father is trying to get beauty contest winner Florence married before she can get into the movies. The fun moves on to Hollywood. Kidnapers are kidnaped. The Burns and Allen chatter reaches a new intensity and picture making is satirized and just plain kidded. The color of Movieland night life, with Lombardo, Veloz and Yolanda, also is farcically depicted. In the end, it's just a case of try and figure out what it's all about; the only thing to be remembered is the fun comedy.

This is the kind of show that you can broadcast as an all-laugh feature. The advance should be as funny as the picture, so that word-of-mouth advertising may carry on.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Norman McLeod. Based on the story, "Often A Bridegroom," by Lady Mary Cameron. Screen play by John P. McEvoy and Claude Binyon. Adapted by Keene Thompson and Ray Harris. Music by Arthur Johnston. Lyrics by Sam Coslow. Photographed by Henry Sharp. Running time, 65 minutes as seen on Coast. Release date, June 8, 1934.

CAST

Gracie ..... Gracie Allen
Burns ..... George Burns
Horatio Allen ..... George Barbier
Florence Allen ..... Joan Marsh
Ted Lambert ..... Ray Milland
Joe ..... Stanley Fields
Mike ..... John Kelly
Brinker ..... William Demarest
Davis ..... John Arthur
Horatio's Secretary ..... Franklyn Pangborn
Otto ..... Jack Mulhall
Nathan ..... Morgan Wallace
Director ..... Kenneth Thompson
Guy Lombardo ..... Guy Lombardo
Harmonica Player ..... Larry Adler
Dance Team ..... Veloz and Yolanda
Tap Dancers ..... John Taylor & Clark Rutledge
The Royal Canadians

Stingaree

(Radio)

Dramatic Romance

A dramatic romance, colored by charming music, "Stingaree" affords several unusual showmanship selling features. Because of its different character, it is the type of picture that requires special efforts to create the patron interest which its quality merits. The story idea is novel. So are the time, locale and atmosphere and the manner in which it is produced. It is well acted, particularly by Richard Dix. But where good music is appreciated, Irene Dunne's singing, particularly the theme song "Tonight Is Mine," is a saleable asset of which every advantage should be taken.

The sustaining elements—drama, romance, comedy, excitement, suspense—all motivated by well balanced dialogue and action, are logically developed. There's a human interest realism generating and maintaining interest. As audience sympathy is focused on the two principals, the supporting cast is effective, with Mary Boland, Una O'Connor and Andy Devine supplying the comedy contrast and the others aiding in developing the romance and drama. The music is of the ballad operatic class rather than the hotcha variety.

Australia is the locale; the time is the 70's. Ambitious, but impossible to the point of being laugh-packed farce comedy, Mrs. Clarkson sings and awaits the arrival of Sir Julian, famous British impresario, as her household is tortured. Stingaree, Robin Hood of the era, bent on robbing the Clarksons, hears Hilda sing. Posing as Sir Julian, he gives her the theme song, and learning her story of denied opportunity, he kidnaps her. As love for the pair blossoms, he and his gunman, Howie, hold up the Clarkson musicale as the agonized Julian and guests endure Mrs. Clarkson's warblings, and force them to listen to Hilda sing "Tonight Is Mine." Julian knows a budding opera star when he sees one; of course, Mrs. Clarkson is frustrated and of course the police capture Stingaree. Happy that the girl is assured a career he goes to jail, as interpolated sequences show Hilda as the sensation of European capitals. With love for the man who made fame possible, Hilda decides to return to Australia. In Melbourne she awaits Stingaree, who has escaped. Her concert is mediocre until Stingaree, who has robbed the Governor-General of his uniform, enters to take the "God Save the Queen" salute. As suspense predominates, everybody knowing the chase is on, Hilda again sings "Tonight Is Mine" as Stingaree and Howie flee. As Sir Julian pleads his love, Stingaree comes to her hotel. All they want is each other. She sacrifices career for the man she loves. The trio—she, Stingaree and Howie—beat the officers in a flight to the fastness of the impenetrable bush.

While the picture's direct appeal undoubtedly is to the mature among the patrons, a quality that will be aided by word of mouth advertising among that class, and to the woman, proper showmanship should take advantage of the inherent values to give it a general attractiveness. Primarily it should capitalize on the music values, with special drives on music clubs, etc. But for straight commercial purposes, acknowledging the inadequacy of the title in relation to the theme, convincing suggestions should contrast vividly with current trends the fact that the picture is colorfully different.—McCarthy, Hollywood.

Produced and distributed by Radio. Executive producer, Pandro S. Berman. Associate producer, David Lewis. Directed by William A. Wellman. Screen play by Becky Gardiner. From the story by E. W. Hornung. Musical director, Max Steiner. Photographer, James Van Trees, A. S. C. Art directors, Van Nest Polglase and Al Herman. Sound recorder, John B. Tibby. Film editor, James B. Morley. Costumes by Walter Plunkett. Music by Franke Harling. Lyrics by Gus Kahn. Release date, May 25, 1934. Running time, 73 minutes as seen on Coast.

CAST

Hilda Bouvarie ..... Irene Dunne
Stingaree ..... Richard Dix
Mrs. Clarkson ..... Mary Boland
Sir Julian Kent ..... Conway Tearle
Howie ..... Andy Devine
Mr. Clarkson ..... Henry Stephenson
Annie ..... Una O'Connor
Inspector Radford ..... George Barraud

The Loud Speaker

(Monogram)

Comedy-Drama

Its theme woven about the radio as seen somewhat from the inside, this picture offers the exhibitor some opportunity for exploitation and selling which may lean in the direction of ballyhoo. Obviously, any tieups which may be developed with local radio broadcasting stations or sponsors of radio programs should prove helpful.

Although the picture is not particularly strong in names conducive to added patronage when lighting the marquee, the film has lively, if not outstanding, entertainment value. There is considerable comedy, which occasionally finds a target, to enliven proceedings, while the story itself couples romance with something of a behind the scenes view of a radio program in the making and the success thereof. A song or two, which may be re-broadcast in the lobby of the theatre, gives further impetus to the entertainment.

The theme, of the small town boy who is the "card" of the community, and whose abounding ambition to be a radio fun-maker leads him to a success which his continued boastfulness and complete egotism force him to lose, offers an opportunity for catchlines and selling copy which may be made attractive. The top names in the cast are those of Ray Walker, in the lead, and Jacqueline Wells, with others for the most part unknown.

Walker, assistant station master in a small town, persists in his ambition to become a radio figure of prominence, and incidentally sees a girl on a train, whose name he knows and who makes a deep impression on him. When he is fired he goes to New York, and by horning in on an executive conference at a large advertising agency, he sells himself to the manufacturer of a pancake flour, whose radio program is badly in need of repair. He tosses out the dignity which characterized the half-hour and substitutes comedy, wise cracks and a jazz band. The recipe is successful and Walker, now more egotistical than ever, is in a position to write his own ticket.

Accidentally he finds Miss Wells, the girl he had seen on the train, "at liberty," after a musical show which fell apart, and down on her luck. His egotistical approach is resented and his offers of assistance are turned down. Eventually, through a ruse, he obtains an audition


Carl
Laemmle
presents
STEP OUT
WITH
UNIVERSAL

fairs of a Gentleman

Starring

PAUL LUKAS

with

LEILA HYAMS·PATRICIA ELLIS

Phillip Reed • Onslow Stevens

Dorothy Burgess, Lillian Bond, Joyce Compton, Richard Carle, Dorothy Le Baire. Produced by Carl Laemmle, Jr., from a play by Edith and Edward Ellis. Directed by Edwin L. Marin. Associate Producer, Edmund Grainger.

●

A new kind of murder mystery! Ask your fans who killed Victor Gresham!



Any one of his former flames could have committed the crime. Who *did?*

for her, and she is successful as soloist on his program. Still she refuses to countenance the advances of the horn-blowing Walker. He, for his part, resents her apparent response to the attentions of the program manager, and in a fit of jealousy, walks into the studio drunk and ruins the program. He is fired, Miss Wells takes his place and is as successful as he was. She sets out to find him, and in a concluding sequence she decoys him back to the studio, before the microphone, and back to the popularity he once enjoyed.

The stunt of Walker eating pancakes in a restaurant to advertise the product his program sells, may offer a suggestion to the exhibitor for a similar idea. The film is probably best played in a midweek position.—AARONSON, New York.

Produced and distributed by Monogram. Trem Carr, vice-president in charge of production. Supervised by W. T. Lackey. Directed by Joseph Santley. Story by Ralph Spence. Screen play by Albert E. DeMond. Photographed by Gilbert Warrenton. Edited by Jack Ogilvie. Release date, June 1, 1934. Running time, 67 minutes.

CAST

Joe Miller ..... Ray Walker
Janet Melrose ..... Jacqueline Wells
Dolly ..... Noel Francis
Pop Calloway ..... Charles Grapewin
Green ..... Lorin Raker
Walker ..... Wilbur Mack
Burroughs ..... Spencer Charters
Ignatz ..... Sherwood Bailey
Caleb Hawkins ..... Billy Irvin
Amy ..... Ruth Romaine
Thomas ..... Lawrence Wheat
Grandma ..... Mary Carr

Hitler's Reign of Terror

(Jewel Productions)

Pictorial Record

Much ballyhooed via the daily press by reason of censorship activities, especially in New York and Chicago, "Hitler's Reign of Terror" purports to throw wide to the world, in bold strokes of pictorial exposure, the drastic, brutal reign of Hitler, man of this particular hour. As a matter of fact, it does little of that, although it does give some indication of conditions of the moment, as Cornelius Vanderbilt, Jr., saw them, and as both Mr. Vanderbilt and News Commentator Edwin C. Hill attempt to interpret them.

As motion picture it lacks considerable of the force which one may have been led to expect, concerning itself between interludes of Hill and Vanderbilt conversing in the studio, with pictures of Vanderbilt, the avid and earnest pictorial reporter, picked up by the camera in various positions in German streets, in German crowds, in the Austrian back country and in his Berlin hotel. There is comparatively little of the brutality of which so much has been said, in the picture itself, and those sequences which show the unnecessary roughing of people in the streets, or the smashing of store windows, or the unsurpassed burning of books, are repeated, which may be taken to indicate nothing so much as the fact that there is nothing else of that nature to be shown.

In several instances Vanderbilt's interviews with the ex-Kaiser at Doorn, Holland; with Hitler himself, with the ex-Crown Prince and his son are said to have occurred, which consists of impersonations of the personages concerned, speaking the lines Vanderbilt remembers. The film resulting from Vanderbilt's excursions into the German state are said to have been smuggled out of Germany. In too many instances of street fighting, parading and rioting, too much effort is made with the use of white circles to indicate that Vanderbilt was in the thick of things. Technically the production is hardly all that it might be, from both pictorial and vocal standpoints.

Vanderbilt delved into the Austrian background of Hitler, and is shown drinking beer with the peasants and making himself agreeable to their children, but little is learned of Hitler, the boy.

From the exhibitor's point of view, it is rather doubtful that much general patronage interest could be excited in the showing, although an active tieup with what is daily appearing in the press may show some results. On the whole, the film does not quite accomplish what it sets out to do, providing comparatively little of real excitement, emerging rather more nearly as a set of correlated clips of the newsreel variety. The fact that the radio-noted Mr. Hill is concerned in an expository manner with the material involved may have some effect.

It is suggested that a too concentrated selling from the expose angle may have some repercussion, inasmuch as that type of selling will lead the patronage to expect probably considerably more than they actually will witness. The sentiment of the exhibitor's community, also, should have considerable bearing on the showing of the film.—AARONSON, New York.

Distributed by Jewel Productions (Samuel Cummins). Photographed in Austria and Germany by Cornelius Vanderbilt, Jr. Narrator, Edwin C. Hill. Directed by Michael Mindlin. Supervised by Joseph Seiden. Sound engineer, Murray Vichter. Film editor, Sam Rosen. Release date, April 30, 1934. Running time, 67 minutes.

Success at Any Price

(Radio)

Drama

Hitting a fast modern tempo of big business and that type of get-rich-quick ambition which leaves romance and the socalled finer things of life far behind, "Success at Any Price" emerges a sophisticated sort of story, which, moderately effective, is open to active selling. The film, while not outstanding in value, either as a motion picture or in its exploitation possibilities, is susceptible of a selling campaign sold along straight dramatic lines, making the most of the story's theme.

Heading the cast, and of value for marquee purposes, is the name of Douglas Fairbanks, Jr., while in support are Genevieve Tobin, Frank Morgan, Colleen Moore and Edward Everett Horton, all familiar names. About the title may be woven many catch lines which should prove effective as selling material, concentrating as they must on a theme which has been often uppermost in the minds of many people in all walks of life at one time or another. Throwing overboard romance, storming through life with a chip on his shoulder, the man reached financial heights as a business leader, a success, but when he reached that position he found he had nothing else but his job. He had no companionship, no friends, and was ready to give up. That is the material with which the exhibitor will have to work in selling the film to his patrons, offering Fairbanks in a capable handling of the leading role.

Young Fairbanks, brother of a gangster who has been slain by gang guns, confides in his sweetheart, Miss Moore, that there is nothing that matters but money. Money is power, he says, and he plans to get it, in large quantities. Miss Moore finds him a job in the large advertising agency in which she is employed as private secretary to Frank Morgan, head of the organization. Fairbanks, at odds with his work and the place, attracts attention when he points out to Morgan and Henry Kolker that he knows his business and that they are runing their's inefficiently. Kolker comes in as a controlling interest in the firm, and Fairbanks is given a chance to make good by Morgan. He does, and incidentally meets Kolker's "friend," Miss Tobin, who is amused by Fairbanks' attitude.

She baits him, he falls, but is not detracted from his goal, incidentally leaving Miss Moore by the wayside. In an arrangement with Kolker which is not quite straight, he gains control of the company, forces Morgan out and rises to head the firm, making money in large quantities, having the power he wanted, but lost to Miss Moore, who refuses Morgan's offer of marriage. Fairbanks marries Miss Tobin, later learns she has been cheating with Kolker, since he himself gives her neither time nor attention, and threatens to expose the whole plan, including their crooked financial deals. Broken in spirit after an interview with Miss Moore, he shoots himself, but is on the road to recovery in the arms of Miss Moore as the film ends.

It is strictly adult material, to be sold along straight dramatic lines, with emphasis on the theme and implication of the title.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by J. Walter Ruben. Executive producer, Merian C. Cooper. Associate producer, H. N. Swanson. From a play by John Howard Lawson as produced by the Group Theatre, Inc. Screen play by John Howard Lawson and Howard J. Green. Art directors, Van Nest Polglase and Al Herman. Music director, Max Steiner. Photographed by Henry W. Gerrard. Sound recorder, John E. Tribby. Film editor, George Hively. Release date, March 16, 1934. Running time, 77 minutes.

CAST

Joe Martin ..... Douglas Fairbanks, Jr.
Agnes Carter ..... Genevieve Tobin
Raymond Merritt ..... Frank Morgan
Sarah Griswold ..... Colleen Moore
Fisher ..... Edward Everett Horton
Jeffery Halliburton ..... Ailen Vincent
Dinah ..... Nydia Westman
Hadfield ..... Henry Kolker

Blue Steel

(Monogram)

Western

The active and athletic John Wayne, star of Monogram's Lone Star westerns, disports himself with his accustomed knock-down-and-drag-out ease, on and off his handsome white horse, as once again he does battle with the villains of the western mountains, who would wreck the lives and homes of the small western community. The result is the kind of fast, active western motion picture which, perennially popular, has its continuing audience of youngsters, and its group of old standbys among the adults.

Of Wayne's popularity there can be little question, and a certain quota of western fans can be relied upon to respond to the call of the Wayne name on the theatre's marquee. "Blue Steel," as a title, has the right ring to attract the youngsters to the house. With Wayne in this case is that extremely capable and active old trouper, George Hayes, who stands head and shoulders above most of the supporting players concerned regularly with western output. Eleanor Hunt supplies the other half of the inevitable romantic interest with Wayne, and Yakima Canutt in a chief supporting role, is another who is well known in westerns.

The running time rather falls short, being under one hour, which points to the necessity of the exhibitor building his program with reasonably lengthy short product. The yarn is cut rather closely to pattern, but that hasn't prevented the inclusion of a full amount of action, in which Wayne takes a full share.

The small western town is on the verge of starvation through inability to bring in provisions, which are regularly confiscated by a bandit gang, of which Ed Peil, masquerading as the friend of the townspeople, is the actual leader. He offers to buy their land in return for any provisions brought in, and it is also revealed that the land is run through with rich gold deposits.

Wayne, traveling through the country, is witness to a safe robbing by the polka dot bandit, and is trailed by George Hayes, the sheriff, who suspects him of being that bandit. They team up, Hayes for reasons of his own, Wayne because he likes the old man, and the two save the life of Miss Hunt when bandits attack the provisions her father is bringing into the town. The father is killed, and under the guise of helping her, Peil holds her prisoner at his mountain hideout. Wayne's suspicions are aroused and he trails the gang and Peil. When Hayes is shot off his horse, over a cliff and into a stream, Wayne dives and saves him.

Set against the beauty of the western mountain scenery, the action moves on rapidly. Wayne discovers Canutt, one of Peil's men, to be the polka dot bandit. Eventually, after decoying the gang away, Hayes and Wayne raid the hideout, get Miss Hunt and a wagon load of provisions, and race to town with the gang after them. Dynamite, carefully placed.

blasts the gang out of existence, and when Hayes attempts to arrest Wayne as the polka dot bandit, Wayne reveals himself as a United States marshal. He and Miss Hunt complete the romance.

Actionful material, it should be played on the weekend.—AARONSON, New York.

A Lone Star Western. Produced by Paul Malvern. Distributed by Monogram. Directed by Robert N. Bradbury. Story and screen play by Robert N. Bradbury. Photographed by Archie Stout. Edited by Carl Pierson. Recorded by John A. Stransky, Jr. Release date, May 10, 1934. Running time, 54 minutes.

CAST

John Beaumont ..... John Wayne
Betty Mason ..... Eleanor Hunt
Sheriff ..... George Hayes
Melgrove ..... Ed Peil
Danti ..... Yakima Canutt
Innkeeper ..... George Cleveland
Bridegroom ..... George Nash

Murder at the Vanities

(Paramount)

Mystery Drama

So much different and effective interest-creating showmanship is available in this picture that selection of the most potent local angle appears to be the difficult problem.

It's a backstage show, located in the theatre in which the famous Earl Carroll "Vanities" are presented. As the title completely indicates, it's a mystery murder drama. Nevertheless, the element of romantic love interest is always strongly influential in motivating the yarn. Paradoxically, it's a laugh-packed comedy of a dumb, dame-struck detective and a frantic production manager. Predominantly it's a girl show, glamorous and alluring in its vivid revelations of feminine charm. Beautiful spectacle is featured as a background for the catchy song numbers and novel dance routines. Thrill, always creating new suspense, lends added color to the elaborate mounting. New names, Carl Brisson and Kitty Carlisle, are presented. As it's well acted, realism alternating with illusion and liberal dashes of old-fashioned hokum thrown in for good measure, two surprising performances are included. Gertrude Michael as the menacing villainess, and Dorothy Stickney, brow-beaten slavey maid who brings an electric emotional denouement, come within the "will-be-talked-about" classification.

Possessing the elements that usually enthuse both big and small town patronage, it remains only to present those assets in the most effective way.

For general purposes 'Murder at the Vanities" is the type of show that should be given a circus campaign. The material is there with which to work.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Mitchell Leisen. Based upon the play by Earl Carroll and Rufus King. Screen play by Carey Wilson and Joseph Gollomb. Dialogue by Sam Hellman. Music by Arthur Johnston. Lyrics by Sam Coslow. Dance numbers by Larry Ceballos and LeRoy Prinz. Sound, Martin Paggi. Art directors, Hans Dreier and Ernst Fegte. Photographer, Leo Tover. Running time to be determined. Release date, May 25, 1934.

CAST

Eric Lander ..... Carl Brisson
Bill Murdock ..... Victor McLaglen
Jack Ellery ..... Jack Oakie
Ann Ware ..... Kitty Carlisle
Norma Watson ..... Dorothy Stickney
Rita Ross ..... Gertrude Michael
Mrs. Helene Smith ..... Jessie Ralph
Homer Boothby ..... Charles B. Middleton
Sadie Evans ..... Gail Patrick
Dr. Saunders ..... Donald Meek
Walsh ..... Otto Hoffman
Ben ..... Charles McAvoy
Beryl ..... Beryl Wallace
Vivien ..... Barbara Fritchie
Nancy ..... Toby Wing
Lona ..... Lona Andre
Stage Manager ..... Colin Tapley
Lou ..... Clara Lou Sheridan
Gwen ..... Gwenllian Gill

The Big Idea

(MGM)

Entertaining

Ted Healy and his stooges provide most of the "low-down" entertainment in this musical subject, as the stooges interrupt the fervid authorship of Healey, who, with the charwoman at his office, is deep in the throes of ridiculous composition. As interludes are the Three Radio Rogues with their clever imitations of prominent radio entertainers, and an exotic dance routine with a large girl chorus. Healey's sweetheart breaks in, finds him "enacting" a scene with the charwoman, and she and the stooges provide a hasty exit for Healy. A fairly entertaining number.—Running time, 20 minutes.

Elmer Steps Out

(Columbia)

Fair

There is no better than fair comedy in this subject, featuring Walter Catlett, in which, after a rousing battle with his wife, he runs into difficulty with a traffic cop, two other women, a monkey and his wife again. The humor is rather weakly comic and the situations are reasonably amusing now and again. Catlett decides to go out for a good time with his friend, is arrested for speeding and his friend uses the line that he is an expectant father. The cop goes with them to see the "baby" and Catlett is hard put to it with an organ grinder's monkey and a large Scandinavian servant. His wife returns and the cop leaves him to her tender mercies.—Running time, 20 minutes.

Attention, Sucker!

(MGM)

Clever

Luis Zingone, "hand-is-quicker-than-the-eye" expert, is entertaining as he sits in on a game of poker, wins a huge pot with four aces, then refuses the winnings as he shows his opponents how it is done. With the aid of a plate glass table and the camera recording from below, Zingone shows in slow motion how the sucker is taken in by the expert. In three-card monte, in the old shell game, in black jack, he bewilders the watchers with his deftness and skill. Pete Smith renders the accompanying dialogue. The subject is entertaining.—Running time, 9 minutes.

Little Jack Little's Revue

(Paramount)

Entertaining

Little Jack Little, somewhat popular, crooning orchestra leader, known reasonably well to the radio public, leads his men in numerous numbers, some of them his own compositions, the while he renders them via microphone, which appears an indispensable necessity to his voice. His performance is otherwise assisted by the Do Re Mi Trio and Gypsey Nina, who accompanies herself on the piano accordion. An entertaining subject.—Running time, 10 minutes.

Little Feller

(MGM)

Appealing

There is a definite appeal, especially for the feminine element, in this subject, featuring Chic Sale. As the old grandfather on the western ranch whose small grandson, the life of the ranch, has just died, Sale renders the narrative poem "Little Feller," with considerable effect. As he gives away to a neighboring rancher the boy's pony, saddle and chaps, Sale tells of the youngster's prowess on the range and the gap that is left. Against a ranch background the recitation is effective.—Running time, 8 minutes.

A Journey in Flanders

(Fox)

Interesting

Pictorially highly effective, this number of the Fox Magic Carpet of Movietone series, of the travel variety, takes the screen audience, via the camera, through the beautifully scenic lowlands of French and Belgium Flanders. In common with the others of this series, the subject is characterized by an intelligent use of the technique of the camera. There is comparatively little of accompanying explanatory dialogue, which proves rather an advantage than a detraction. The short should be found interesting by any audience.—Running time, 9 minutes.

Aw Nurse

(Columbia)

Fair Cartoon

Not outstanding, this is nonetheless a fair animated cartoon, with Scrappy, the pudgy-faced youngster, as the star. Scrappy discovers that his pet cat is knitting baby clothes and rushes it to the hospital, where he and his brother pace back and forth awaiting the big event. It materializes into innumerable kittens, who so disturb the peace and quiet of the hospital that they are all ejected forcibly.—Running time, 7 minutes.

Honkey-Donkey

(MGM)

Amusing

There should be amusement, especially for the youngsters, in this subject, which features the Our Gang kids in a Hal Roach Production. The little rich boy finds the gang in a lot, on a merry-go-round of their own devising, which is drawn by a mule which starts at a sneeze and sits down in response to a ringing bell. The rich boy takes the gang to his home where first the chauffeur, then the boy's mother are chased by the mule, while two of the gang try to stop him with various bells. It is a lively subject which, while not quite reaching the usual Gang standard, is nonetheless amusing.—Running time, 20 minutes.

Betty Boop's Rise to Fame

(Paramount)

Amusing

As Max Fleischer, "daddy" of little animated Betty Boop, discusses her growth and development with a reporter, Betty is "drawn" into the conversation by Mr. Fleischer. Urged, she gives a bit from some of her best "films," while the two look on. When she runs into serious difficulty, Mr. Fleischer opens the inkwell and she pops into it, out of danger. Cleverly done, the subject should be especially entertaining for the youngsters.—Running time, 7 minutes.

Goofy Movies

(MGM)

Fair

There is a fair portion of amusing entertainment in this subject, number four of the series. While Pete Smith handles the accompanying dialogue, the remarkable inventions of pure genius are seen, and a misty melodrama of another day of the screen is re-exhibited, wherein that which was once real "movie" drama of the first water becomes incongruous and amusing by reason of the burlesquing imparted by the "explanatory" dialogue. It is a fair comedy subject.—Running time, 9 minutes.

Screen Souvenirs No. 11

(Paramount)

Entertaining

This subject, on a par with others of the series, is clever and entertaining in its burlesqued re-exhibition of bits from the past of motion pictures. Shown are a few of the big city police patrol wagons of the tag end of the last century, and a heavy "drammer" of the older days. With heavily burlesqued accompanying dialogue the film becomes highly amusing to the critical motion picture audience of today. Young Fairbanks and Charles Ray are seen on and off the screen of long ago.—Running time, 10 minutes.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE CATSPAW

Harold Lloyd - Fox

For his annual screen appearance, Harold Lloyd has selected a colorful romantic comedy drama that has a modern political and character background. The yarn is adapted from a *Saturday Evening Post* serial by Charles Buddington Kelland, whose previous screen credits include "Speak Easily." It was directed by Sam Taylor, who also wrote the screen play.

Of unusual showmanship interest, inasmuch as it presents Lloyd in a role radically different from anything he has attempted before, the production also offers a supporting cast of strong name value. In principal supporting roles are Una Merkel, in the past year in "Blonde Bombshell" and "Beauty for Sale" and currently appearing in "Bulldog Drummond Strikes Back"; Nat Pendleton, featured in many MGM pictures; George Barbier, a familiar veteran; Grant Mitchell, remembered for "Dinner at Eight" and now in "Twenty Million Sweethearts." Others who will be seen are Warren Hymer, James Donlan, Frank Sheridan and Grace Bradley.

The yarn is modern. It concerns a young American, born and educated in China, who comes to America to be whirled into thrilling adventures in love and politics. As mayor of a great city, his application of Chinese methods and philosophies to his political and romantic activities give the picture a novel color and entertainment punch. Paced by smart, witty dialogue, marked by philosophical Oriental quotations, the script calls for comparatively fast moving action.

While the hair-raising physical thrill of previous Lloyd pictures has been eliminated, there is situation excitement fully on par. Title, cast and story value afford potential showmanship values in sufficient quantities.

THE HELL CAT

Columbia

Basically a newspaper yarn, this approaches the subject from a new tack, making the romantic love story the most important feature and surrounding that asset with all the color, action and excitement commonly associated with this type story.

Original story and screen play are by Adele Buffington, author of "When Strangers Meet," "Cheaters" and "Beggars' Holiday," and Fred Niblo, Jr.

Aiming for popular entertainment, Robert Armstrong is featured with Ann Sothern. The supporting cast is composed of Minna Gombell, Benny Baker, James P. Burtis, Richard Hemming, Henry Kolker, Charles Wilson, Lynn Cowan and Nick Copeland. Direction is by Al Rogell, who made "Air Hostess" and "Below The Sea."

Modernly timed, located in a metropolitan city, the story calls for fast moving action. Premised on the angle of a smart girl attempting to and succeeding in outsmarting a smart guy, the yarn becomes exciting as a feud is generated at the outset. Majoring in assets that usually arouse the enthusiasm of the everyday fan, keen advantage is taken of the atmospheric newspaper situations which place the hero and disguised heroine in dramatic situations in which the menace of underworld characters and ways of doing things assumes a gripping importance. The anti-climax has Armstrong depending upon Ann Sothern's courage in saving his skin. In a thrill packed finale is unearthed a Chinese smuggling plot, with a thrilling melee in which the Coast Patrol is the deciding factor.

As excitement is the keynote, the story calls for a brand of showmanship that clearly explains the yarn's character, with title used to accentuate the girl's character as a means of interesting both male and feminine patrons.

THE LIFE OF VERGIE WINTERS

(Tentative Title)

Radio

This is a dramatic, romantic story of a woman's love and sacrifice. Adapted from a widely read novel by Louis Bromfield, author of "After Night," it was adapted by Jane Murfin, who did "Silver Cord," "After Tonight" and "Ann Vickers." Direction is by Alfred Santell, who made "Bondage" and a previous Ann Harding picture, "Right to Romance."

Ann Harding and John Boles have the leading roles, and about them the whole theme rotates. Others in the cast are Helen Vinson, the other woman; Creighton Chaney, Donald Crisp, Ben Alexander, Dorothy Sebastian and Alan Birmingham.

The story, keyed to arouse deep emotional human interest, is told in retrospect. It deals with an enduring love beyond the pale, with a woman who remained faithful in the background to her lover, who married and went on to political and worldly success. As years pass the mutual love, despite its handicaps, grows stronger, as the daughter born to their clandestine association grows up. Then, for anti-climax, the man's wife, learning the truth of her husband's other life, murders him, while Miss Harding, to protect his name as well as that of their daughter, confesses and is jailed for the crime. A death-bed confession by the real murderess brings the happy reuniting of mother and child.

On the surface, the story appears to be particularly appealing to women and should be exploited with that point in mind. But because of the character of the two leading players, it has values for adult audiences of both sexes and should be presented from that standpoint.

KISS AND MAKE UP

Paramount - B. P. Schulberg

A novel, modern romantic drama, presented against an alluring Continental locale, "Kiss and Make Up" apparently has in title, cast and story values a sufficiency of latent showmanship quality necessary for a smart spot campaign. Produced on an elaborate scale, the story has a definite modern human interest trend, in which situation comedy accentuates the romance and drama.

The story is an original by Stephen Bekeffi, the screen play by George Marion, Jr., who functioned in a like capacity on "Love Me Tonight" and "Adorable," and Harlan Thompson, who adapted "I'm No Angel." Atmospheric and specialty music and lyrics are by Ralph Rainger and Leo Robbin. In addition to the scenario, Harlan Thompson also directed in collaboration with Jean Negulesco.

The cast is composed of familiar screen names. Cary Grant (his first picture in some months since the two Mae Wests), Genevieve Tobin and Helen Mack, the sensation of "All Of Me," have the leads. Edward Everett Horton, Lucien Littlefield, Mona Maris, Rafael Storm (a newcomer) and Doris Lloyd are featured. Players in minor parts include Toby Wing, now in "Murder At The Vanities"; Sam Ashe, Henry Armetta and Dorothy Christy. Important from an exploitation angle is the premiere presentation of the complete group of Wampus 1934 Baby Stars.

Backgrounded against Paris and the Riviera, with action balancing dialogue and colorful production assets interluding, the story deals with a romantic beauty doctor, Grant, whose operation on Genevieve Tobin not only makes her a fascinating but cold beauty, but captivates his heart. As the inevitable dramatic donoument ensues, he realizes that he has made a mistake in overlooking his charming secretary, Helen Mack, whose enduring love for him is the greatest thing in life.

A modern story for the modernes, with particular appeal for the women, it calls for sparkling, intriguing showmanship, in which there is unusual opportunity for wide commercial contacts.

IT AINT NO SIN

Paramount

Probably the most outstanding showmanship feature of this story is that in production dress and atmosphere it's a companion piece to the first Mae West starring success, "She Done Him Wrong." This is important from a showmanship viewpoint in that the story, written and adapted by Miss West in her full pungent style, features clever and smart dialogue, crisp, but not of the type that might evoke any objections. The picture is directed by Leo McCarey, who handled Eddie Cantor in "The Kid From Spain," and the Marx Brothers in "Duck Soup." Music and lyrics are by Arthur Johnston and Sam Coslow, who contributed similarly to many Paramount productions, the latest of which is "Murder At the Vanities."

The cast supporting Miss West, all well-known screen names, are, however, practically new to her pictures. Roger Pryor, who scored in "Moonlight and Pretzels," has the principal male lead. The supporting cost includes John Mack Brown, Katherine DeMille, who made her screen debut in "Viva Villa"; John Miljan, James Donlan, Libby Taylor, Stuart Holmes, Edward Gargan and Warren Hymer. The well-known Duke Ellington and his orchestra, now in "Murder at the Vanities," is featured.

In the yarn Miss West is a burlesque queen of the Naughty Nineties. The sensation of New Orleans, center of gambling, prize fighting and sporting world intrigue, she loses her jewels and heart in many exciting and complicated situations, but gets both back again to her own satisfaction.

The showmanship essentials necessary to make this a box-office companion of "She Done Him Wrong" are amply evident in title, cast, story and production values.

Town Continues Open Air Films

The town of Schoharie, N. Y., will maintain open air motion pictures and street dances during the summer for the twentieth consecutive vear, it was decided at a recent meeting of the board of trade.

CREAM OF TODAY'S NEWS!

1 — **PULITZER PRIZE** for best play of the year goes to "MEN IN WHITE." (*Clark Gable, please note!*)

2— **"MANHATTAN MELODRAMA"** held over 2nd Week, Capitol, N. Y. (*Another Gable-gold-getter with William Powell, Myrna Loy.*)

3— **PICTURE FANS** are ready for Joan Crawford's "Sadie McKee"! (*Just previewed by M-G-M execs. Your "Dancing Lady" does it again!*)

4— **START TALKING** about "Thin Man" today. Dashiell Hammett's best-seller mystery is sensational. And watch for "Operator 13". (*Marion Davies-Gary Cooper*).

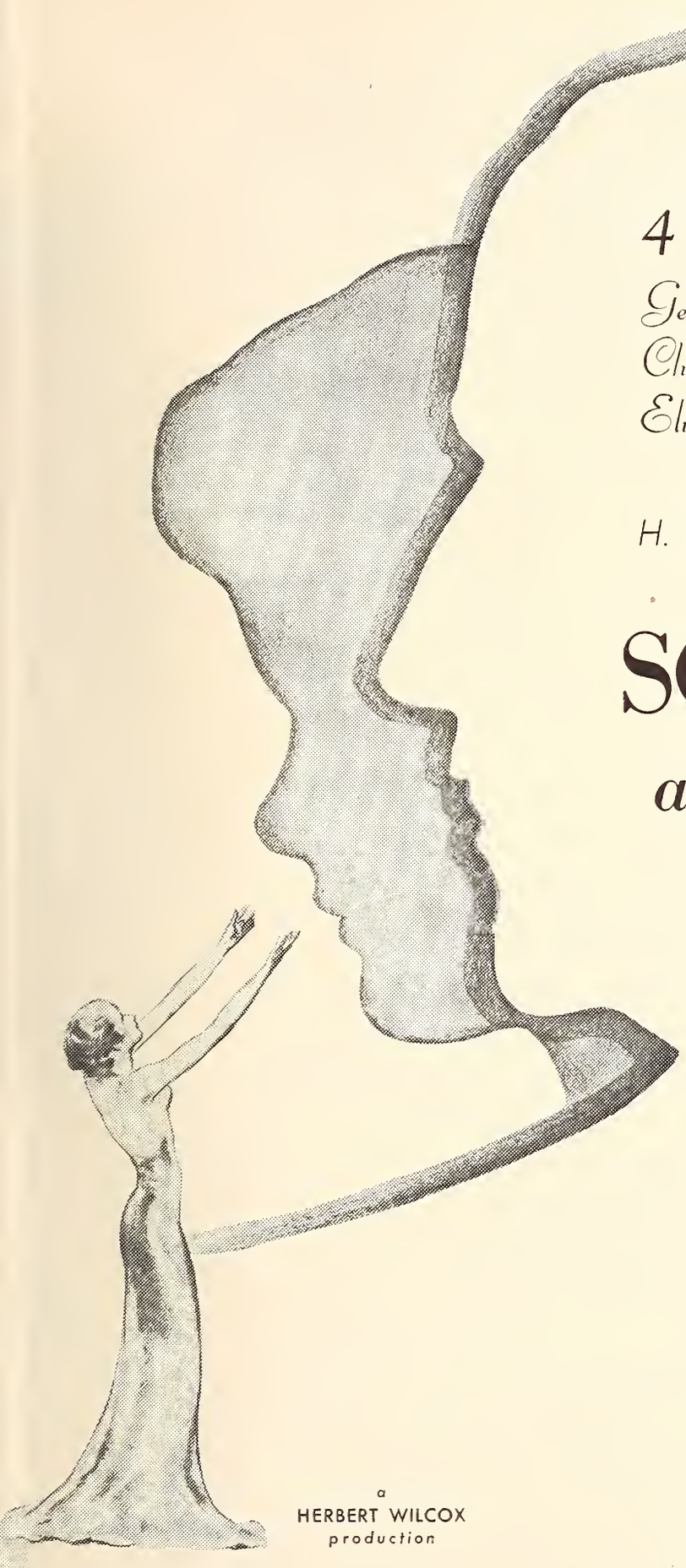
5— **LEO MARCHES ON!** Hit after hit! "Viva Villa!", "Tarzan and His Mate", "Riptide"— the trade press headlines are roaring with the M-G-M Lion's box-office triumphs. And more on the way!

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 5, 1934, from 109 houses in 19 major cities of the country, reached $1,089,231, a decrease of $43,383 from the total for the previous calendar week, ended April 28, when 108 theatres in 19 cities reported an aggregate gross of $1,132,614.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"The Crime Doctor" (Radio) and.. "Finishing School" (Radio)	19,000	"Murder in Trinidad" (Fox).....	18,500	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"As the Earth Turns" (W. B.) and "Three on a Honeymoon" (Fox)	9,000	"Wonder Bar" (F. N.) and..... "Two Alone" (Radio)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Catherine the Great" (U. A.)....	20,000	"Glamour" (U.)	21,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"....	12,000
Loew's State ...	3,700	35c-50c	"Sorrell and Son" (U. A.).....	19,500	"Tarzan and His Mate" (MGM)..	20,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"We're Not Dressing" (Para.)....	34,000	"Bottoms Up" (Fox)	32,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"As the Earth Turns" (W. B.) and "Three on a Honeymoon" (Fox)	9,500	"Wonder Bar" (F. N.) and..... "Two Alone" (Radio)	10,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"We're Not Dressing" (Para.)....	17,100	"Good Dame" (Para.)	19,800	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Harold Teen" (W. B.) and..... "Lazy River" (MGM)	6,800	"The Show-Off" (MGM) and.... "Bedside" (F. N.)	6,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Tarzan and His Mate" (MGM)..	9,200	"George White's Scandals" (Fox)	8,400	High 6-24 "Gold Diggers of 1933".....	16,100
							Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood	300	25c-40c	"The Road to Ruin" (First Div.).. (4th week)	600	"The Road to Ruin" (First Div.) (3rd week)	800	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day".....	400
Lafayette	3,300	25c	"No Greater Glory" (Col.) and.... "Charming Deceiver" (Majestic)	6,500	"Shanghai Madness" (Fox) and.. "Marriage on Approval" (Freuler)	6,200	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Bottoms Up" (Fox)	34,000	"We're Not Dressing" (Para.)....	34,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Tarzan and His Mate" (MGM).. (2nd week)	5,000	"Tarzan and His Mate" (MGM) (1st week)	15,000	High 4-14-34 "Wonder Bar"	23,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"Let's Be Ritzy" (U.)	15,000	"Wharf Angel" (Para.).....	15,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Sisters Under the Skin" (Col.)..	17,000	"Glamour" (U.)	11,500	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour".....	11,500
Roosevelt	1,591	25c-50c	"Six of a Kind" (Para.).....	7,000	"Men in White" (MGM)	8,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Keep 'Em Rolling" (Radio).....	13,500	"Spitfire" (Radio)	13,000	High 1-13-34 "Goodbye Love".....	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists ..	1,700	30c-60c	"The House of Rothschild" (U.A.)	30,000	"Looking for Trouble" (U. A.)....	16,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Sorrell and Son" (U.A.).....	2,700	"Catherine the Great" (U.A.).... (2nd week)	3,700	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,880
Hippodrome	3,800	30c-44c	"As the Earth Turns" (W. B.)..	4,000	"Bottoms Up" (Fox)	9,000	High 10-21 "East of Fifth Avenue"....	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace	3,100	30c-75c	"Glamour" (U.)	14,500	"Palooka" (U. A.)	15,000	High 3-3-34 "It Happened One Night"..	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"We're Not Dressing" (Para.)....	14,000	"Tarzan and His Mate" (MGM)..	8,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Good Dame" (Para.) and..... "The Thundering Herd" (Para.)	4,000	"Mystery of Mr. X" (MGM) and "Thunder Over Mexico" (First Div.)	4,200	High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake...	800	30c-40c	"Jimmy the Gent" (W. B.) and.. "Taming the Jungle" (Ind.)	2,800	"Hold That Girl" (Fox) and..... "Boat from Shanghai" (First Div.)	2,500	High 10-28 "Footlight Parade".....	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"The House of Rothschild" (U.A.) (25c-50c)	9,000	"Registered Nurse" (F. N.).....	2,500	High 2-25 "Cavalcade"	10,000
							Low 4-28-34 "Registered Nurse".....	2,500
Denham	1,500	25c-40c	"We're Not Dressing" (Para.).... (8 days)	7,000	"Come On, Marines" (Para.).....	6,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Tarzan and His Mate" (MGM)	7,000	"Bottoms Up" (Fox).....	6,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-55c	"This Man Is Mine" (Radio).....	7,500	"Glamour" (U.)	9,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"Lazy River" (MGM) ..... (3 days)	900	"Looking for Trouble" (U.A.).... (3 days)	1,500	High 4-1 "The Kid From Spain"	7,000
			"The Show-Off" (MGM) ..... (4 days)	1,100	"Man of Two Worlds" (Radio).. (4 days)	1,000	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Downtown	2,750	15c-40c	"No Greater Glory" (Col.).....	4,100	"All Men Are Enemies" (Fox)..	4,200	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"Harold Teen" (W.B.)..... (15c-50c)	4,300	"You're Telling Me" (Para.).....	5,100	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Stand Up and Cheer" (Fox)....	18,400	"Wild Cargo" (Radio)	24,300	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"20 Million Sweethearts" (F. N.)	18,300	"Melody in Spring" (Para.).....	21,300	High 4-7-34 "Mystery of Mr. X".....	31,400
							Low 7-1 "College Humor"	7,300
State	3,000	15c-40c	"Sing and Like It" (Radio) and.. "Keep 'Em Rolling" (Radio)	3,100	"One Is Guilty" (Col.) and..... "Lazy River" (MGM)	4,200	High 10-14 "I'm No Angel" (5 days)....	24,100
							Low 5-5-34 "Sing and Like It" and "Keep 'Em Rolling"	3,100
United Artists...	2,000	15c-50c	"Men in White" (MGM)..... (2nd week)	10,200	"Men in White" (MGM)..... (1st week)	12,200	High 2-11 "The Kid From Spain"	17,400
							Low 3-25 "The Sign of the Cross"	4,100



4 STAR PERFORMANCES

George Arliss as Rothschild
Charles Laughton as Henry VIII
Elizabeth Bergner as Catherine
and
H. B. WARNER as Sorrell
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (4th week)	18,741	"The House of Rothschild" (U.A.) (3rd week)	21,286	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W.B. Hollywood.	3,000	25c-55c	"Gambling Lady" (W. B.)	12,000	"As the Earth Turns" (W.B.)	11,200	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Three on a Match" (F. N.)	2,000	"All Men Are Enemies" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 5-5-34 "Three on a Match"	2,000
Circle	2,800	20c-40c	"We're Not Dressing" (Para.)	6,000	"Wild Cargo" (Radio)	3,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"His Double Life" (Para.) and "Come On, Marines" (Para.)	3,000	"Wharf Angel" (Para.) and "You're Telling Me" (Para.)	2,500	High 3-25 "Parachute Jumper"	15,000
							Low 4-28-34 "Wharf Angel" and "You're Telling Me"	2,500
Lyric	2,000	20c-40c	"Glamour" (U.)	6,000	"I'll Tell the World" (U.)	7,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Tarzan and His Mate" (MGM).	4,000	"Mystery of Mr. X" (MGM)	9,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The Lost Patrol" (Radio) and "Sing and Like It" (Radio)	4,800	"Wild Cargo" (Radio) (7 days and Sat. late show)	6,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"The House of Rothschild" (U.A.) (7 days and Sat. midnite show)	15,800	"Tarzan and His Mate" (MGM) (7 days and Sat. midnite show)	9,900	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"We're Not Dressing" (Para.) and "You Can't Buy Everything" (MGM) (7 days and Sat. late show)	8,500	"As the Earth Turns" (W.B.) and "No More Women" (Para.) (7 days and Sat. late show)	5,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"Narcotic" (S.R.) (2nd week-9 days)	1,800	"Narcotic" (S.R.) (1st week)	5,000	High 3-17-34 "Elysia, Valley of the Nude"	6,500
							Low 3-3-34 "The Ghoul"	2,000
Tower	2,200	25c	"Let's Fall in Love" (Col.) (7 days and Sat. midnite show)	4,000	"Advice to the Lovelorn" (U.A.) (7 days and Sat. midnite show)	5,000		
Uptown	2,000	25c-40c	"Three on a Honeymoon" (Fox)	2,600	"Bottoms Up" (Fox)	3,600	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"The Constant Nymph" (Fox) (2nd week)	1,600	"The Constant Nymph" (Fox) (1st week)	1,800	High 4-14-34 "Moon Over Morocco"	7,600
							Low 4-28-34 "The Constant Nymph"	1,800
Loew's State	2,416	30c-55c	"All Men Are Enemies" (Fox) (5 days)	3,250	"Tarzan and His Mate" (MGM)	17,500	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"She Made Her Bed" (Para.)	21,784	"The Witching Hour" (Para.)	21,820	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Spitfire" (Radio)	4,900	"Glamour" (U.)	3,100	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"We're Not Dressing" (Para.) (2nd week-4 days)	4,200	"We're Not Dressing" (Para.) (1st week)	12,000	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Gambling Lady" (W. B.)	10,000	"As the Earth Turns" (W. B.)	8,950	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Lazy River" (MGM)	1,500	"Jimmy the Gent" (W.B.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"We're Not Dressing" (Para.)	8,000	"Tarzan and His Mate" (MGM)	7,500	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Glamour" (U.)	6,000	"Wild Cargo" (Radio)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Mystery of Mr. X" (MGM)	5,500	"The Cat and the Fiddle" (MGM)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Private Life of Henry VIII" (5th week)	4,000	"Private Life of Henry VIII" (U. A.) (4th week)	4,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Riptide" (MGM) and "Hold That Girl" (Fox)	11,000	"Mystery of Mr. X" (MGM) and "Meet the Baron" (MGM)	10,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"From Headquarters" (W. B.)	10,000	"Beloved" (U.)	11,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Wild Cargo" (Radio) and "Sing and Like It" (Radio)	9,000	"Gambling Lady" (W. B.) and "Easy to Love" (W. B.)	10,000	High 2-18 "The Sign of the Cross"	15,500
							Low 4-14-34 "Melody in Spring" and "Wharf Angel"	8,500
Princess	2,272	25c-65c	"The House of Rothschild" (U.A.) and "Chance at Heaven" (Radio)	10,000	"The Lost Patrol" (Radio) and "This Man Is Mine" (Radio)	7,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (7th week)	19,600	"The House of Rothschild" (U.A.) (6th week)	19,500	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Tarzan and His Mate" (MGM) (2nd week)	25,482	"Tarzan and His Mate" (MGM) (1st week)	50,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Hitler's Reign of Terror" (Jewel)	12,500	"Beggars in Ermine" (Monogram) (6 days)	4,500	High 1-7 "The Half Naked Truth"	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"As the Earth Turns" (W. B.) (1 day) "The Trumpet Blows" (Para.) (6 days)	10,100	"This Man Is Mine" (Radio)	10,000	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Witching Hour" (Para.)	22,000	"Wharf Angel" (Para.)	25,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"She Made Her Bed" (Para.)	8,000	"The Lost Patrol" (Radio) (4th week-5 days)	7,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"We're Not Dressing" (Para.)	28,440	"Looking for Trouble" (U.A.) (2nd week)	15,300	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"The Lost Patrol" (Radio) (4 days) "Bottoms Up" (Fox) (3 days)	6,200	"Wild Cargo" (Radio) (4 days) "Good Dame" (Para.) (3 days)	7,900	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Stand Up and Cheer" (Fox) (2nd week)	61,800	"Stand Up and Cheer" (Fox) (1st week)	78,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Journal of a Crime" (F. N.)	19,100	"I'll Tell the World" (U.)	23,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"20 Million Sweethearts" (F.N.)	23,084	"A Modern Hero" (W. B.)	12,808	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"The Right to Romance" (Radio)	2,200	"This Man Is Mine" (Radio)....	2,400	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Mystery of Mr. X" (MGM)....	3,600	"Tarzan and His Mate" (MGM)	4,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Murder in Trinidad" (Fox)..... (4 days)	800	"Let's Fall in Love" (Col.)..... (4 days)	2,500	High 9-2 "Gold Diggers of 1933".....	3,900
			"Let's Be Ritzy" (U.)..... (3 days)	600	"Madame Spy" (U.) ..... (3 days)	900	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Bottoms Up" (Fox)	2,500	"Melody in Spring" (Para.).....	3,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance".....	1,400
Warner	1,900	15c-76c	"I'll Tell the World" (U.).....	11,000	.....		High 5-5-34 "I'll Tell the World".....	11,000
							Low 3-10-34 "I've Got Your Number".. (6 days)	6,400
Omaha								
Brandeis	1,200	25c-35c	"The Lost Patrol" (Radio) and.... "Journal of a Crime" (F. N.) (6 days)	3,500	"This Man Is Mine" (Radio) and "The Ninth Guest" (Col.)	4,250	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"The Trumpet Blows" (Para.) and "Registered Nurse" (F. N.)	6,000	"Melody in Spring" (Para.) and.. "Upperworld" (W. B.)	7,000	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Tarzan and His Mate" (MGM)..	7,000	"The Show-Off" (MGM) and..... "Nana" (U. A.)	6,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Looking for Trouble" (U. A.) and "Midnight" (U.)	4,000	"I Believed in You" (Fox) and.... "Come On, Marines" (Para.)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 3-31-34 "In the Money" and "Sin of Nora Moran"	3,750
Philadelphia								
Aldine	1,200	40c-65c	"The House of Rothschild" (U.A.) (6 days)	23,000	"Catherine the Great" (U.A.).... (2nd week-7 days)	6,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"George White's Scandals" (Fox) (6 days)	1,700	"Mystery of Mr. X" (MGM)..... (6 days)	2,200	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Melody in Spring" (Para.)..... (6 days)	9,500	"Spitfire" (Radio) ..... (6 days)	11,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance".....	8,000
Earle	2,000	40c-65c	"Success at Any Price" (Radio).. (6 days)	14,000	"Wharf Angel" (Para.) ..... (6 days)	22,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Such Women Are Dangerous".. (Fox) (6 days)	15,500	"All Men Are Enemies" (Fox).... (6 days)	14,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Countess of Monte Cristo" (U.) (6 days)	3,000	"Sing and Like It" (Radio).... (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession" ..	2,500
Stanley	3,700	40c-65c	"20 Million Sweethearts" (F.N.).. (2nd week-3 days)	4,500	"20 Million Sweethearts" (F.N.).. (1st week-6 days)	15,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"The Trumpet Blows" (Para.).... (7 days)	7,000	"Registered Nurse" (F. N.)..... (6 days)	5,800	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Death Takes a Holiday" (Para.)	5,000	"The Cat and the Fiddle" (MGM)	5,700	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Gambling Lady" (W. B.).....	5,000	"Bolero" (Para.)	4,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"Let's Be Ritzy" (U.) and..... "Wharf Angel" (Para.)	2,000	"The Crosby Case" (U.)	1,700	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"One Year Later" (Allied).....	2,000	"Beggars in Ermine" (Monogram)	2,500	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life".....	1,500
Paramount	3,008	25c-40c	"The Trumpet Blows" (Para.)....	4,000	"No Greater Glory" (Col.) and.. "Coming Out Party" (Fox)	4,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The House of Rothschild" (U. A.) (2nd week)	6,000	"The House of Rothschild" (U.A.) (1st week)	9,800	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Whirlpool" (Col.) and..... "Secret Sinners" (Mayfair)	9,000	"Crime of Helen Stanley" (Col.) and "City Limits" (Monogram)	8,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Geary	1,516	55c-$1.65	"The House of Rothschild" (U.A) (2nd week)	10,500	"The House of Rothschild" (U.A.) (1st week)	12,000	.....	
Golden Gate	2,800	25c-40c	"This Man Is Mine" (Radio).....	10,700	"Glamour" (U.)	10,800	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman".....	8,000
Orpheum	3,000	15c-50c	"Success at Any Price" (Radio)..	10,000	"Keep 'Em Rolling" (Radio).....	9,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Mystery of Mr. X" (MGM) and "Harold Teen" (W. B.)	12,000	"Bottoms Up" (Fox) and..... "As the Earth Turns" (W. B.)	12,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Journal of a Crime" (F. N.) and "Laughing Boy" (MGM)	4,000	"Wonder Bar" (F. N.).....	9,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"Catherine the Great" (U. A.).. (2nd week)	6,000	"Catherine the Great" (U. A.).. (1st week)	10,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"We're Not Dressing" (Para.)..	21,000	"Men in White" (MGM).....	23,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	25c-35c	"Heat Lightning" (W. B.) and.... "Finishing School" (Radio)	3,000	"Keep 'Em Rolling" (Radio) and.. "Upperworld" (W. B.)	3,000	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Tarzan and His Mate" (MGM)..	5,000	"Men in White" (MGM).....	8,500	High 8-5 "Tugboat Annie	19,250
							Low 5-5-34 "Tarzan and His Mate"....	5,000
Liberty	2,000	15c-35c	"It Happened One Night" (Col.).. (10th week)	2,500	"It Happened One Night" (Col.) (9th week)	2,750	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Catherine the Great" (U. A.)....	4,000	"This Man Is Mine" (Radio).....	3,500	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Paramount	3,000	25c-35c	"Bottoms Up" (Fox)	6,250	"Death Takes a Holiday" (Para.)	5,500	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

WHAT THE PICTURE DID FOR ME

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Robert Armstrong—Will get by if your customers are not too particular. Played Apr. 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FORBIDDEN TRAIL, THE: Buck Jones—Satisfactory western with more comedy than most of them have. Laughs and action.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOLD THE PRESS: Tim McCoy—I think my folks are going to like Tim out of his western roles. Extreme cold weather kept this from making expenses, but the ones who did come out enjoyed it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable and Claudette Colbert—This sure is one sweet picture. Entertaining from start to finish, the acting by Gable and Colbert is great; the directing is No. 1. No dirt or smut, clean in every respect. This in my estimation is one of the fine big pictures of the year; they just don't make them any better. What a pleasure it is to run a picture like this. I hope Columbia will give us more like it. Running time, 107 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING OF THE WILD HORSES: William Tannev. Dorothy Appleby—Okay. The kids fell for this one like a ton of brick. Running time, 64 minutes. Played Apr. 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LADY FOR A DAY: Warren William, Guy Kibbee, May Robson—Heard a lot about what a wonderful picture this was, but it did just program business here. Played Apr. 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LET'S FALL IN LOVE: Edmund Lowe, Ann Sothern—A very delightful picture that played to average Sunday, Monday business and pleased every one.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young —Here is one that fooled me two ways. It wasn't as good as I had anticipated and its drawing power was way below what I had expected. Played Sun.-Mon.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

NINTH GUEST, THE: Donald Cook—Here is a show my patrons thoroughly enjoyed. A fine mystery show. Drew considerable extra business.—Harold Smith, Carson, Iowa. Rural patronage.

POLICE CAR 17: Tim McCoy—A very nice little program picture with action from beginning to end. Played Apr. 13.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SOCIAL REGISTER: Colleen Moore, Alexander Kirkland—Nice play but failed to draw. We did a rotten business on this play. The play was fair and should do a fair business. Colleen Moore was the star and played her part good. Running time, 74 minutes. Played Apr. 17-18.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SOCIAL REGISTER: Colleen Moore—Played this on a Sunday to a very dissatisfied audience. Very poor picture. Might get by on a bargain show.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SPEED WINGS: Tim McCoy—A good action picture. The best we have had with McCoy this year. Played Apr. 21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THRILL HUNTER, THE: Buck Jones—Good weekend picture to average business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNKNOWN VALLEY: Buck Jones—An old one, but a good one. Played Sat.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

First National

BIG SHAKEDOWN, THE: Bette Davis, Charles Farrell—A new kind of racketeering picture that will please most of your patrons. Played Family days.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—Very good. No extra business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

FASHIONS OF 1934: William Powell, Bette Davis —Went after men patrons on this but seems that the trailer sold it to them, as they all came along with the women to see it. It will please in most any spot. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

FASHIONS OF 1934: William Powell, Bette Davis —This is an excellent show. Plenty of comedy supplied by Frank McHugh. Wonderful sets. Played to good business.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

HEAT LIGHTNING: Aline MacMahon, Glenda Farrell—This is Aline MacMahon's first starring vehicle and she does not disappoint her admirers. My patrons said picture was too short, they wanted to see more of it. Played Saturday-Midnite.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MANDALAY: Kay Francis, Ricardo Cortez—This is a very good drama set in the tropics. It is the same old story that has been produced many times before. The story of a woman's battle for regeneration and her success. The excellent cast will help the box-office. The Warner trailer sold the show in advance to our patrons and therefore we played this one day to a very good business and pleased about 90 per cent. Running time, 65 minutes. Played Apr. 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Pleased very well. Had fairly good business and more good comments.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

SON OF A SAILOR: Joe E. Brown—Joe Brown has always been one of our best bets, but somehow this one failed to register. No fault of the picture, however, as it's one of his best. Played Sun.-Mon.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

WILD BOYS OF THE ROAD: Dorothy Coonan, Frankie Darro—Played this too late. It is good and used a year earlier would have done business. Very ordinary business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

WORLD CHANGES, THE: Paul Muni—This is a drama of American history of the past 75 years and would have been one of the greatest pictures of the year except for the gruesome scenes of a woman going mad. Too bad this could not have been omitted but Warner has made a picture that everyone that saw it will remember. The trailer sold the show for us and we played one day to a very good business. Running time, 93 minutes. Played Apr. 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

CAROLINA: Janet Gaynor, Lionel Barrymore—This drew quite a bit better than the last three or four pictures with this star. It is truly a splendid picture. It did not depend entirely on Janet. The story is outstanding and so is the cast. Running time, 83 minutes. Played Apr. 17-18-19.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DAVID HARUM: Will Rogers—The best picture Rogers ever delivered and I predict he will never make a better one. Played Apr. 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DEVIL'S IN LOVE, THE: Victor Jory, Loretta Young—Just another picture that don't mean a thing. Played Family Days.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—A fine human picture.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

EVER SINCE EVE: George O'Brien, Mary Brian —A dumb picture and dumber directing and to cap it all, the paper had bathing girls on it and that is swell paper to put on a star that is known to be a western star. Next thing we will see George in soup and fish with a high hat.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FRONTIER MARSHAL: George O'Brien—A fine western. If your patrons like westerns, give them this one.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Jimmy Durante, Cliff Edwards—This has beautiful routines and as a whole seemed very good, except for a few suggestive lines and wisecracks. Running time, 80 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor —A swell little show to a half filled house. Running time, 65 minutes. Played Apr. 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOOPLA: Clara Bow—This drew very well on a one day showing but I did not have any favorable comments on it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond —This picture is a novelty but has entirely too much footage. Played Sun.-Mon.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LAST TRAIL, THE: George O'Brien, Claire Trevor—Very cold weather on Saturday kept this from drawing but it was liked very, very much. A modern western with the cops on motor cycles.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Not the biggest of the Rogers pictures but it's good entertainment and Rogers is about the only star Fox has except Gaynor that pulls. We have taken a terrible beating on Fox product this year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MR. SKITCH: Will Rogers—A lot of people told me they passed this one up because they did not like "Dr. Bull." It drew only average Sunday-Monday business when it should have done considerably above average.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—Why do producers give such a fine picture such a rotten title. Business built up, but the title kept many away. Running time, eight reels. Played Apr. 22-23-24.—A. B. Jefferis, New Piedmout Theatre, Piedmont, Mo. Rural and small town patronage.

OLSEN'S BIG MOMENT: El Brendel—If anybody ever produced as silly a concoction as this, I'm thankful that I didn't happen to get hold of it. Played Family Days.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SMOKY: Victor Jory—A picture that should please every class of audience, particularly the horse lovers. I played this to the biggest midweek business I've had in two years.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Invincible

IN THE MONEY: "Skeets" Gallagher, Lois Wilson—Good comedy. Story of a typical American family. They go broke and stake everything on a prize-fighter. Comedy from beginning to end. Running time, 62 minutes. Played Apr. 10-11.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

MGM

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Good entertainment. Play it even if it is old. Nice dance numbers. Morgan is good and so are they all in this story of back stage life. Played Apr. 24-25.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—Novarro more or less over-acts. Director is to blame. At times MacDonald's voice

was clear as a bell and at other places it was husky. MGM does not have the best recording. A pleasing picture of the better type. Business above average the first night, but far down the second. The title was misunderstood by the masses. Their disappointment was reflected in the business done the second night. A worthwhile production. Running time, 78 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—Good picture of its type, but not the type for a small town. It's too highbrow and foreign settings. The singing is very good but it's just not a small town picture, and my patrons did not like it. It did a fair business.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DANCING LADY: Joan Crawford, Clark Gable—This one disappointed in more ways than one. It failed to draw as I expected and pleased only about 60 per cent of patrons.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

ESKIMO: Native Cast—One of the best pictures we have seen for a long, long time. But didn't do so good at the box-office, and coupled with the guarantee the financial result was terrible. Running time, 111 minutes. Played Apr. 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ESKIMO: Native Cast—I do not agree with one exhibitor that said that this picture could have been put into two reels of travelogue. Time and expense is apparent in the making of it and I do not think that there are any studio shots; if so, they are not noticeable. I agree that it could have been shortened and helped the picture and too much footage was given in Mala in irons. But there are some spectacular shots and sound effects in it, but it is not the big picture that should take top price. It takes a damn good picture to reach the average and this one did not for me. It is my opinion that they will like it if you can get them in, but about one a season will be plenty. The producers don't want to work the old cycle on this type.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FUGITIVE LOVERS: Robert Montgomery—A picture that was different and my customers must have known it, as they all stayed away. Did not take in film rental.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—Not bad. Less laughs in this than "Tugboat Annie." I am glad we played it, but we just broke even instead of making any money. Played Apr. 28-29.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—It was good, but not a "Tugboat Annie" by any comparison. Business about half of the former.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—Very good picture. Every minute it keeps you guessing what will happen next. Play it up big, it will stand advertising. Played Apr. 20-21.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Primo Carnera—Here is a real treat for the men and some of the ladies. Little too much fight, however, for most of the ladies. It drew and it pleased.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—This is by far the best picture Garbo ever appeared in. Her work is perfect. John Gilbert and other members of the cast are excellent. The story is good of its kind, and all in all a good picture. It did not draw for me because Garbo is not popular here, and Gilbert had killed himself in previous pictures. The small town does not like costume pictures; neither do they like Garbo so, of course, we lost money on the run. Another reason why we lost money is because the hero dies in the end. Hollywood seems to think that a picture to be great must have at least the hero or heroine, or both, die so that nobody can go out of the theatre happy. Just at the time Garbo makes every sacrifice possible to be with Gilbert, she finds him within a few minutes of death. With a happy ending the picture would do 25 per cent more business. Almost every exhibitor at the M.P.T.O.A. Convention at Los Angeles expressed themselves as being in favor of happy endings and good, clean family pictures. In spite of every effort on the part of the exhibitors, the producers insist on a sad ending. Is there any way possible to get them to make two endings, one sad for Hollywood, and one happy for the rest of the world. Queen Christina is a wonderful picture, spoiled by the death of Gilbert in the last reel. This kind of an ending kills the box-office value of the picture in the small towns. Played Apr. 22-23-24.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—Good picture, but not the type small town audiences care for. Garbo's English improved a lot over her previous pictures. Running time, 99 minutes. Played Apr. 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore—This one fell flat. More walkouts than any picture played during past year. Alice Brady's talk and giggle were disgusting.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

THE FAR NORTHWEST SENDS CONTRIBUTORS

From far-off Washington state and from South Dakota come two new contributors to "What the Picture Did for Me" this week. Read the reports in the current issue from these:

B. Hollenbeck, Rose Theatre, Sumas, Washington.

B. J. Vanderby, Palace Theatre, Doland, South Dakota.

SHOW-OFF, THE: Spencer Tracy, Madge Evans—Just fair. Only a picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SONS OF THE DESERT: Laurel and Hardy—This was very funny. Customers roared. Business slightly above average and it pleased 100 per cent.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—Hats off to Leo for the greatest jungle picture of all time—and a great business getter. If you thought "The Ape Man" was great, just wait until you see this one. Just one thrill after another all through the entire show. Plenty of action, thrills and everything that your patrons could expect in a jungle picture. Nothing that I say here could do justice to the picture. You must see it to appreciate it. Weissmuller fills his part to perfection and Miss O'Sullivan turns in a splendid performance. The entire cast is well picked and put the show over wonderfully. We played this one before the large towns around here but just the same business for two days was very good and receipts much better than usual. This is without a doubt the best jungle picture ever produced. Running time, 116 minutes. Played Apr. 23-24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—Everybody said this was a good clean picture. There is only one Barrymore and his name is Lionel.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WOMEN IN HIS LIFE, THE: Otto Kruger, Ben Lyon—Personally thought his good, but did the lowest gross in 18 months. Otto Kruger's acting superb. Guess the story or title killed it.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

WOMEN IN HIS LIFE, THE: Otto Kruger, Isabel Jewell, Ben Lyon—A good program picture. Gave good satisfaction but did not draw film rental. Story interesting and acting fine by star and all the cast but no drawing power.—Bert Silver, Silver Family Theatre, Greenville, Mich.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—Dandy entertainment. Will please most everyone if you can get them in, but hasn't much box-office power. Running time, 81 minutes. Played Apr. 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Monogram

BEGGARS IN ERMINE: Lionel Atwill—This is a romantic drama and a very entertaining show from Monogram. The unusual story twist makes the picture very amusing and different from the usual run of picture. We made the one mistake of playing this on Saturday but just the same did a very good business. Monogram has been stepping out this season and another year like this will find them in the ranks of the major producers. Running time, 72 minutes. Played Apr. 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WEST OF THE DIVIDE: John Wayne—Just a little disappointed in this one. First one I've used of his Lone Star brand and it is not up to the standard of his with the Warner Four-Star brand. Played Saturday.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

WEST OF THE DIVIDE: John Wayne—Average western. Wayne becoming very popular with my people.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—My wife and I were about the only ones who enjoyed this. Read reports that it was a flop, so got the literary club to sponsor it. No, I did not get rich, but made expenses. The shelf is an excellent place for it. Running time, 83 minutes. Played Apr. 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo.

ALL OF ME: Fredric March, Miriam Hopkins—In spite of three well known stars' names in this picture, it fell flat. Had one of the worst Sunday-Monday business this year. It's an unsavory story that even good acting can't redeem.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BOLERO: George Raft, Carole Lombard—We stressed Sally Rand, the fan dancer, in our advertising so played to a little better than average business. Why did the author have to let Raft die? Maybe it was a logical ending or an artistic ending, but people come to picture shows to be entertained. Running time, 80 minutes. Played Apr. 22-23.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BOLERO: George Raft—Pleased fairly well. Not as big a picture as I expected.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

COME ON, MARINES: Richard Arlen, Ida Lupino—Good Marine play. People enjoyed it very much. Richard Arlen was the big shot in this play and practically held our patrons' interest by being a woman hater, but toward the end of the play he fell like they always do. Running time, 68 minutes. Played Apr. 14-15.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

COME ON MARINES: Richard Arlen, Ida Lupino—Plenty of action in this picture. Good story and a natural for Friday and Saturday, although I played it on Sunday and it did normal business. There is one of the most hotsy-totsy dances that is done I think by "Fuzzy Night" and the girl is plenty good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COME ON MARINES: Richard Arlen—Just the type for a small town. I had more comments on this than I've had for some time.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

DUCK SOUP: Four Marx Brothers—Not as good as their previous picture. No music and some unnecessary smut make this one of those pictures you can pass up. Played Mar. 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall—How the mighty have fallen. It's hard to conceive how a man with the reputation of Cecil B. DeMille would permit his name to be released with a picture of this kind. It has no entertainment value, so why release it. My opinion is that it will be a complete flop and failure in every situation.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GOOD DAME: Fredric March—Gave general satisfaction. Have seen both stars in much better shows but this will get by.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GOOD DAME: Fredric March, Sylvia Sidney—A good picture to kill both these stars. Both miscast and admirers of these stars were disappointed. Much disappointed. Much vulgarity regarding sex situations.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOOD DAME: Sylvia Sidney, Fredric March—This is very poor entertainment and strictly adult fare. It is a dramatic romance, dealing with crooked carnival gamblers and hootch dancers. This is just the type of show that is ruining the screen and Paramount is overloading the market with them. I personally hope Paramount will secure more likeable stories or writers next year. Played midnight show to poor business. Running time, 72 minutes. Played Apr. 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAST ROUND-UP, THE: Randolph Scott—Splendid. We made the bone head mistake of using it only one day. It's worth special billing and extra time. People who never see westerns came out to see this one.—A. N. Miles, Eminence Theatre, Emineuce, Ky. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—Excellent picture. Will draw extra business and please.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

LONE COWBOY: Jackie Cooper—Doubled with "Miss Fane's Baby is Stolen" to two full houses. It could use a little more comedy, but is good. Running time, 75 minutes. Played Apr. 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—Double billed with "Lone Cowboy." I think that Alice Brady and Baby LeRoy are the real stars in this picture. Pleased most of the crowd. Running time, 68 minutes. Played Apr. 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—I don't remember when I've played a picture that has given more universal satisfaction than this one gave. Everybody liked it. One or two people came back to see it the second time and brought neighbors with them. Drew slightly better than average.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NO MORE WOMEN: Edmund Lowe, Victor McLagen—Very well acted and written. This team will make a hit in any theatre. Action, comedy and anything else that the patrons like. Running time, 78 minutes. Played Mar. 24-25.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SEARCH FOR BEAUTY: Larry ("Buster") Crabbe, Ida Lupino—This play is something different than

we had been having. Our patrons were well pleased. Buster Crabbe was the main actor and stole practically all the scenes. Played Mar. 27-28.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SHE MADE HER BED: Richard Arlen—Very entertaining picture. Had several good comments.—Harold Smitb, Dreamland Tbeatre, Carson, Iowa. Rural patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Good play. Sally Eilers always was a favorite here and sbe went over big. The play was good and our patrons enjoyed it very much. Richard Arlen also helps to put tbis play over. Running time, 72 minutes. Played Apr. 3-4.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

SIX OF A KIND: Charles Ruggles—Very good comedy that pleased my people. Should get by where Ruggles is liked.—Harold Smith, Dreamland Tbeatre, Carson, Iowa. Rural patronage.

SIX OF A KIND: Cbarles Ruggles, Mary Boland, W. C. Fields—Good comedy. Just a story of a married couple on tbeir second honeymoon. They take a couple along and they stay at the tavern in Gold Nugget, etc. An uproarious time from the start to the finish of the picture. Running time, 65 minutes. Played Apr. 7-8.—William Day, Jr., Grand Tbeatre, Dunkirk, Ohio, General patronage.

TAKE A CHANCE: James Dunn, June Knight—One of the finest comedies we have played. You can go out and pusb it bard and tben not be afraid to look them in the eye when they come out. Wish we could get more like it.—Played Mar. 25.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Only a pretty good western, not near as good as it was in silent. Running time, 65 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHARF ANGEL: Victor McLaglen—Better screen this before you use it. Didn't please here.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RKO

AGGIE APPLEBY: Wynne Gibson, Charles Farrell —Not a bad program picture with some pretty good comedy. Farrell miscast. Played Mar. 29.—B. J. Vanderby, Palace Tbeatre, Doland, S. D. Small town patronage.

ANN VICKERS: Irene Dunne, Walter Huston—A very good picture, a little heavy, but the women eat it up. It should do business anywhere. Played Mar. 18.—B. J. Vanderby, Palace Tbeatre, Doland, S. D. Small town patronage.

DELUGE, THE: Peggy Sbannon, Lois Wilson—Double featured. This picture is old, but the faked scenes are good. Pleased the Saturday night crowd. Everything in first four reels. Running time, 68 minutes. Played Apr. 13-14.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—A very good Wheeler and Woolsey. I believe the best since "Rio Rita." They bave given them a good story with a lot more action tban usual, and those who saw it were well pleased with it, in fact they thought it was great. Played Apr. 22.—B. J. Vanderby, Palace, Tbeatre, Doland, S. D. Small town patronage.

HIPS, HIPS, HOORAY!: Wbeeler and Woolsey—Very good. Plenty of laughs and not near as smutty as "So This is Africa." Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—Went okay with the men, but had lots of walkouts from the ladies. If you want some shots of army life, this is it. We were led to believe that this was a great show for the kids on account of the horse story. Take my advice and don't play it for the school children like we did. One cartoon would suit them better. Played Apr. 26-27.—Harold C. Allison, Baldwin Tbeatre, Baldwin, Mich. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—There bave been so many favorable reports on this, all I can do is to add my endorsement. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LITTLE WOMEN: Katbarine Hepburn—Really not such a swell show from the angle of money expended in production or from entertaining story angle, hut acting very good and certainly "one of those things" that hit the industry every so often. Bill it heavy and it will at least double business in any town from Podunk to New York. Played Mar. 11.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

LITTLE WOMEN: Katharine Hephurn, Frances Dee, Jean Parker, Joan Bennett—Excellent play. We hilled this play big and advertised it very heavy. It did a fair business but nothing like it should, in other words we were disappointed. Running time, 107 minutes. Playd Mar. 31-Apr. 1.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

LOST PATROL, THE: Victor McLaglen, Reginald Denny—This picture is strong meat all the way. Dramatic and gripping. Every man hut one is killed but it is marvelous acting and when I say that the picture grips the audience, I mean that McLaglen was never better than in this role. A good deal better than his pictures with Lowe, which shows when he has a he-man part he can do it.—A. E. Hancock, Columbia Teatre, Columbia City, Ind. General patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel—Pleasing comedy drama. Seemed to satisfy fairly well on Sunday; however, believe it would prove more satisfying if placed on a Saturday change. Running time, 62 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness —A good picture that did not draw half the film rental we paid for it and that's tbat.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SON OF KONG: Robert Armstrong, Helen Mack—Ridiculous! Don't play it even as a gratis show. I'm telling you, yes, I'm shouting to you! Running time, 69 minutes. Played Apr. 27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SPITFIRE: Katharine Hepburn—This was quite a pleasing change from the regular run of shows. This was our second Hephurn picture and she has quite a following already. While it does not have the drawing power of "Little Women" it seems to he almost on a par with it in entertainment value. Running time, 88 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr.—Not much of a show, too heavy and slow for a small town, the redeeming feature being a good ending, but it did not please my public. Played Apr. 8.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

United Artists

BLOOD MONEY: George Bancroft, Frances Dee—Just so much film. Pictures of this kind mean nothing in an entertainment way and are not worth even regular film rental. These United Artists boys produce some mighty fine pictures such as "Gallant Lady," "Roman Scandals," "The Bowery," "Palooka," etc., then tbey turn loose and give you a thing like "Blood Money." The trouble is with the story. There is a wonderful opportunity for good story writers in Hollywood. The producers seem to think if they have a popular star the picture will be a success. My advice is to cut the salaries of the stars and pay some one who knows how to write, what they are wortb. —S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GALLANT LADY: Ann Harding, Clive Brooks—Truly a wonderful picture. Every man, woman and child liked it. When you play this one you can tell your patrons you have a real picture. Films of this kind are few and far hetween. It's a beautiful story and that's what makes a good picture. They can all do excellent work.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GALLANT LADY: Ann Harding, Clive Brooks—A splendid entertainment. Story fine and acting real. Done a very poor business at box-office, but pleased all we did get and deserved a better crowd to see it. They say business is picking up in the cities. Well it never was as bad in this neck of the woods as it is today. Played Apr. 22-23.—Bert Silver, Silver Family Theatre, Greenville, Mich.

PALOOKA: Jimmy Durante, Stuart Erwin—A real comedy, but did not draw the ladies. Spent a lot of dough advertising it. Erwin steals the show. I should have played it on Saturday instead of Sunday. Running time, 83 minutes. Played Apr. 15-16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ROMAN SCANDALS: Eddie Cantor, Gloria Stuart —Pleased everyone, including the box-office. Nuff sed. Played Apr. 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Universal

BOMBAY MAIL: Edmund Lowe, Onslow Stevens, Shirley Grey—A good program picture, a little heavy action and very good acting. Played Mar. 15.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—It's a good social picture with light comedy whicb will please the more sophisticated class of patrons. Was well liked by Sunday crowd. Played Apr. 1.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

COUNSELLER-AT-LAW: John Barrymore—Too high class, I guess. This picture was sold us on a percentage. Our gross, two days, clear weather, no opposition $12.90. It is a good picture hut with the few who saw it, I felt like a kid giving a magic lantern show. Running time, 78 minutes. Played Apr. 13-14.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

CROSBY CASE, THE: Wynne Gibson, Onslow Stevens—A pretty good murder mystery that moves

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along at a good speed. Will please. Played Mar. 4.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

HORSEPLAY: Slim Summerville, Andy Devine, Leila Hyams—One of these light silly comedy shows which I saw no reason for going over, but they fooled me. The action comedy patrons though it was great and asked when I would have another. A good Saturday picture in any small town. Played Apr. 5.—B. J. Vanderby, Palace Theatre, Doland, S. G. Small town patronage.

I LIKE IT THAT WAY: Gloria Staurt, Roger Pryor—Good entertainment. A comedy drama with music. Marion Marsh getting drunk in one sequence did not add to the picture. Other than that, it's clean and snappy and made a good two-day picture with us. Couple good dance numbers. In fact, a little of everything that spells entertainment. Played Apr. 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I LIKE IT THAT WAY: Gloria Staurt, Roger Pryor—This is a mighty fine entertaining picture. Both stars great and the whole cast good. A year ago this would have been called a special and filled the bill but now nothing short of a three-ring circus or a Broadway revue gets any praise from the natives. They have seen so much. There has been too many big pictures. They have all got to be big to pay film rentals.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—A good picture that can be classed a little above program and pleased all. Played Feb. 25.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

INVISIBLE MAN, THE: Claude Rains—This is without question an unusual picture. The trick photography puts it over, but the drawback on pictures of this kind is that the parents kick on it because of the scariness of this type. The supporting cast with their cockney accent is not so hot for the average audience in the small towns.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—One of those different pictures. Although it runs a little to the horror angle which they do not go for any more, is entertaining because of the fact that they cannot figure out how the invisible part is done and so they go out and talk about it and bring in extra business. Played Mar. 22.—B. V. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

LOVE BIRDS, THE: Zasu Pitts, Slim Summerville—Played this on Friday and Saturday and seemed to go over fine. Running time, 64 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MYRT AND MARGE: Myrtle Dale, Donna Damehell—I though it was a good program. It has comedy music and a fair story. Pleased about 50 per cent. The trouble being with this, like all pictures that bring radio stars to the screen, the public has already formed their idea as to what the people will be like and then are either pleased or disgusted. Played Apr. 12.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—Truly a swell picture and one worth pushing. Women go for it in a big way as it makes them sob. Some of the men do not like this, but they have to admit that it was one swell show. Will do Sunday in any man's town. It has a very good story and acting. Played Apr. 15.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—Have been running a theatre for 18 years and never before have I seen the work of Margaret Sullavan equalled. It will tear your heart out if it's not made of stone. Truly a wonderful picture. One that you will feel proud in having shown in your theatre. Played Sun-Mon.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

STRAWBERRY ROAN: Ken Maynard, Ruth Hall—Personally consider this an extra good western and the best Ken has made. Played Sat.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

WHEELS OF DESTINY: Ken Maynard—Western fans enjoyed this one. If you show westerns, by all means play this one. Almost as good as "Strawberry Roan," but lacks some of its drawing power. Running time, seven reels.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

Warner

FOOTLIGHT PARADE: James Cagney, William Powell, Joan Blondell—Wonderful production, good music, big crowds, but I didn't get the money. Running time, 101 minutes. Played Apr. 8-9-10.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FOOTLIGHT PARADE: Ruby Keeler, Dick Powell—Grand. The best musical yet. This makes the rest of them look tame. While it did not do enormous business, due to the fact that it had been played all around, nevertheless it did about average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HAROLD TEEN: Hal ReRoy, Rochelle Hudson—One of the sweetest pictures to come out of Hollywood for a long time. Put this one on for your high school. Every member of your schools will enjoy it. The mothers and fathers will like it, and it's just all round good clean entertainment. Played Apr. 20-21.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HI, NELLIE!: Paul Muni—Good show. Should go over anywhere.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

HI, NELLIE!: Paul Muni—Another good picture that failed at the box-office. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HI, NELLIE!: Paul Muni—Very good comedy drama. Best newspaper story we have played. Running time, 75 minutes.—Mrs. P. J. Zorn, Hippodrome, Julesburg, Col. Small town patronage.

HI, NELLIE!: Paul Muni—Fine entertainment. Patrons well pleased. But personally think the title poor. Did not draw as well as it should. Titles are necessary to draw, titles that mean something.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez, Gene Raymond—A very good program picture. Very interesting story and well acted. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez—This is a very good picture in a town where Kay Francis is popular. However, it did very little for us. Some of the patrons said it was very good and others said it was just fair. So there you are! Played Apr. 14.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez—A splendid dramatic picture that did not draw.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez—Good. My patrons liked it and told me so.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Another good picture from the fellows who know how to make good pictures. This is entertainment plus. It's not stupendous, it's not magnificent, it's not the greatest picture ever made, it didn't cost five million, but it has an evening's entertainment and that's what they want and what the people pay for. We don't give a tinker's dam what a picture cost. What we exhibitors want is good stories and more good stories. They have stars enough. Any of the five hundred stars in Hollyood can make a good picture if you give him a good story. Please, Mr. Producer, give us good stories. Amen.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—A very good murder mystery picture, which is much more advanced than the majority of this type of picture. William Powell is excellent as well as the rest of the cast. We don't blame Warners for deciding to co-star Powell with Ruth Chatterton instead of Kay Francis so much. Co-star Kay with Paul Muni and you would have two excellent combinations. Played Apr. 17-18.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—A good murder mystery. Keeps you guessing to the last reel. Business average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.



LADY KILLER: James Cagney—Cagney is a good draw for us. He didn't disappoint them in this; it's plenty good. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural natronage.

NARROW CORNER, THE: Douglas Fairbanks, Jr.—A very good picture with an excellent cast. Patricia Ellis is certainly going to be an unusual personality on the screen after a little more practice. There is some excellent dialogue in this picture and with a Warner musical comedy, there should be nothing left to be desired. Played Apr. 20-21.—J. C. Darst, Dante **Theatre, Dante, Va.** General patronage.

Short Features
Educational

BEANSTALK JACK: Terry-Toons—Good. Music fine. Well liked.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BLUE BLACKBIRDS: Moran and Mack—This is really funny, if we were to judge by the laughs of our people. Play it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DOCTOR, THE: Song Hit Stories—A very fine reel. It adds class to any theatre. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GOLD GHOST, THE: Buster Keaton—This is just about the right footage to make Buster funny. A dandy comedy in every way. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GOOD BAD MAN, THE: Coronet Comedy—Pass this up if you can. It's the biggest lot of nothing that two reels of film can be. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOOD BAD MAN, THE: Coronet Comedies—Undoubtedly one of the most disgusting comedies I have ever run. Is it that Warner Brothers can produce the only satisfactory comedies? Rather than entertaining, other companies' comedies bore.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GYPSY FIDDLER, A: Terry-Toons—The Terry-Toons are equal to any cartoon on the market. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

HOLLAND DAYS: Terry Toon—Clever cartoon about cheese making. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

INVENTORS, THE: Coronet Comedies—Junk! Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

KID 'N AFRICA: Baby Burlesks—A story of the missionary among the blacks all by the youngsters. Quite a few laughs in this. A takeoff on Tarzan. Play it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LITTLE BOY BLUE: Terry-Toons—A great cartoon! Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsville, Pa. Small town and rural patronage.

LOOSE RELATIONS: Andy Clyde—As good as any Andy Clyde to date. Has plenty of laughs and no smut. Just clean ridiculous fun even if it does bring in the old mother-in-law. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

OLD GYPSY CUSTOM, AN: Andy Clyde—Made a good slapstick comedy for weekend crowd. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STAGE HAND, THE: Harry Langdon—Good, funny, clean, entertaining. Running time, two reels.—A. B. Jefferis, New Piedmont, Theatre, Piedmont, Mo. Rural and small town patronage.

THREE BEARS, THE: Terry Toon—Goldilocks and the three bears brought to life via the cartoons. Vastly amusing. Don't fail to use it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Fox

ELEPHANT TRAILS: Magic Carpet Series—Good shots of elephant at work and play. Book it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FILMING THE FASHIONS: Adventures of the Newsreel Cameraman—Very enjoyable. Will appeal to the women mostly, but even the men like the bathing beauties of 20 years ago as contrasted with the present ones. Running time, nine minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SCRAPING THE SKY: Adventures of the Newsreel Cameraman—Showing how tall buildings and statutes and bridges all over the world are cleaned or repaired. Very interesting, very thrilling and very

gruesome at end where a man is shown falling to his death. This last could have been left off. Running time, nine minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TRAV'LLING THE ROAD: Alexander Grey—This did not please very well. We used it to start with, then cut it out on second show.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

BARGAIN OF THE CENTURY, THE: Zasu Pitts, Thelma Todd—Here is a very good comedy with the famous comedy team of Pitts-Todd at their best. This is very good entertainment and will please all of your patrons. Plenty of laughs and will make a good filler on any program.—Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FOUR PARTS: Charlie Chase—Good. Chase takes four parts, four brothers.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FOUR PARTS: Charley Chase—Charley does a lot of acting in this one. The title is certainly in keeping with the picture. Lots of laughs. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HI, NEIGHBOR: Our Gang—This comedy has laughs in it and the kids seem to like them. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

KID FROM BORNEO: Our Gang—The kids said it was the best Our Gang they ever saw. The adults remarked that it was the silliest short they ever saw.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

OLIVER, THE EIGHTH: Laurel and Hardy—A victory for this team of comedians. They are funny if given the right material. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PLANE NUTS: Musical Revues—This comedy is fair. The musical numbers are cut from the feature "Flying High" that MGM released two or three years ago and several of our patrons told us so. Healy and his stooges are always good for a laugh. Running time, 20 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

RHAPSODY IN BREW: Musical Comedies—Poor. A bum effort. Running time, 20 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ROAST BEEF AND MOVIES: Musical Revues—About the poorest musical revue of the series. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ROAST BEEF AND MOVIES: Musical Revue—Fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

ROAST BEEF AND MOVIES: Musical Revue—Some good dance scenes and musical numbers all in color, but the comedy sequences are not as hot, but that is only short, so we will overlook that and recommend it for its beauty. Running time, 15 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ROAST BEEF AND MOVIES: Musical Revues—Good dance numbers in color, but these comedies are a washout.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ROPING WILD BEARS: Oddities—Educational and very interesting. Have not ran one poor Oddity. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Paramount

BLOW ME DOWN: Popeye, the Sailor—Here is one of the best cartoons I have ever had the pleasure of screening for my patrons. They all like these cartoons and they are fast becoming more popular than Mickey Mouse and personally I think they are much more entertaining. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BROADWAY KNIGHTS: Headliners—Excellent. One dance number and Yacht Club Boys sing two numbers.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HA! HA! HA!: Betty Boop Cartoon—This is another good cartoon from Paramount featuring Betty Boop and assisted by Koko. Betty as the dentist and Koko as the patient are very funny and will please every one in your audience. Just the kind of entertainment we like and want more of them. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I LIKE MOUNTAIN MUSIC: Eton Boys—One of the finest Screen Songs we have played, and the first one that our audience ever joined in and sang with the bouncing ball. Running time, 10 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

JUST AN ECHO: Bing Crosby—Best of the Crosby comedies. Had several compliments on it. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KEEPS RAINING ALL THE TIME: Gertrude Niesen—I wish the producers would check up with each other's output so they would not duplicate songs so often. This is the third short we have had this winter that featured the song "Stormy Weather." This is good if you have not played all the others. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO

BRIDAL BAIL: Blonde and Red Head Series—Nothing extra. Barely gets by. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CALIFORNIA WEATHER: Ruth Etting—If you pay express on this you are stung. Two-reelers like this make a person sorry there are such things as movies.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FITS IN A FIDDLE: Clark and McCullough—These good comedians are being wrecked by poor material. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HIZZONER: Musicals—Unusually good comedy, but no music. Running time, 21½ minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Md. Rural and small town patronage.

United Artists

JUST DOGS: Silly Symphonies—Poorest of all Sillies. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MAD DOCTOR, THE: Mickey Mouse—Mickey Mouse Cartoons are usually good. This one not quite up to standard.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

NIGHT BEFORE CHRISTMAS, THE: Silly Symphony—Nice one in color, but why advertise the pottery business?—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

COUNTY FAIR: Oswald Cartoons—Oswald cartoons are always good. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MOUNTAIN MUSIC: Universal Comedies—Played this with a Ken Maynard western and seemed to please. Running time, two reels.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

Warner Vitaphone

BIG CITY FANTASY, A: Melody Masters—This band is good, but did not seem to please quite as well as some of the other bands. Running time, one reel.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

BUDDY'S DAY OUT: Looney Tunes—I think that all of the Looney Tune Series please. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Picdmont, Mo. Rural and small town patronage.

EDDIE DUCHIN AND BAND: Melody Masters—Very enjoyable. Running time, one reel.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

NOT TONIGHT JOSEPHINE: Broadway Brevities—Splendid. Has everything that it takes to make a good entertaining short subject. Good comedy, splendid colorful settings, lively musical numbers and good stars. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

THAT'S THE SPIRIT: Melody Masters—So-so as a one-reeler.—Robert K. Yancey, Paradise Theatre. Cotter, Ark. General patronage.

'TIS SPRING: Broadway Brevities—Very good. Made entirely in color. Running time, two reels.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

Serials

Mascot

The report of A. H. Edwards, in the last week's issue, on "The Wolf Dog" incorrectly named the production a Monogram serial. "The Wolf Dog" is a Mascot picture.

FIGHTING WITH KIT CARSON: Johnny Mack Brown, Noah Berry—We have not played many westerns since this has been run. Good riding, lots of shooting, the hero and the villain are all as per westerns. Running time, two reels each chapter.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MYSTERY SQUADRON, THE: Bob Steele—A very good serial. It's holding up fine.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK

J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

DEAR HERALD:

A great many people are becoming panicky for fear that the Government's wheat production curtailment plan will cause a bread famine in this country. They need have no fears on this score, for, according to Senator Capper's paper, the Topeka *Capital,* there will be 132 per cent more wheat grown in Kansas this year than was grown last. All of which makes us wonder if *not* raising wheat isn't the best way to insure plenty of bread.

▽

We are in receipt of a letter from Miss Gertrude Merriam who is the secretary of the "Round Table" department of the HERALD. We were glad to get this letter because it convinces us that she, together with Miss Mildred Early and Miss Jeanette Meehan of the Hollywood office, makes the HERALD staff, minus the writer of this colyum, 100 per cent plus with nothing off for good behavior. Thanks, Miss Merriam, for your letter. It was very nice of you.

Miss Merriam quotes from a letter she had received from Fred Hinds of the Strand Theatre at Whitewater, Wis., which says, "What happened to that old cut-throat, Jaysee? He seems to be glued to Neligh. Judging from his column, he's ill. Jaysee generally manages to get around every other year and spend about four days with me." That's a darn nice question for that badger to ask when he has known for four months that we have been confined to the house, and still are, and hasn't written a word just because he is too doggoned lazy. The last time we visited Fred we noticed that he had what is known as "The Lifts." His wife had to lift him up to the dinner table and lift him into the car, but we noticed that he could play golf and row a fishing boat as well as we could and would play "hide and go seek" with the Whitewater ladies every evening that it wasn't raining unless we insisted on going along with him, and yet he calls us "that old cut-throat" after all we have done for him.

According to the Omaha (Neb.) *Bee-News,* there is to be a nudist wedding there before long. The groom is 29 and the bride is 24, and they are to be perfectly nude as will also be the one who performs the ceremony and the company that gathers to watch the performance. We'll betcha the church won't hold 'em. Omaha seems to have gone from Tom Dennison to nudism. We always supposed until now that Omaha was a part of Nebraska. When they get to going nude we are going fishing.

▽

We don't recall at this time just who wrote the following verses, which we used to recite years ago, but whoever it was must have had a prophetic vision and was writing to encourage the timorous-minded people of 1934, for this is what he said:

Sail on, majestic ship of state,
Sail on, oh Union, strong and great,
Humanity, with all its fears,
With all its hopes of coming years,
Is hanging breathless on thy fate.

We know what Master laid thy keel,
What workman wrought thy ribs of steel,
Who made each mast and sail and rope
In what a forge and what a heat
Were shaped the anchors of thy hope.

Sail on, majestic ship of state,
Sail on, oh Union, strong and great,
Sail on, nor fear to breast the sea,
Our prayers, our hopes, are all with thee,
Our prayers, our hopes, our joys, our tears,
Our faith triumphant o'er our fears.
Are all with thee, are all with thee.

The chances are that we have these verses muddled up a little, since we have not called them to mind for some number of years, but the author of them certainly had confidence in the stability of the country when he wrote them.

We hear people say today that this nation is on the verge of a revolution, that the rich will own and govern the country and the majority of the people will be serfs, etc., etc. The same thing was said back in the days of the Civil War. People argued it during the World War, and there were those who predicted that the wrecking of the Government would take place after the last election. They forget that the Democrats are just as much interested in the welfare of the country as the Republicans (even though they might seem to lack the ability to run the Government as it should be run), but they are nevertheless as much interested.

People tell us that the lack of "Confidence" is what ails the country. Well, maybe it is. We had confidence in four banks in this town and every darned one of 'em went broke, and so did we, and those of the officers who are still living are holding down fat Government jobs and not a penitentiary in sight. Notwithstanding all this, we believe this to be the best nation on earth. How do you stand on this, Gertie?

▽

Notwithstanding that Dillinger and his gang got away, the five thousand federal officers and Wisconsin citizens and state police should receive a life pension from the Government for capturing three defenseless women supposed to be, according to press reports, the "Molls" of Dillinger and his gang. We don't know whether they were or not, but if they were, we will betcha that Dillinger is thankful to the police for helping him get rid of them. Getting rid of a Moll is harder than getting rid of the seven-year itch.

▽

We read in the press that the women all over the country are organizing a drive to rid pictures of sex, dirt and "Going-to-have-a-baby" stuff. That sounds good and we are for 'em, but we have no confidence in their bringing results, for as long as the producers are sex-minded and dirt-minded there will continue to be sex and dirt in pictures regardless of all the women in the country. The producers try to pass the buck to the public and claim the reason they put sex and dirt in pictures is because the public demands it. It is about as senseless an argument as it would be to say that father should take a gun and go out to the barn and shoot a horse to prove to Willie that it is dangerous to handle firearms. All the public know about a picture before they see it they learn from the paid criticisms in the fan magazines, and if it is an adverse criticism our guess is they don't get any pay for it, so the criticisms are all good. Why shouldn't they be?

▽

Did you ever try to write with a hot water bottle up against the small of your back? Well, that's our case right now, and our wife has made it so hot that we have lost a big slab of our skin and our backbone has curled up like a fried weeny.

We've got a spot in our back that seems as large as a washtub and it is so sore that we holler every time we happen to think of it, and the old ladies of the community and the doctor claim it is lumbago. Well, may be it is. We have looked it up in the almanac and find that the word comes from two languages—Lum comes from the Swede, and Bago comes from the Sioux Indians. Don't send us any remedies for it for we tried everything already except stove polish and Old Dutch Cleanser, and those two come next. Your sympathy might help some.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Cincinnati Variety Club Gives Dinner for Charity

The first dinner-dance of the Cincinnati Variety Club will be held at the Pivilon Caprice of the Netherland-Plaza on May 19. A minimum attendance of 1,000 is anticipated. Proceeds are to be turned over to the NVA. This is the first affair of this kind to be given by a Variety Club for the benefit of another organization.

Majestic Moves Office

The Majestic exchange has moved from the Film Mart Building to the quarters formerly occupied by Educational in the Film Building, Cincinnati. Monogram, now located in the Film Building, will take the offices vacated by Majestic.

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SIGNED . . .

Columbia

Frank Capra to direct "Broadway Bill," adapted from Mark Hellinger story. . . . Walter Connolly and Doris Kenyon given leads in "Whom the Gods Destroy," with Robert Young. . . . Wallace Smith writing screen adaptation of "The Captain Hates the Sea." Lewis Milestone will direct. . . .

▽

Fox

Rosemary Ames given feminine lead in "Wanted." . . . Loretta Young opposite Charles Boyer in "Caravan." . . . Thomas McMorrow engaged to write original for Will Rogers. . . . Alice Faye assigned to "She Learned About Sailors." . . . Lilian Harvey in "Love Time," Paul Martin to direct. . . . J. A. Weaver writing "Baby, Take a Bow" for James Dunn and Shirley Temple. . . .

▽

MGM

Wallace Beery and Robert Montgomery to co-star in "West Point of the Air." . . . Jeannette MacDonald's next is "Naughty Marietta." . . . Una Merkel and Edward Everett Horton join "The Merry Widow." . . . "Chic" Sale added to "Treasure Island." . . . Greta Garbo to star in "The Painted Veil." . . .

▽

Paramount

Edward Everett Horton engaged by B. P. Schulberg for two pictures. . . . David Manners goes into "I Love An Actress" (Schulberg). . . . Lew Cody spotted in "Thank Your Stars." . . . Lanny Ross to appear in "Mississippi." . . . Jack Mulhall in "The Old-Fashioned Way." . . . Ann Sothern assigned to "Here Comes the Groom" (Rogers). . . . George Raft and Carole Lombard to co-star in "Rhumba." . . .

▽

RKO Radio

James Cruze will direct Zasu Pitts and Slim Summerville in "Afterwards." . . . Dorothy Wilson joins "Age of Consent." . . . Philip Moeller given directorial contract. . . . Dorothy Gray and George Hubert go into "Virgie Winters." . . . Mary Boland and Polly Moran teamed in "Down to Their Last Yacht" . . . Gloria Shea signs for "Arabella." . . .

▽

United Artists

Robert Donat awarded title role in "The Count of Monte Cristo." Rowland V. Lee will direct (Reliance). . . . Sam Jaffe engaged for feature part in "Barbary Coast." . . . Jeanne de Casalis added to "Nell Gwyn" (British & Dominion). . . . Karen Morley and Tom Keene spotted in "Our Daily Bread." . . . Ann Sothern signed for "The Treasure Hunt." . . .

▽

Universal

Paul Lukas and Wynne Gibson to co-star in "I Give My Love," with Eric Linden and John Darrow. . . . Lois January added to "Loves of a Sailor." . . .

▽

Warner-First National

Paul Muni given lead in "Border Town." . . . Kay Francis goes into "British Agent." . . . Warren William and Margaret Lindsay assigned to "The Dragon Murder Case." . . . Dolores Del Rio to star in "Shanghai Orchid." . . . Ben Markson to adapt "The Cast of the Howling Dog." . . . Brian Marlow writing screen play for "Window Panes." . . .

U. A. Branch Moved

The United Artists exchange at St. John, N. B., is now located in new quarters at 96 Union street, following removal from 85 Union street.

Theatres Facing $208,400 Increase In New York Tax

With Mayor Fiorello H. LaGuardia's business tax bill in New York City passed this week by two of the municipal boards, despite protests expressed by more than 30 speakers representing powerful financial and mercantile interests, it was estimated this week that an increase of $208,400 annually for 15 major theatre circuits would result from enactment of the proposed license fee bill. The bill, if passed by the General Welfare Committee, will go into effect June 30.

Loew's would be the hardest hit of the New York circuits if the bill becomes law, with an increase estimated at $59,250 annually. The circuit now pays $12,000 yearly. Under the proposed regulation, this would be boosted to $71,250. RKO would be next in line with a rise of $31,700, compared with its current $6,850.

Under the proposed increase, theatres seating less than 600 will pay $300 annually instead of the current $100; from 600 to 1,000 seats, the new rate would be $500; from 1,000 to 1,500, $750; from 1,500 to 2,500, $1,000; from 2,500 to 3,500, $1,500, and for all theatres seating upward of 3,500, $2,000. All open-air theatres are to be taxed $150, an increase of $100.

Following is a detailed listing covering New York's principal circuits and showing present and proposed license fees:

	Present Fee	New Fee	Difference
Century	$2,600	$14,000	$11,400
Consolidated	3,400	14,650	11,250
Elite	700	2,200	1,500
Isle Theatre	1,950	8,600	6,650
Loew's	12,000	71,250	59,250
Manhattan	3,100	11,550	8,450
Lee Ochs	850	2,900	2,050
Paramount	950	6,500	5,550
Prudential	550	1,850	1,300
RKO	6,850	38,550	31,700
Randfore	8,600	38,300	29,700
Rugoff & Becker	800	3,600	2,800
Skouras	5,450	26,250	20,800
S & C	4,650	18,050	13,400
Yoost	900	3,500	2,600
	$53,350	$261,750	$208,400

Mayor La Guardia's tax of one-twentieth of one per cent on gross business receipts of more than $15,000 was passed this week by both the Board of Aldermen and the Board of Estimate. The law, coupled with the proposed license fees, will make the burden of local theatre owners more difficult to bear than any they have experienced heretofore, they said. Theatre interests had attempted to have all theatres exempted from the provisions of the measure.

Under this measure, levies on gross business receipts for 1933 will become payable August 1, and will cost the New York exhibition branch between $400,000 and $500,000 a year.

Manhattan Opera House To Show Films, Vaudeville

Announcement was made in New York this week that the old Manhattan Opera House, 34th street and Eighth avenue will reopen September 3, with a combined motion picture and vaudeville policy. Jerome Rosenberg, New York theatre operator and brother of Walter Reade, has signed a 21-year lease on the building.

In addition to various alterations of the theatre proper, Mr. Rosenberg expects to build a large ballroom, open air cabaret and dining room. More than 25,000 square feet of the roof area will be utilized for this.

SHORT PRODUCT PLAYING BROADWAY

Week of May 5

ASTOR
Playful . . . . . United Artists

MAYFAIR
Elmer Steps Out . . . . . Columbia
Aw, Nurse . . . . . Columbia

PARAMOUNT
Betty Boop's Rise to Fame . . Paramount

RKO MUSIC HALL
Big Bad Wolf . . . . . United Artists
Strange As It Seems—No. 37. Universal
Bosom Friends . . . . . Educational

RIALTO
Screen Souvenirs—No. 11 . . . Paramount
Betty Boop's Rise to Fame . . Paramount
Little Jack Little's Revue . . . Paramount

RIVOLI
A Journey in Flanders . . . . . Fox
Mr. W's Little Game . . . . . Paramount
Funny Little Bunnies . . . . . United Artists

ROXY
Hello Prosperity . . . . . Educational
Mickey Shanghaied . . . . . United Artists
Love's Memorial . . . . . First Division

STRAND
Very Close Veins . . . . . Vitaphone
Beauty and the Beast . . . . . Vitaphone

Jersey Allied Moves

Allied of New Jersey, exhibitor association, has moved its New York headquarters to the Lincoln Hotel on 44th street.



NO RANSOM

with

LEILA HYAMS
PHILLIPS HOLMES

JACK LA RUE ROBERT McWADE
Hedda Hopper Vince Barnett

"Amusing travesty . . developed with freshness and having an excellent story basis for its comedy." — *VARIETY.* "Unique situations and clever dialogue sustain interest throughout." — *M. P. DAILY.* "Very splendid photoplay for any theatre" — *FILMOGRAPH.* "Handsomely mounted." — *EXHIBITOR.*

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THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

22—GIVEAWAYS IN RURAL SECTIONS

QUESTION—In the case of rural sections, where there are several theatres of small size, not in the same towns but drawing from the same rural townships and county, is it in violation of the code for one exhibitor to work in the territory giving free tickets in quantities quite above the normal amount usually given in exchange for poster space and the like?—MICHIGAN.

ANSWER—Because the theatre which is giving away the free tickets, in the manner described above, operates in competition with other theatres, even though such theatres are not in the same town, but draw from the same territory, the practice is in violation of the motion picture code (Article V. E. Part 3, Section 1-A).

This practice, which is in effect "throw-away tickets," also could be construed as tending to deceive the public, in that part of the patrons are misled into paying a cash admission by believing that all must pay the advertised admission charge. It also violates the standard contract provision for a minimum admission of ten cents, thereby also violating subsection 1-B of the same clause in the code.

▽ ▽ ▽

23—HOURS FOR SIGN PAINTERS

QUESTION—I am the sign painter and poster artist in a theatre. The quality and quantity of the work required of me makes it necessary for me to work more than 50 hours a week average, and sometimes I work 70 to 75 hours in a single week. Can you tell me what class of employes named in the code a sign painter should be identified with, and also can you tell me if the Code Authority offers me protection if I ask to be allowed to work in compliance with the scale of wages and hours stipulated in the code?—CONNECTICUT.

ANSWER—Sign painter-poster artists are not specifically provided for in the labor clauses of the motion picture code (although "painters" are), and, therefore, it appears that their employment might be subject to Section 8 of Article IV, C, Part 1, which says that theatre employees not specifically provided for, when directly and regularly employed by a theatre, shall be paid not less than 40 cents per hour, or $16.00 for a 40-hour week.

The code specifically prohibits theatres from requiring such employees to work more than 40 hours in any week, except in emergencies.

The NRA Regional Labor Board in the key city nearest the theatre is the proper place to file complaints against theatre labor violations. In previous cases where employees claimed they were discharged by the theatre after having filed a complaint, the Regional Labor Board ordered the theatre to reinstate such employees.

▽ ▽ ▽

24—CODE DOES NOT SPECIFY AFL LABOR

QUESTION—Has a theatre the right to employ a projectionist not affiliated with the American Federation of Labor? Where a theatre has operated for the past four years with a projectionist other than an American Federation man, does the code specify he shall be replaced by an American Federation projectionist?—NEW YORK.

ANSWER—The motion picture code does not say an exhibitor must employ a projectionist either affiliated or not affiliated with the American Federation of Labor. But the code does say that no exhibitor shall interfere with the rights of the projectionist to join any union whatsoever the projectionist chooses, and prohibits the employer from discharging the employee because of his joining a union or labor organization.

▽ ▽ ▽

25—CUT-RATES IN MERCHANT TIEUP

QUESTION—A grocery store owner has approached me with a proposition that he buy coupons from me at five cents each, on which he would imprint, for distribution to his customers: "Through the courtesy of John Smith and Company, this coupon is worth ten cents toward one adult admission to the Blank theatre."

This would net me the difference between the admission price and the coupon value (ten cents), plus the five cents charged the grocer for the coupon. Does this violate the motion picture code? This theatre is the only one in town, although there are several grocery stores.—MICHIGAN.

ANSWER—Cut-rate tickets, or "coupons," as described above are a violation of the motion picture code, except when such a practice is being used by a theatre which has absolutely no possible or probable competition, or when the effect is to deceive the public as to the actual admission scale at the theatre, or when the theatre fails to maintain at all times the *minimum* admission price specified in the exhibition contract under which the picture is licensed for exhibition.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Columbia Club Installs New Officers at Dinner

In the presence of Harry and Jack Cohn, executives, the installation of officers of the Columbians, Columbia Pictures Corporation interoffice club, took place at a dinner dance May 4 in New York at the Theatre Cafe.

Newly elected officers then installed are Hal Hode, president; Milton Hannock, first vice-president; Sam Hacker, second vice-president; Vincent Borelli, treasurer; Clara Gorin, secretary; Minna Stieglitz, assistant secretary; Ruth Cohen, financial secretary; Mary Koban, chairman of the board of governors; Frances Goldberg, exchange representative, and Danny Heiss, press agent.

Mascot Signs Three Unit Producers; Lon Young Joins

Martin G. Cohn, Louis Baum and Sig Neufeld have joined Mascot Pictures as unit producers, following the appointment of Lou Sarecky as associate producer. Mr. Neufeld was at one time in charge of short subject production for Universal. Lon Young has been signed by the company to handle publicity on the Coast.

Kennedy with "Screenland"

Tom Kennedy has joined the editorial staff of *Screenland*, fan publication.

CODE CHARGES CALLED UNFAIR

Under the new schedule of code charges the Wall Street-owned theatres pay little or nothing and the theatres owned by citizens are over-charged unmercifully.

The Code Authority don't tell us what share the producers and distributors pay. I imagine it is a fair sum. We are entitled to know what it is and without hooey or Hays' mathematics. The total charge seems to be reasonable. The assessment of exhibitors is done in such manner that it is unjust and inequitable.

The Music Hall, New York, which grosses thirty millions a year and is owned by the Rockefellers and the Electric Trust, pays $96 a year. The exhibitor at Mountain Home, Idaho, who grosses $2,000 a year, *when he can run at all,* pays $12 a year.

The first principle of taxation is ability to pay. Mr. Kent was authority for the statement that all independents are only fifteen per cent of the total film rent income.

Apparently this is to be reversed and independents are to pay 85 per cent of the code charges as far as exhibition is concerned. I have no kick on my own charges which are not oppressive, but I am concerned with the struggling exhibitors burdened by the $12 charges and the little fellow with a 400-seat house 'way out in the Bronx, who is also hooked by the code charges. These charges should be changed, also the threat to exclude from the code if the charges are not instantly paid.

I paid mine. Some exhibitors, however, may be trapped by this.—HERMAN J. BROWN, Inland Amusement Co., Adelaide Theatre, Nampa, Idaho.

Orchestra Leader Dead

Jacob Bohrer, 70, for 28 years leader of the orchestra at the Keith's, Cincinnati, until the elimination of that policy at the theatre in 1928, died there recently following a heart attack. His widow and a son survive.

WE "YES" MR. MAYER

A HOLLYWOOD dispatch to last week's issue of Motion Picture Herald reporting on an address of Mr. Louis B. Mayer before the convention of the Motion Picture Theatre Owners of America, said: *"He charged exhibitors with sitting around 'awaiting Springtime' and trade paper inserts in colors to govern their buying and with deciding what they'll pay each distributor in point of rental."*

Mr. Mayer is entirely correct in his assertion.

We further know of no reason why the exhibitor should not await with interest the product announcements of the producers. We know of no reason why the exhibitor having read those product announcements should not make them a basis of judgment concerning his contemplated purchases for the coming season.

All that we need to add for Mr. Mayer's further information in this connection is that Motion Picture Herald is where the exhibitor looks. It has an audited attest to its circulation, with some 12,000 exhibitor readers.

. . . AN EDITORIAL FROM

MOTION PICTURE HERALD

[PURE ADVT.]

HANDLING ZONING AND GRIEVANCES



DR. P. C. CORNELL (above), Buffalo Clearance Board, impartial member, is industrialist.



J. J. FRIEDL (above), Minneapolis Clearance Board, affiliated first-runs, operates Minnesota Amusement Co.



E. J. SCHULTE (above), Denver Clearance Board, unaffiliated subsequent runs, owns four theatres.



© *Hixon-Connelly*

LAWRENCE LEHMAN (above), Kansas City Grievance Board, affiliated exhibitors, manages Main Street theatre.

J. O. ROHDE (below), Oklahoma City Grievance Board, affiliated national distributors, is Warner manager.



LOU LINKER (below), Philadelphia Clearance Board, unaffiliated first-runs, has three theatres.



HOWARD WAUGH (below), Memphis Clearance Board, affiliated first-runs, runs Warner zone theatres.



R. J. O'DONNELL (below), Dallas Clearance Board, affiliated first-runs, is Hoblitzelle associate.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



CHARLES SEGALL (above), Philadelphia Clearance Board, independent subsequent runs, is Principal Theatres officer.



LOUIS LAZAR (above), Albany Grievance Board, affiliated exhibitors, is Warner Upper New York zone manager.



LEO BLANK (above), Minneapolis Clearance Board, affiliated national distributors, is Warner manager.



J. H. BRENNAN (above), Boston Grievance Board, affiliated exhibitors, manages Loew's State.



S. J. HORVITZ (above), Pittsburgh Clearance Board, impartial member, is attorney.



GEORGE CRUZEN (above), New Haven Grievance Board, affiliated exhibitors, is city theatres manager.

J. G. RHODE (below), Milwaukee Clearance Board, impartial member, heads Kenosha Citizens' Loan & Investment Co.



© *Bachrach*

HERMAN A. BLUM (below), Washington Grievance Board, unaffiliated exhibitors, is Baltimore exhibitor.



KARL HOBLITZELLE (below), Dallas Grievance Board, affiliated exhibitors, owns Interstate Circuit.



JUDGE H. H. PORTER (below), Chicago Grievance Board, impartial member, is Evanston municipal court judge.





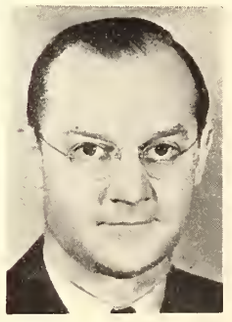
FRANK MILLER (above), Atlanta Clearance Board, affiliated exhibitors, is Publix and Lucas & Jenkins partner.



EMIL FRANK (above), Minneapolis Grievance Board, affiliated exhibitors, manages Hennpin-Orpheum.



JOE LEE (above), New Jersey Clearance Committee, affiliated distributors, is with Fox. Picture last week was of another Joe Lee.



T. W. YOUNG (above), Memphis Grievance Board, affiliated national distributors, is Fox manager.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"COMFORTABLY COOLED"

Not so many years back, a well-working cooling system was all that was needed in the summer months to bring patrons to the box office, and theatres so favored were not overly beset by the problems of profitable attendance during the dog days. Product could be indifferent, creature comforts minimized, and yet the ticket machine would tinkle merrily and often.

But not today.

Weather-making competition now appears in many forms and in many places. Department stores, restaurants, hotels and railroads, learning from the theatre the profit lessons of manufactured weather, have installed air conditioning systems, that have opened new avenues of escape from the heat, away from the box office. Folks do not now have to depend solely upon the theatre auditorium to protect them from the scorching rays of the sun.

So the theatre must have more on the bill this season to hold its own, and must more vigorously proclaim it. Which leads to the only out—the showmanship behind the product.

Exhibitors must unloose the strings around the bankroll and allow their managers every reasonable latitude in putting over the shows. Daylight savings, shorter working weeks, cheap cars, better roads, renewed interest in professional baseball and other outdoor recreations are tough competition. Extensive installations of cooling plants make it still tougher.

This is no time for hesitancy. The exhibitor must fight back and fight hard for his share of this summer's business.

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"DELEGATED AUTHORITY"?

In the discussion of the advantages of chain operation versus independent management, or vice versa, the opposing sides may be able to gather some effective ammunition from a recent Saturday Evening Post article by Jesse Rainsford Sprague, entitled, "What About the Small Merchant?"

In favor of the independent, Mr. Sprague states that the main trouble of big business is delegated authority, and gives his opinion that the most efficiently run store is the one where the proprietor takes care of all trade personally. When assistants are hired and when authority is delegated to others, then the business does not function as profitably.

In favor of the chain operator, this author then declares that in spite of this delegation of authority, big business progresses because it is more efficient, because employees have to measure up to a certain business standard to which the independent merchant may be indifferent in the conduct of his establishment.

To an appreciable extent, the breaks are with the independent, opines Mr. Sprague, insomuch as local sentiment is with the home-towner. Bankers, newspapers, chambers of commerce pull for him for economic reasons. Civic clubs prefer him for membership as the permanent resident is at liberty to come and go on club affairs, an advantage not enjoyed by the chain store manager.

Delegation of authority, as Mr. Sprague says, may be poison in the system of big business, but not as concerns the motion picture theatre. For, in our opinion, the refusal to delegate the necessary authority to managers is, in too many instances, one of the main reasons why circuit operation fails.

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From Round Tabler Frank Larson, skipper of the Paramount, Idaho Falls, Idaho, the following wire of anguish as we go to press:

> "Mike A Call For Help SOS Stop Ask 'Em Please To Lay Off Those Large Press Sheets Today I Have Next Week's Program And An Office Twenty Five By Forty Stop Should I Rent A Stadium To Find Out What Next Week Is All About Stop Like A Brother From The Lodge I Ask You Please Stop They Ain't Fooling Us Stop And For The Love Of Pete Ask Them To Stop I'm Asking You Regards."

Frank evidently remembers with fondness the good ole days when a press sheet was a press sheet and not a production.

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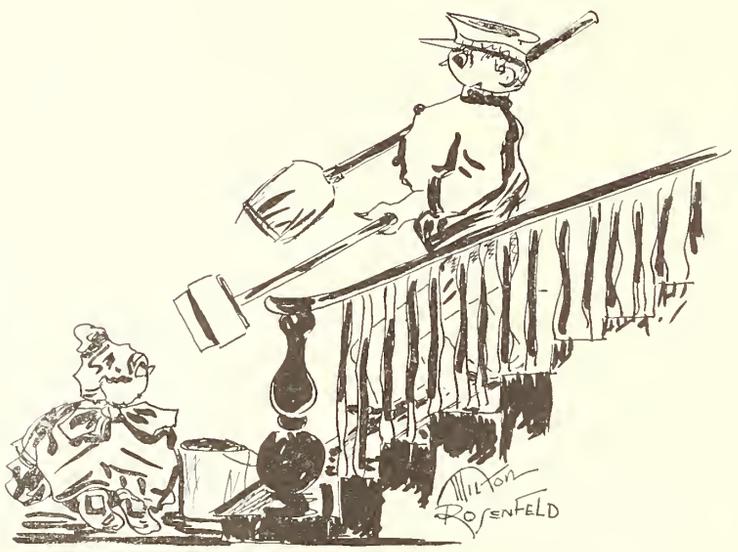
PERSEVERANCE WINS

"Honorable Mentions" in the January and February competitions only served evidently to inspire Manager Walter Golden to greater efforts, with the result that his "Nana" April campaign was chosen unanimously by the three judges for the fourth Quigley Award. Exploiting any theatre successfully today is no pushover, and that Walter is doing so well at his independent, neighborhood house in the face of the keenest opposition indicates the tougher the going, the harder he fights.

"Perseverance wins" may be nothing but a dated copybook maxim, but in Golden's case it still seems to be paying sizable dividends.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



"Hilda, I told the manager he was going to clean up on this campaign."

London Exploiteer Clicks on "Parade"

The fast moving Dillon Damen, London Warner ad chief, who was responsible for that excellent ostrich feather tieup recently reported in these pages, again clicks strongly, this time on "Footlight Parade," at the Royal Cinema, Marble Arch, London.

The accompanying photo shows one of his lobby displays measuring 30 feet in width by 20 feet high and six feet deep. Giant sized cutout figures of Cagney and Keeler were placed on either side, bordering the center piece, a reproduction of the waterfalls scene. Fresh flowers were banked along the bottom and special lighting effects enhanced the effectiveness of this well executed flash.

For a street stunt, Damen put out a ballyhoo sound truck which he states is the biggest "mobile shop window" ever used in England. It measured 35 feet, with art displays behind windows on each side, the P. A. system playing the song hits. Dillon reports that the bally covered over 1,000 miles touring London and all its suburbs, arousing more than passing comment in its travels.

This Round Tabler's activities are a good example of the pace the overseas members are now setting. Aces, men.



Damen's Lobby Stopper

Francis Deering Clicks Hard on "Tarzan"

Newly-appointed Manager Francis Deering, at Loew's State, Memphis, Tenn., sends on a well executed campaign on "Tarzan and His Mate," as his first contribution to the pages from his new post.

Working with the newspaper that runs the "Tarzan" strip, Francis put on the coloring contest, breaking it with a page one story and continuing for an entire week. Credit lines were carried on the strip and paper bannered all trucks as an extra plug.

In advance, Deering arranged a lobby display of skins, stuffed animals and cutouts of the stars, the flash being transferred to a prominent main street fur window during the run. Particular attention was paid to schools, a sound truck carrying papier mache elephant making the rounds playing the special "Tarzan" record and from which the circus throwaways were distributed.

Book marks were utilized in all libraries and inserts placed in match packages in cigar stores. Over 200 news stand cards were also planted and in addition to radio tieups, taxicab and street advertising plus extra billing, Francis also worked on a "Tarzan" prize swimming contest with the YMCA.

Work For A Quigley Award!

Cohen Cracks Editorial On Run of "It Happened"

There is very little that tops favorable mention on newspaper editorial pages to advance theatre prestige, and smart showmen always strive to break that very desirable spot. Add now to those who have accomplished this the name of Manager Ben M. Cohen, College Theatre, New Haven, Conn., gaining this rare award on "It Happened One Night" at the end of its three weeks' run at his theatre.

Ben switched to the sport page of another paper for a contest on "Show Off" wherein guest tickets were given to those compiling the best list of the "Show Offs" in the various sports, the grand stand players who by their flashy tactics annoy the customers.

Caldwell Puts On Crime Want Ad Gag

A few weeks back, we spoke of Wally Caldwell's "detective" classified hookup with one of his Toledo papers, in which crimes supposedly committed by "Mr. X" could be solved by clues inserted in the different classified columns. It made a swell buildup for the picture at the Valentine Theatre, and the following dope forwarded by Wally will be interesting to members.

Each day for six consecutive days the paper ran a brief outline of a "crime," the synopsis containing a clue referring readers to certain sections of the want page where the answers could be found. At the end of the six days the answers, to win prizes, had to be sent to the paper at one time. These answers of course were the proper ads clipped from the page. To get around postal laws, contestants were allowed to copy these notices.

Here is how one of the "crimes" started: "A man out of work found a string of pearls with a tag affixed, saying they were from a leading jeweler."

To find the owner of the pearls, the reader would turn to the "Help Wanted Male" Column, to start, as the man was unemployed; then to "For Sale Miscellaneous," as the jeweler would be listed there. The rest of the crime referred to taxis, vacant houses, broken windows, lack of rugs on floor of house, no bulbs in lighting fixtures.

All in all, the various clues took in all the paper's ad classifications, which were covered during the six days of the contest.

Work for a Quigley Award!

Legion and Boy Scouts Parade for Madden

Two good newspaper contests were put over by Manager J. J. Madden, Granby Theatre, Norfolk, Va., as part of his advance on "Forgotten Men." The first in cooperation with one paper being a "scrambled word" contest in which the title was spelled out as follows: "Go For Ten Ment" with passes given to the first forty sending in the correct title. The second contest was put on by a furniture store in that form of a puzzle, the picture and the theatre being plugged in all store ads.

Excellent cooperation was obtained from the American Legion and Boy Scouts, these organizations in uniform parading on the opening night and attending the theatre (see photo) in a body. A snappy street idea was the parading of soldiers in uniform throughout the business district in advance and during the date.



Madden's American Legion Tieup



INVISIBLE? Manager Cliff Work, Golden Gate, San Francisco, and his publicity chief, Emil Umann, are responsible for this stop-'em display on "Invisible Man." Good use was made of the 24- and 3-sheet cutouts.

Wax Star Figures Plug '20th Century'

[Picture in Pictorial Section]

The stars could not get away from the studios, so George Brown and his Columbia ad crew did the next best thing to plug the New York premiere of "Twentieth Century" at the Music Hall. They rigged up two life-size wax figures of John Barrymore and Carole Lombard, and planted them on the observation platform of the crack "20th Century" choo-choo as it pulled into Grand Central Station.

The figures, waving a smiling welcome, were said to be so lifelike that they drew early crowds of commuters and film fans, many of whom mistook them for the real stars. As an extra plug, the officers of the New York Central turned out to greet the arrivals.

The wax stars were exhibited at Grand Central in advance of the opening with posters calling attention to the date, and as additional publicity, 30 revolving advertising signs in the station were turned over as a further plug on the picture and show.

Work For a Quigley Award!

Egan and Bayne Work Fast on "Carolina"

Teaser cards with the copy "Coming Carolina" were sniped in all sections of the city ten days ahead of the date of "Carolina" at the Palace Theatre, Calgary, Alberta, as part of the drive put on by Pete Egan and his exploiteer, Dave Bayne. Then a week in advance, 22 by 28 cards in black and gold bronze with theatre copy were also sniped, a number of these planted in promiment spots within a 40-mile radius.

A lucky number herald gag was tied into a music shop window display with copy advising patrons to obtain their copy of the Palace program for the prizes. Small cards were made up to fit over serviette holders in restaurants and soda fountains, with other eat shops featuring special dishes named after the picture.

A "See Tobacco as It Is Grown in Carolina" hookin was made with prominent tobacco company that returned windows on the picture against the background of tobacco stills and machinery supplied by the smoke firm. Ads were carried in weekly broadcast magazine, stations plugged the song hits and the campaign was topped off with a bowling alley tiein where guest tickets were given to high scores.

WALTER GOLDEN WINS APRIL QUIGLEY AWARD

Judges Decide Unanimously for Campaign on 'Nana' Executed by Manager of the Riverside Theatre, Jacksonville, Fla.

To the manager of a neighborhood theatre, an independent operation, in the State of Florida, goes the fourth Quigley plaque, awarded to Walter L. Golden, Riverside Theatre, Jacksonville, for his campaign on United Artists' "Nana."

For the first time in the history of the competition, the decision of the judges was unanimous, Messrs. Felix F. Feist, Hal Horne and William H. Raynor all choosing Golden's entry for the highest honors. His campaign and photo will be run in the next issue.

"First Mentions" were awarded to Manager William L. Hendricks, Warner Theatre, Memphis, Tenn., on "Wonder Bar," and to Manager S. S. Solomon, Capitol Theatre, Wheeling, W. Va., on "Wild Cargo." The campaigns of both these Round Tablers were of very high quality, and scored way up in the judges' rating.

Twelve other entrants were again selected for "Honorable Mentions," their names and designations, as well as the "firsts," are set down in the column to the right. Certificates in recognition of these honors have been forwarded to these winners. Included in the list are entrants from Canada and England, the former country being represented by Manager John Nelson, of North Bay, Ontario, and the latter, by Manager C. R. Young of Leeds.

Golden has been represented in the Quigley Awards from the beginning, winning "Honorables" in the January and February competitions. Round Tabler Hendrick is a long time contributor to the Club pages, and will be remembered for his recent winning of one of the main prizes in the Paramount Mae West contest. Sig Solomon also received an "Honorable" in the February judging.

Of the 12 April "Honorables," seven or eight have earned previous mentions, and one, Kenneth Grimes, was the winner of the first, the January Award. And to Gene Curtis, of the Palace, Montreal, an extra bow, for being represented for the fourth successive time in the awards columns.

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Campaigns for May promise as high a standard as those of the previous months. Quite a few are already on hand, and many more are expected. Managers are requested to be especially careful in forwarding photos, tear sheets, heralds, etc., of everything done in their campaigns, as the judges insist on this visual evidence in considering the individual entries.

Again we invite managers all over the world to compete. The rules have been frequently carried in previous issues, and are called to the attention of those who would like to compete and who are not familiar with the few simple requirements.—MIKE.

First Mention

BILL HENDRICKS, Manager
Warner, Memphis, Tenn.

SIG SOLOMON, Manager
Capitol, Wheeling, W. Va.

Honorable Mention

HARRY BOTWICK, Manager
State, Portland, Maine

GENE CURTIS, Manager
Palace, Montreal, Canada

KENNETH GRIMES, Manager
Warner, Morgantown, W. Va.

MONTY MACLEVY, Manager
Savoy, Brooklyn, N. Y.

JOHN NELSON, Manager
Capitol, North Bay, Canada

DON NICHOLS, Manager
Broadway, Charlotte, N. C.

LOUIS ORLOVE, Manager
Uptown, Milwaukee, Wis.

LEO ROSEN, Manager
Troy, Troy, N. Y.

J. J. ROSENFIELD, Manager
Paramount, Omaha, Neb.

SONNY SHEPHERD, Manager
Mayfair, Miami, Fla.

ARTHUR SWANKE, Manager
Saenger, Hope, Ark.

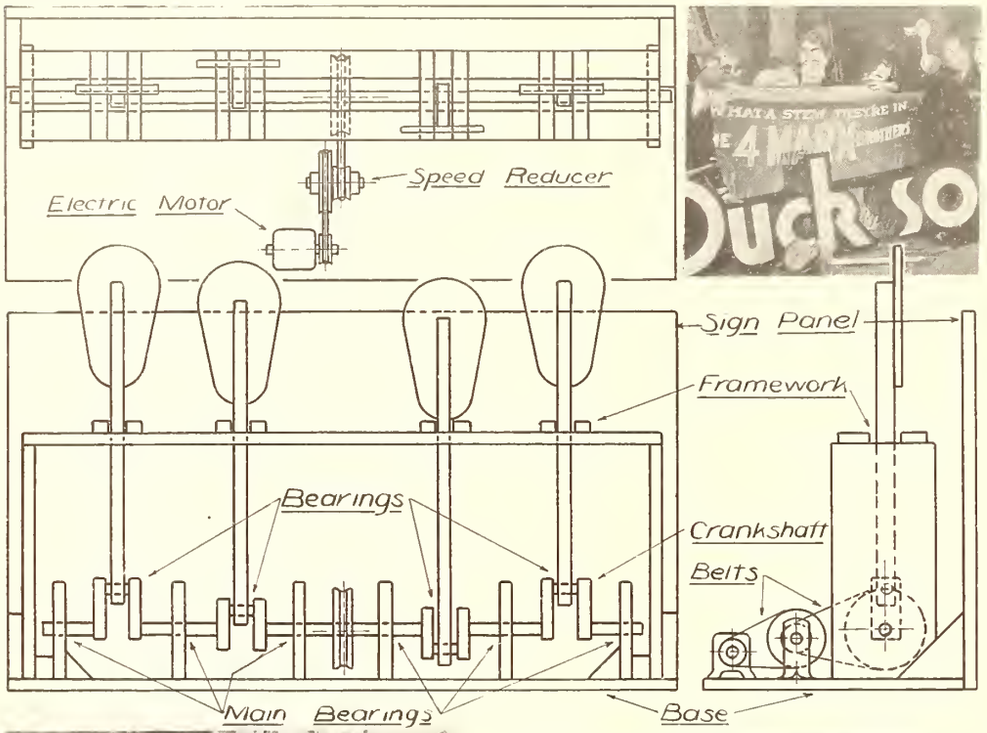
C. R. YOUNG, Manager
Paramount, Leeds, England

Celebrates Second Free Movie Matinee

Lou Smith, New Elton, Brooklyn, N. Y., has inaugurated what he calls his annual free movie matinee, which he ties in with the Food Relief Committee of the Mayor's office.

Circulars were given out, bearing copy to the effect that the bearer could attend a free show by simply bringing edibles to the theatre in lieu of an admission charge. With so much distress around this is at once a worthy cause and a tremendous good-will builder that might be used in any location.

AN ORLOVE ANIMATION





Above and to left are illustrated working plan from top, rear and side, and photos of Manager Louie Orlove's "Duck Soup" animated lobby display, at the Uptown, Milwaukee. Louie (behind display, left) is a firm believer in this form of advertising.

Gene and Ken Click Again On "Lovers"

A guessing contest with prizes given for the nearest totals to the number of miles an automobile tire had operated while in service on a Montreal-New York bus was the main idea put on by that hard-hitting exploitation team, Manager Gene Curtis and Exploiteer Ken Finlay, Palace Theatre, Montreal, on "Fugitive Lovers."

A week ahead, contest trailer was run and a large cutout bus displayed on the mezzanine, an exact replica (see photo) of one in actual use by the bus company which came in on the tieup. Tire was also displayed. The first prize was an all expense trip to New York, including hotel accommodations, and other prizes were refrigerators, permanent wages, etc. Everything was promoted by Gene and Ken.

As a street bally to further plug the idea and also the picture, a bannered bus was put on the street with sound equipment and announcer operator. The refrigerator company planted displays in all their dealer windows and also announced the contest over the radio. The tire people also got behind this strongly, furnishing the coupons and displays for dealer windows. And as a further tieup, two newspapers, one English, one French, also came in.

Man and woman "fugitives" visited different stores, presenting passes to the first five people to recognize them, this being tied into a co-op page with newspaper paying for the bally. A laundry hookin with cash prizes for the best coloring of a bus printed on all shirt boards was another ace angle.

Gene of course spotted the idea in his regular, personal "Hot From Hollywood" weekly broadcasts, had an artist working in the bus terminal window on signs for the contest, printed special route tickets for organizations, paid for by cigarette companies who were advertising on the reverse side and borrowed regulation uniforms from the bus company to dress the house staff as drivers and hostesses.



Gene and Ken's Bus Display

Managers Planning Cooling Campaigns

With the warm weather right around the corner, showmen are now lining up those ads, stories and stunts to sell their cooling systems. Below is outlined a few of the things that were done last year in various sections of the country, and are sound enough to be duplicated or adapted wherever they are acceptable. We have queried a number of the members on what they are doing in this respect, and their ideas will be published as they reply.

Getting Set

Of course managers are checking up on their systems, giving them a thorough inspection to insure their readiness whenever it is necessary to turn on the cool weather. And with this, a general house inspection and cleanup is in order, heavy drapes to be changed for summery materials, the lighting given that summer treatment, and seat covers made spick and span, etc., etc.

Not Too Much "Arctic"

Smart showmen are soft peddling the freeze angles in their ads and lobbies, and it is well to keep this angle under control. "Comfortably Cool," "Healthfully Cool," etc., are finding more favor than the overstressed iceberg stuff, and although the Eskimo copy will sell a lot of tickets, there are a lot of folks who like their weather ads in milder form.

In a number of instances, managers have used thermometers in the lobby showing the outside temperature, tying this in to the cool interior of the theatre. Cutouts of girls, dressed with summery fabrics, are also in vogue for lobby flashes, which is similar to a gag we used down South some years ago, wherein one of the usherettes was decked out in summer ensemble and stationed near enough to one of the foyer doors so that a slight breeze would agitate her gown. The stunt helped to sell the coolness of the theatre, and plenty of extra tickets.

"Cooling" Catch Lines

Consistent use of attractive trailer and ad copy brings results. Circuit managers will of course be supplied with plenty of trailer and ad stuff from headquarters, and the trailer companies also have a lot of weather-selling ideas for the independents. Short, punch lines register quickly. For instance:

"Always Comfortably Cool"

"Cool—not Cold!"

"Cool, Pure Air Invigorating and Refreshing"

"Spend an Evening in Cool Comfort"

"No drafts—No Humidity—Just Cool, Fresh Air"

"Scientifically Cooled"

These may be incorporated in sig. cuts, or made up into small slugs when used in newspaper and program ads.

Newspaper Publicity

Feature stories on the cooling system, and shots of chorus girls posed around the refrigeration plant do yearly duty, and do it well. Wherever stage attractions are played, the problem is a question of suitable poses. Managers playing straight pictures might use local gals or members of their kid clubs in whatever poses local situations desire, i.e., bathing suit and spray shots.

GETTIER'S CREDO

"... To make our theatre the community center of amusement in the good graces of the majority. To sell our pictures truthfully and honestly, and to give the patron his money's worth in entertainment; to be on the floor at all hours ourself, so that we know him personally and he knows we are really and honestly interested in him. The door of our office, which is on the lower floor and opens off the lobby, is always open; our 'phone is their 'phone. I take care of the lost and found department personally. I call the taxis and I like it. I like the kids particularly, and I believe I know more kids than anyone else in town except my assistant, Whaley. Between us, we know them all and most of their parents."—*Quoted from letter from Manager VOGEL GETTIER, Liberty Theatre, Sedalia, Mo.*

Popularity Contest For Vacation Trips

Last spring Thomas D. Soriero, Fox West Coast Arizona division manager, put over a very profitable vacation trip voting contest at the Fox, Tucson, Ariz. Theatres, which was publicized in the Round Table pages. For the information of showmen who contemplate such activities this season, Tom's campaign is herewith reviewed in detail.

Due to code limitations, however, managers should be careful in arranging such contests, so as not to conflict with Code Article 5, Division E, Part 3. When in doubt, rulings should be requested from nearest board as applies to local situations. However, it should be kept in mind that vacation trips awarded through stage drawings or lucky numbers, being a form of lottery, are not permitted under the code.

Soriero's Contest

The two first prizes were each a two months' all-expense vacation trip to a Maine summer camp, offered to the local boy and girl securing the highest number of votes given with each adult theatre admission, ballot good for ten votes issued with each of such tickets. Two $100 second prizes were also given. The contest ran approximately five weeks.

The camp operators deposited a certified check in a Tucson bank to defray transportation and all expenses, the winners being transported by air. In the final weeks of the contest, extra ballots were given with admissions to stimulate voting, and two weeks before the finish, tieups were made with two leading stores to give votes with each 25 cent purchase. This participation included special newspaper ads and window displays.

The judges included the Mayor of Tucson, who took part in the award ceremonies from the stage of the Fox Theatre and who spoke favorably of the idea. Local newspapers carried almost daily publicity on the progress of the voting as well as pictures of the winners. Photos of leading entries were published weekly.

Trailers were run considerably in advance and, to keep interest high, the camp director was brought from the east to Tucson, where he spoke before various organizations and otherwise built up the stunt. All theatre advertising, of course, included mention of the contest.

Other Trip Angles

Adaptations of the above idea will be put on this season with nearby resorts or vacation spots some distance away. Two week all-expense trips were used profitably last year by managers via the voting route, the hotels, transportation and other expenses being promoted. Newspaper cooperation can play an important part in the successful execution of this idea, and this slant of course will not be disregarded by showmen this year.

Work For a Quigley Award!

Cooper Arranges Appearance Of "Devil Tiger" Cameraman

Live bears for a street bally was one of the gags reported to have done a fine job of traffic-blocking for Manager Max Cooper, on his campaign for "Devil Tiger" at the Fox Theatre, Hackensack, N. J., who states that he had one of the bruins working the downtown streets, carrying a valise lettered with theatre copy. Three in number, the bears also made appearances at the local Kiwanis Club show and at the county hospital in advance of the opening. On the first day these trained animals were put on at the Mickey Mouse show, performing on skates, bicycles, etc.

All of this was duly publicized in the local papers, as was a coloring contest in which passes were given for the fifty best entries, of one of the production stills showing battling tiger and crocodile. A stuffed crocodile, secured from the Fox home office and supplied by the director of the picture, was also used for display purposes in lobby and in windows.

On the opening night the cameraman of the picture, Richard Maedler, a local resident, made a personal appearance and related experiences that occurred during the production, which the newspapers carried as a feature story.

Work For a Quigley Award!

Co-op Page Sells Theatre Anniversary

To celebrate the twenty-first anniversary of the Orpheum Theatre, Gardner, Mass., City Manager George L. Seed arranged for a congratulatory page of merchants' ads, copy in which complimented the occasion.

Full page streamer head at top of page announced the anniversary and immediately below were photos of both Seed and Managing Director George A. Giles, with messages of thanks from them to the readers for their continued patronage. In addition, the page carried the ads of the attractions to be shown during the week.

The observance of theatre birthdays is to be recommended for prestige and good will purposes. Rarely does the manager have a timely opportunity to voice his appreciation to the theatre's patrons, and the anniversary angle is therefore not to be neglected.

• Managers . . .

When You Play

SORRELL & SON

A UNITED ARTISTS RELEASE

• It will Pay You to tie-up with your local dealers who will feature

SHIRTCRAFT SHIRTS

FOR FATHER AND SON

• The retailers are armed with a thorough MERCHANDISING PRESS BOOK and complete publicity, exploitation and display material. This campaign offers the most unusual cooperation ever given to theatre managers by a manufacturer.

When you date this picture, for name of local dealers, WRITE OR WIRE TO:

NORMAN D. WATERS and ASSOCIATES

Merchandising Specialists

1140 BROADWAY NEW YORK

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Cream or Skimmed Milk?

It isn't always the largest house in the neighborhood or community that shows the best profit on the investment. Equipment plays an important part in attracting patronage and holding it. How modern is *your* stage equipment? Are there any novel features that help to display pictures to best advantage? If you have an organ, do you keep the organist hidden or do you have a console lift?

* * *

It will pay you to consult with Peter Clark, Inc. and get the ideas of America's foremost equipment specialists as to what can be done to modernize and popularize your theatre.

CORRESPONDENCE INVITED

PETER CLARK, INC.

ESTABLISHED 1905

542 WEST 30th ST., NEW YORK

Another Smart Lobby From Bill Brown

Again Bill Brown, of the Marboro Theatre, Brooklyn, N. Y., clicks with an excellent lobby flash, this time on "Cat and the Fiddle." Background was a large black cat sitting on a fiddle, against which were placed musical scales with notes and lettering tinseled. Bill promoted an interior decorator to make up a living room display (see photo) which contained a blackened mahogany fireplace with brass trimmings, log fire illuminated with amber lights. Other furnishings were a white goatskin chair, coffee colored sofa, rich rugs and lamps, the entire flash lit with amber baby spots.

To further sell the title, Bill promoted a large stuffed white cat and an actual violin and bow, placing these alongside the fireplace, these also spotted with amber lights. Bill reports that the flash resulted in more comment than he has yet received on any of his lobby displays, and knowing the quality of this member's work, it must have been very good.

Work For A Quigley Award!

Moss Promotes Wild Animal Street Bally

Of course, the opportunity presents itself only now and then, but Dick Moss was quick enough to take advantage of the presence in Long Beach, Cal., of Director Clyde Elliott, persuading the movie man to make a personal appearance on the opening day of his picture, "Devil Tiger." Among others, this was announced to the local Boy Scouts in a headquarters bulletin, Dick making a special rate for the members of this organization to see the picture.

A well executed jungle lobby was created by mounting the 24 and placing palms and grass matting in front of it. The same idea was carried out front with animal cutouts, a tiger head with flashing eyes in the center and mounted letters for the title. For a street bally, Dick secured a live animal display (see photo) consisting of a lion, monkeys, possums, parrots and varieties of tropical birds.

Work For A Quigley Award!

Good Campaign on Penner Philly Date

Joe Penner is a heavy cigar smoker and this was capitalized by Managing Director Joe Feldman, and Publicist Art Cohn on the star's personal appearance at the Earle, Philadelphia, by a tieup with the makers of Optimo cigars who supplied window cards, copy stressing the exact number of Optimos that Penner smokes during every show, every day, every week, etc. This was tied into a "believe it or not" head, with star name, cut, theatre and date predominating in the copy.

Fine cooperation was obtained from Penner's radio sponsors, who planted displays in many windows and carried imprinted banners on all trucks.

The date was further plugged over other prominent local stations and a bakery hookup also returned numerous windows and inserts in cake and bread package. Many stores tied in the date with display ads, Gimbel's especially going for large space on a toy duck sale.

For a street stunt a stilt walker was used, and featured among the lobby displays was a large poster with the famous Penner line, "Wanna Buy a Duck?" in six different languages. An oil painting of the star was included, surrounded by stuffed ducks, the rest of the display showing a family sitting around the radio tuning in on Penner. Electrically lighted, the flash was good enough to gather crowds.



Brown's "Fiddle" Lobby



Moss' Live Animal Display



Suits' Stenciled Windows



Williams' Doll Tieup

16 Windows Plug Suits' "Nana" Date

The men in the field have been receiving good cooperation from the various news distributing agencies on novelizations of pictures and picture stories in the fan magazines. However, Manager Bob Suits, Colonial Theatre, Reading, Pa., went a step further in connection with the book on "Nana" by having his local news company pay for a sizable display ad plugging both the book and the picture, using stills to illustrate and arranging many window displays.

In addition to the various radio breaks, photo distribution and other effective ideas, Bob also put over a little different stunt by having his local Kresge store advertise the star and date in 16 windows (see photo) above the store proper. We have not seen this one in some time and Suits reports a lot of comment on this unusual billing.

Work For A Quigley Award!

Williams Ties In With "Alice" Manufacturer

New member Don Williams, manager of the Colonial Theatre, Brooklyn, N. Y., starts his Club activities with an excellent campaign on "Alice in Wonderland." Contacting the manufacturer of the "Alice" dolls, Don obtained gratis a complete set for lobby display, also including stills, balloons, doll furniture, tea set, toys, etc. (see photo). Williams also made a three-way tieup with the same manufacturer and his neighborhood Kresge store for an excellent window display, further tieups being made with local book store.

Cooperation of all schools in the vicinity allowed Williams for the first time to distribute circulars in the various class rooms. Announcements were also made by teachers and many essay contests were held.

Work For A Quigley Award!

Fred Greene Prescribes Laughter Pills

Fred V. Greene, Jr., who skippers the Washington Theatre, in Washington, N. J., went for a prescription gag on "Son of a Sailor" by distributing small imprinted envelopes containing "pills," copy advising patrons to take them before and after as an aid in keeping down hysterics brought on by the Joe Brown antics in the picture.

Fred also sends along a neat card, mailed to patrons in advance so as to reach them on their birthday morning, the message containing congratulations and also advising recipients that the card may be used for free admissions to the theatre.

Work For a Quigley Award!

Lorenzo Publishes Ace "Christina" Program

Excellent house programs are being put out by quite a few of the Skouras' managers. And one that deserves more than passing comment is Tom Di Lorenzo's special souvenir program gotten out on "Queen Christina" at the Plaza, Englewood, N. J.

Size six by nine, the book is 12 pages, including the covers, the entire thing printed on coated stock, the front page in roto. Subject matter, art, and other theatre copy are given six pages with the remainder devoted to outside advertising of local merchants, which no doubt paid for the cost.

Magazine Boys Parade On Strachan's "Wonder Bar"

Many were the activities of Manager J. Knox Strachan, Columbia Theatre, Portsmouth, Ohio, on "Wonder Bar," his campaign starting weeks ahead, with ballyhoo records played at opening and closing of shows, imprinted paper napkins and advance lobby displays.

Two weeks ahead restaurant menus were stamped with date, extra billing was put out and regular ads underlined. A week in advance, imprinted grocery bags were distributed, this being duplicated with tieup on men's hat store. Other windows and co-op ads were effected, including Cinema Hat shop tieup.

Strachan got himself a free street parade with 90 Liberty Magazine boy distributors through the downtown section, each boy carrying theatre card. Incidentally, these boys cooperate regularly with this Round Tabler, who distributes weekly mimeographed "pep" organ with copy along club lines. Another street stunt which aided was a man in black face on a white mule (see photo) copy tying in the picture.

Work For a Quigley Award!

Old-Timey and Modern Costumes Used by Spencer

Too bad the photo is too cracked for reproduction, because we'd like to show you the window display that J. E. (Jaybird) Spencer, Illinois Theatre, Metropolis, Ill., effected for his showing of "Carolina." He had old-fashioned costumes ranging from the year 1827 to the 1934 models, including dresses, hats, capes, parasols and shoes.

The house artist, Everett Swinford, erected a compo-board of light green with darker green lettering on which was mounted cut-out letters of deep magenta covered with mirror metallis spelling "Carolina."

On the doors of all leading business houses Sunday during showing cards were tacked reading, "Closed—We have gone to see, etc., etc." For his street bally a truck with new p. a. system and a radio announcer toured city telling of coming attraction.

Work for a Quigley Award!

Chas. Penley Crashes Museum on "Henry"

"Henry VIII" and his six wives crashed the British Museum. This was the headline stunt put over by Charles Penley, general manager, Paramount-Astoria Theatres, London, to bally the picture on its second run after it had played for 30 weeks at the Leicester Square Theatre.

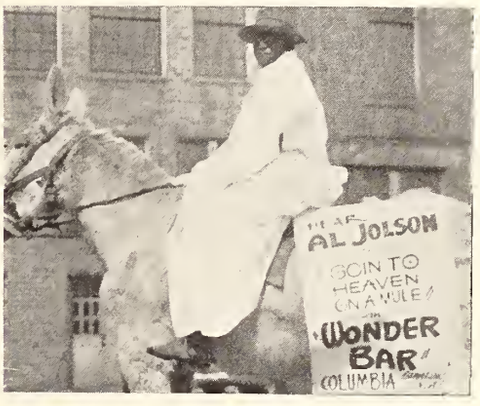
For the information of those who do not know, crashing the British Museum on a picture gag is as difficult as doing likewise on this side at the White House. Penley accomplished it by having "Henry" sell the guard (see photo) the idea that the troupe wanted to contribute to a public subscription fund for the purchase of a rare Bible from the Soviet. The stunt crashed all papers. An inspection of the plant of the *Daily Sketch*, leading picture paper, also netted stories and cuts.

"Henry" and wives also went horseback riding in exclusive Hampton Court, and assembled for a stag-hunting stunt in the royal private park, Windsor Park, which was prevented by the guards. Visits to all sections of London where the theatres were situated resulted in stories and pictures in the district papers.

All in all, complete coverage was obtained at a comparatively small cost, and Penley reports that the campaign undoubtedly helped to increase attendance at the four theatres he supervises by some 20,000 extra admissions over the usual weekly take.



Penley Has "Henry" Sell Guard



Strachan's Black Face Bally



Hendricks' Window Gag



Konesky's "Cargo" Display

George Fox Puts on Managers' Week

Another good "Managers' Week" was put over nicely by Manager George Fox, Strand Theatre, Philadelphia, who injected a personal note in all advertising by including his picture in house programs and a co-op four page tabloid, space in the latter taken by many neighborhood merchants. Through a beauty school tieup, George offered free treatments in the mezzanine and further hooked into a tea room to give free teacup readings. Also distributed were art star stills, these paid for by a nearby milliner, and a candy shop was promoted for candy given to children at the Saturday matinee.

For a street bally, Fox had his local American Legion band of 35 pieces parade the neighborhood and plugging the big week. These were the standouts of George's campaign, which he reports was entirely costless to the theatre, over and above his usual expenditures.

Work For a Quigley Award!

Hendricks Plants Good Window Gags on "Number"

Manager Bill Hendricks went for the "girl in bed" window gag on "I've Got Your Number," planting a good looking Miss in a prominent furniture window (see photo) on a mattress tieup. Theatre copy on poster at foot of bed proclaimed the gal's desire to rest herself so as to be in condition to handle the giggles in the picture.

Another window stopper featured two operators who phoned many numbers, plugging the date and the same idea was also carried out in the theatre lobbly . A line of good copy in one of Bill's newspaper ads, "211 Laughs and 69 Minutes" is an excellent instance of much selling in few words.

Work For a Quigley Award!

Excellent "Cargo" Lobby Display

Among the outstanding lobby displays recently received are those by house artist Thomas Konesky, of Manager Al Hamilton's Empress Theatre, South Norwalk, Conn., an excellent example of which on "Wild Cargo" is illustrated in the accompanying photo.

The display measures eight feet by ten and is hung over the foyer doors. The background is of black velour, the foliage being all cut out and standing away from the background. Python and tiger in lower left corner are also cut out, the lettering treated similarly, colored green and faintly flittered. Varicolored baby spots helped the effect.

Work For a Quigley Award!

Citywide Celebration Marks Anniversary

The silver jubilee, which marked the 25th continuous year of theatre operation in Springfield, Ill., of Gus and Louis Kerasotes, was made into a citywide event with many things done to call attention to the anniversary. Outstanding was the special newspaper section with much publicity and art, co-op pages in which local merchants congratulated the brothers, radio broadcasts, etc.

George and Nicholas Kerasotes cooperated with ad chief Dave Jones to put the campaign over effectively at the Strand, Senate and Savoy Theatres.

Newspaper Contest On "Sorrell" Date

Announcing his date as the world premiere of "Sorrell And Son," Manager J. Golden, Palace Theatre, Rochester, N. Y., arranged a well executed campaign that was featured by newspaper contests and co-op pages. Cash prizes were given to boys and girls sending in the best composition on the subject, "What I Think of My Dad," children 15 years of age and under being eligible, and entries limited to 200 words. Guest tickets were also given as additional prizes, the paper going for generous sized space.

Golden reports the sizable number of 75 window displays in book, luggage, men's haberdashery shops and in Royal Typewriter agencies, all containing picture production stills. The story was dramatized via radio, and for a street bally, Golden put out a reproduction of the book parading this in the downtown district.

Work For a Quigley Award!

Rosen Stages "Raftero" Dance In Theatre Foyer

Manager Leo Rosen gave free lessons to his patrons on how to do the "Raftero," which he featured in his tieup with the local Beck shoe store on his "Bolero" date, at the Troy Theatre, Troy, N. Y. A day ahead of his opening, Leo promoted the head of a local dance studio to do the dance on the store premises (see photo). Crowds



Rosen's Dancing Tieup

of course were attracted and in addition to the actual instructions, dance booklets were distributed with Rosen acting as m. c. and further plugging the date.

Work For A Quigley Award!

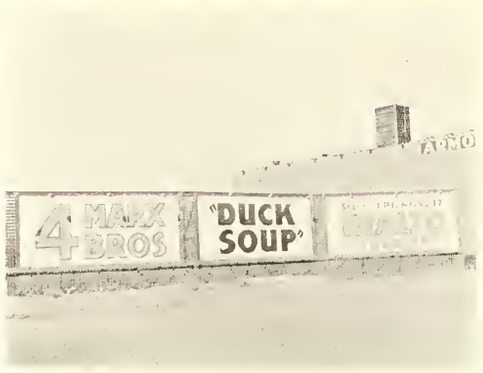
Twin City Broadcast Helps "Sweethearts"

An excellent territorial plug was arranged by Sam Clark, Warner exploiteer, for the opening of "20 Million Sweethearts" in Minneapolis and St. Paul, with a broadcasting tieup sponsored by General Mills, who announced the picture and dates in both towns during daily radio programs. As a further plug, the bakers distributed thousands of inserts in packaged goods and printed window streamers.

SITUATION WANTED

Electrical and Mechanical engineer, 12 years' Theatre Maintenance experience, traveled widely here and abroad, desires connection with some theatre organization as Purchasing, Maintenance Supervisor, and Technical Advisor. References given on request.

Box 394, Motion Picture Herald
1790 Broadway New York



82 SHEET. One of the ideas used by Jerry Zigmond to sell "Duck Soup" at the Rialto, Pueblo, Col., was this especially constructed 82 sheet in one of the town's most prominent spots. Sure makes a flash.

Work for a Quigley Award!

"Eskimo" Highlights From Here and There

Showmen in all sections of the country have put a lot of fine exploitation behind "Eskimo" and below are set forth some of the click gags reported.

In Herkimer, N. Y.

Bob Anthony, Liberty Theatre, became his own commentator, plugging the picture over his P. A. system during the running of the trailer. The wires were also used in a phone drive that covered the surrounding territories. Many of the press book tieups were made with stores in prominent spots and book marks distributed in libraries.

And in Olean, N. Y.

Manager B. Bordorano, Palace Theatre, working with MGM Exploiteer Darrow, tied up to Kresge stores on a special "Eskimo" sale week on winter clothing, stores plugging event with many banners and ads. Imprinted bags used at all 5 and 10 stores. The only exclusive local furrier gave both his windows for Arctic display.

Window cards with theatre copy with space left blank for special items distributed in all grocery and drug stores. Newspapers ran coloring contest and also carried pages of co-op ads. Lucky numbers distributed to all bus riders brought many to lobby when winning numerals were posted.

Then to Henderson, Ky.

Where Leon Pickle, at the Kentucky Theatre, obtained fine results with a telegram signed by Howard Waugh, zone manager, to all local grade and high school teachers, quoting from endorsement of picture by president of National Education Ass'n., recommending that all teachers see it and encourage pupils to do likewise. Leon also tied picture into lobby display of Heinz's products in connection with drive to open local plant of that company.

West to San Francisco

Manager Arvid Ericson, St. Francis Theatre, aided by MGM Exploiteer Hal Elias, promoted classified contest and also planted stories on invitations to hard of hearing, appeal being made that superimposed titles would aid enjoyment of pictures. Well executed was full-page feature story in paper on filming difficulties in Arctic.

Showmen's Calendar

JUNE

1st	Kentucky Admitted to Union—1792 Tennessee Admitted to Union—1796 Clive Brook's Birthday
2nd	Johnny Weissmuller's Birthday Hedda Hopper's Birthday
3rd	Confederate Memorial Day (Tennessee) King's Birthday (Canada) Jefferson Davis Born—1808
5th	First Public Balloon Ascension in France by Montgolfier Brothers—1783
6th	Nathan Hale Born—1755 American Marines Victory at Belleau Woods—1918
8th	Battle of New Orleans—1815
9th	John Howard Payne (Author of "Home, Sweet Home") Born—1791
10th	Benjamin Franklin Drew Electricity from Clouds—1752 Virginia Valli's Birthday
11th	Kamehameha Day in Hawaii Richard Strauss (German Composer) Born—1864
14th	Flag Day Harriet Beecher Stowe's Birthday—1811 Cliff Edwards' Birthday
15th	Pioneer Day (Idaho) Charter of Boy Scouts of America Granted—1916 Arkansas Admitted to Union—1836
16th	Barry Norton's Birthday Ona Munson's Birthday Stan Laurel's Birthday
17th	Fathers' Day Battle of Bunker Hill—1775 Ralph Bellamy's Birthday
18th	Battle of Waterloo—1815 Oregon Treaty Settling Northwest Boundary Signed with Great Britain at London—1846 Declaration of War of 1812 Jeanette MacDonald's Birthday Edmund Breese's Birthday
19th	War Begun with Great Britain—1812
21st	Longest Day in Year (First Day of Summer)
23rd	William Penn Signed Treaty of Peace with Indians—1683
24th	Italian Victory on Austrian Front—1918
25th	Battle of Big Horn (Montana) General Custer's Defeat by Indians—1876
26th	First American Troops to Land in France—1917
28th	Dolly Morna's Birthday Otis Skinner's Birthday
30th	Glenda Farrell's Birthday Madge Bellamy's Birthday

•personalities

JOE KINSKY
is the District Manager of the Tri-States Theatres Corp., with headquarters in Davenport, Ia.

▽

J. J. ROSENFIELD
formerly manager of the Paramount, Omaha, Neb., is now at John Hamrick's Music Hall, Seattle, Wash.

▽

M. J. FULTON
has taken over the management of the newly opened Palace at Newton, Miss.

▽

JERRY CREWS
has reopened the Strand Theatre, dark several years, at Varnville, S. C.

▽

SAM GOLDBERG
will skipper the newly opened Fulton Theatre, Oakland, Calif.

▽

TOM DYER
of Oklahoma City, has been named manager of the Savoy Theatre, Shawnee, Okla.

▽

L. WEEDEN
is the new manager of the Imperial Theatre at Warrenton, N. C.

▽

IRA D. KELLEY
will reopen the Iola Theatre at Iola, Kan., soon.

▽

DON FULLER
has succeeded DICK SHIFFBAUER as assistant manager of the Orpheum Theatre, Omaha.

▽

F. C. WEATHERBY
has replaced T. D. Howle as manager of the Royal, Kansas City, Mo.

▽

LAWRENCE LEHMAN
after several weeks' illness, is again back at the Mainstreet, Kansas City.

▽

FRANK PHELPS
former zone manager for Warner Ohio theatres, has succeeded WILLARD PATTERSON in the New York home office. Patterson resigned to accept post as operating head of Publix theatres in Detroit under George Trendle.

▽

AL PAGE
formerly at the Liberty in Springfield, Mass., is in New Haven, Conn., with Max Tabberman.

▽

L. R. PIERCE
resigns as manager of the Orpheum in Memphis, Tenn., and is succeeded by ROBERT TEMPLER.

▽

GERALD WHITNEY
has been holding down the chair for FRED BEZOLD at the Fox, Sheridan, Wyo. Bezold has been ill for some time past and here's wishing him well.

POSTER ART WORK FOR THE THEATRE



Mique Henderon, artist at the Keeney, Elmira, N. Y., offers this display of "Nana." He tells us that he has been using the three-sheet lithos from the exchanges and with paint works in his backgrounds and copy. Mique has to do the work for three houses and finds this, in some cases, a great time-saver, and certainly effective.

W. N. YOUNGCLAUS
has acquired two houses at Columbus, Neb., and Madison, Neb.

▽

RONALD HARRINGTON
has just been appointed assistant manager of the Fifth Avenue, Seattle, Wash.

▽

LESTER DAVIS
is now managing the Magnet, Barre, Vt., exchanging places with LAWRENCE J. DANDINEAU, who will handle the Paramount in Biddeford, Maine.

▽

SID JOHNSON
of the Congress, St. Louis, Mo., has gone to the Shenandoah, while JAMES IRVING, formerly at that house, is now at the Mikado. JOHN HOEHN, assistant at the Granada, is manager of the Union. HENRY COLE has quit the Union for the Shaw and ERNEST FOX of the Shaw is at the Congress.

▽

W. J. CUTHBERT
has opened the Rex, Alliance, Ohio. House was formerly the Ideal.

▽

CHARLES WUERZ
is at the Orpheum in San Francisco assisting CHARLES CABALLERO.

EVERT CUMMINGS
is in Omaha, Neb., handling Tri-State houses in that city, Sioux City, Grand Island and Hastings. STAN BROWN has Des Moines, Waterloo, Newton and Ottumway, while JOE KINSKY is district manager with headquarters in the Capitol Theatre Building and handling Davenport, Rock Island, Moline and Cedar Rapids.

▽

WILMER J. HIGHFIELD, JR.
assistant manager of the Queen Theatre in Wilmington, Del., has been appointed manager of the Savoy, same city.

▽

WALTER LLOYD
who was stationed at the Paramount in New Haven, is now at the Allyn.

▽

J. J. SCHOLER
has replaced DINTY MOORE at the Ohio Theatre in Sandusky. "Dinty" has gone to St. Louis.

▽

HARRY HOYLE, JR.
is managing the Carolina Theatre in High Point, N. C.

▽

TOM REILLY
has been transferred to Menominee, Wis., as manager of the Lloyd, succeeding Cyrus Lloyd. MICKEY KIPPEL has been transferred from the Lake to the Grand, succeeding Reilly, while VIC POYNTER has been shifted from the State to the Lake. WILLIAM EXTON is managing both the Venetian and the State and GENE ARNSTEIN, formerly of the Venetian, is handling the Riviera and Kosciuszko.

▽

LOUIS SCHAEFER
manager of the Allyn in New Haven, Conn., has shifted to the Paramount.

▽

L. R. PIERCE
has been replaced as manager of the Orpheum, Memphis, Tenn., by BOB TEMPLARE of Chicago.

▽

HARRY SCHULMAN
formerly assistant manager of the Boston Road Theatre, N. Y. C., is now managing the Royal. Good luck, Harry.

▽

HARRY KENDRICK
is the new manager of the Warner Enright, East Liberty, Penna., succeeding TED THOMAS.

▽

W. G. GRAVEN
has taken over the ownership-management of the Majestic, Willits, Cal.

▽

JAMES SCHLATTER
former assistant at the World, Omaha, Neb., is now at the Orpheum.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 223.—(A) Explain just why moving the projection lens closer to, or further away from, the film changes the definition on the screen. (B) Is it practicable to alter the E.F. of a projection lens by changing the distance between its front and rear elements? (C) Just why is it not possible to secure a projection lens to match one you already have, merely by sending the markings on same? (D) What must you send if you want accurate matching?

Answer to Question No. 217

Bluebook School Question No. 217 was: (A) Just what would you use to recoat the interior of the lens barrel were some of the coating to come off? (B) Tell us just why the projection lens should be no larger than is necessary to admit the light beam. (C) Just why is it impossible to measure accurately the focal length of a plano-convex lens? (D) Can you give two methods of measuring the approximate focal length of a plano-convex lens?

The following made acceptable answers (and let me say here that R. J. Arntson sent correct answers to Questions 213 and 214 too late for crediting):

D. Danielson; S. Evans and C. Rau; R. J. Arntson; W. Lemke; T. Van Vaulkenburg; H. Edwards; G. E. Doe; J. Wentworth; A. F. Sprafke; R. De Totto; D. Ferguson; C. Caladine; L. J. O'Melia; W. Broadbent; B. R. Walker; D. L. Sinklow; F. H., S. and P. Dalbey; L. N. and C. B. Traxler; O. Allbright; T. T. Golley; T. Malleby; T. H. Morton, L. Klar and F. H. Klar; M. and J. DeVoy; D. T. Arlen and M. Spencer; F. Harlor and G. Harrison; R. Geddings and L. Grant; D. Breaston and D. Habor; G. Lathrope and N. L. Tomlinson; D. Goldberg and L. Hutch; M. L. Spooner; R. and K. Wells; B. L. Donald and F. Y. Gradley; D. C. Lode and J. Jensen; L. M. Richards; F. L. Granby; D. U. Granger; N. Prane and B. R. Mills; L. C. Northup; G. R. Squires; F. L. Benton and A. L. Dodson; J. Lansing and R. D. Oberleigh; M. R. Jones; G. Johnson and L. R. Spooner; G. Thompson; F. Ferguson and D. Lally; M. F. Fallon; G. T. Ormsby; H. R. Baldwin; L. R. O'Leary; B. H. Thaler and S. Spanner; A. Richardson and L. N. Haynes; B. T. Canter, L. H. Daniels and B. W. Williams; L. R. Doty; D. L. Lode, K. Y. Spencer, B. H. Sanders and J. Gensen; K. L. Hess; J. Jurts and D. Howard; Nic Granby; U. L. Danielson; J. Hendershot; P. and L. Felt; D. D. Davis and L. Thomas; K. L. Knight and M. Henderson; D. H. and L. B. Palmer; G. Johnson and L. R. Spooner; P. Itt; C. Haugh and J. Turner; M. U. Sampson; J. J. Richmond; E. M. Ingram; D. U. Danielson; L. M. Richards; R. S. Fielder; F. Simms and O. L. Daris; L. B. Bryant and D. L. Monehan; S. T. and M. Gibson.

(A) S. Evans and C. Rau say, "Recoating of lens barrel interior should be done with lampblack ground in japan, otherwise known as coach-painter's black, thinned down to proper consistency with turpentine."

One of our new fans adds a touch I think important. L. O'Melia of Muscatine, Ia., says, "Were I to find some spots on the lens barrel interior to be bare of paint I would touch them up with lampblack ground in japan thinned down to proper working consistency with turpentine." I regard the use of the term, "touch up," of importance, for the reason that to coat the whole interior merely because the paint was not on the surface at a few spots, would not only be unnecessary, but the new paint, if applied over the old, might cause the old paint to be pulled loose from the metal. I don't say that would happen, but do say it *might*. Incidentally, Brother O'Melia's first answer is remarkably good throughout. My compliments to the gentleman. I hope he will prove to be a sticker.

I regret that an answer to Section B must be postponed until another issue, probably the next one, when it will be included with the answer to another question.

(C) Out of many substantially correct replies I believe G. E. Doe perhaps has a bit the best of it. He says, "You have, in this question, used the term 'accurately,' and that means much. To measure the focal length of a lens by any means available to the projectionist, the rays incident thereon must be exactly parallel, and even the rays of the sun are not quite that. That objection, however, is only cited as scientifically correct. For all practical purposes rays from an object, such as is suggested on page 151, volume 1 of the Bluebook, would serve the purpose.

"The chief reason why a plano-convex lens cannot be measured accurately is that because of spherical aberration it has different focal lengths at different distances from its center, hence only an approximation may be had."

(D) Dale Danielson says, "The focal length of a lens is the distance from its optical center to the projected image when the image is in sharpest focus and the rays enter the lens parallel. To measure the focal length, using a dark room or shadow box, focus some very distant object on a suitable improvised screen (sheet of paper, white wall, etc.). Measure distance nearest surface of lens to screen. Reverse lens and repeat. Add distances and divide by two. Result will be focal length of lens. The reason for the two measurements is that they determine the optical center of the lens. Were the one having two surfaces to be of like curvature, one measurement from screen to center plane of lens would be sufficient.

"A second, more complicated method, is to use a stereopticon and slide, using the lens to be measured, whatever it may be, as a projection lens. Upon the slide place an opaque marker exactly a half-inch long. Focus this mark as sharply as possible on the screen with the lens being measured. We must now measure the exact distance from center of lens to screen, and exact length of projected mark, reducing both to inches. Next, find the focus by the following mathematical procedure: Divide the width of the projected mark times the projection distance, by the width of the projected mark plus the width of the screen image."

Atkinson Will Continue As Fox Theatres Receiver

William E. Atkinson will continue as sole receiver for Fox Theatres Corporation. He had been co-receiver for the past two years with John F. Sherman, who died recently. Mr. Atkinson has been handling the major part of the work for Fox Theatres since the receivership. The court has informed him no successor to Mr. Sherman will be appointed.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1933, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1,'34	70	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27	73.	Feb. 17,'34
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb. 5,'34	65.	Mar. 24,'34
Rainbow Over Broadway	Jean Marsh-Frank Albertson	Dec. 1	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15,'34	75	

Coming Feature Attractions

Green Eyes	Charles Starrett-Shirley Grey	June 15,'34

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18	63.	Jan. 20,'34
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20,'34	58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17,'34	62.	Apr. 12,'34
Fog	Mary Brian-Donald Cook-Reginald Denny	Nov. 22	69.	Jan. 13,'34
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23,'34	105.	Mar. 3,'34
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10	66	
Let's Fall In Love	Ann Sothern-Edmund Lowe	Dec. 28	64.	Jan. 13,'34
Line-Up, The	William Gargan-Marian Nixon	Mar. 17,'34	65.	May 5,'34
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24,'34	58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4	75.	Jan. 6,'34
Ninth Guest, The	Donald Cook-Gwenvieve Tobin	Jan. 31,'34	69.	Mar. 10,'34
No Greater Glory	Frankie Darro-Lois Wilson-George Breakston	Apr. 20,'34	78.	Mar. 10,'34
Once to Every Woman	Fay Wray-Walter Connolly-Ralph Bellamy	Jan. 15,'34	70.	Mar. 31,'34
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31,'34	64	
Shadows of Sing Sing	Bruce Cabet-Mary Brian	Dec. 3	65.	Mar. 3,'34
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15,'34	70.	Apr. 14,'34
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10,'34	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5,'34	60.	Apr. 7,'34
Straightaway	Tim McCoy-Sue Carol	Dec. 22	60.	Jan. 27,'34
Twentieth Century	John Barrymore-C. Lombard-Walter Connolly	May 11,'34	91.	Apr. 21,'34
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6,'34	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10,'34	74.	Apr. 21,'34

Coming Feature Attractions

Black Moon	Jack Holt-Fay Wray	
Fire Patrol, The	Tim McCoy-Evalyn Knapp	
Hell Cat, The	Rob't. Armstrong-Ann Sothern	
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20,'34
Lady Is Willing, The	Leslia Howard-Binnie Barnes	76. Feb. 10,'34
Most Precious Thing in Life, A	Jean Arthur-Donald Cook-Richard Cromwell	May 19,'34
(See "In the Cutting Room," Apr. 28,'34.)		
One Night of Love	Grace Moore-Tullio Carminati	
Party's Over, The	Stuart Erwin-Ann Sothern	May 15,'34
(See "In the Cutting Room," Apr. 14,'34.)		
Railroad Detective	Tim McCoy-Shirley Grey	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84. Oct. 21
Whom the Gods Destroy	Walter Connolly-Robert Young	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston-May Stuart-Borneo Joe	Apr. 14,'34	70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15	62	
Fantomas	Jean Galland	Feb. 15,'34	59.	Apr. 14,'34
Girl in the Case	Jimmy Savo-Eddie Lambert-Dorothy Darling	Mar. 15,'34	60	
Hollywood, City of Dreams	Jese Bohr	Mar. 30,'34	68	
Queen of the Underworld	Hans Albers-Charlotte Susa-Wera Engels	Jan. 5,'34	65	
Romance in Budapest	Franciska Gaal	Apr. 15,'34	72	
Shame of a Nation	Gustaf Diessl	Apr. 10,'34	75.	May 5,'34

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22	36.	Dec. 30
Eat 'Em Alive		Nov. 3	56.	Nov. 18
Forgotten Men	War Film	Apr. 1,'34	84.	May 27
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 29	58	
Throne of the Gods		Dec. 22	55.	Dec. 30

Coming Feature Attractions

Road to Ruin	Helen Foster-Paul Page	May 15,'34 58. Feb. 24,'34

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27,'34	65.	Mar. 17,'34
Big Shakedown, The	Bette Davis-Chas. Farrell-Ricardo Cortez	Jan. 6,'34	64.	Feb. 17,'34
Convention City	Joan Blondell-Dick Powell-A. Menjou-Mary Astor	Dec. 30	69.	Dec. 9
Dark Hazard	Edward G. Robinson	Feb. 3,'34	72.	Nov. 25
Fashions of 1934	William Powell-Bette Davis	Feb. 17,'34	78.	Jan. 13,'34
Female	Ruth Chatterton	Nov. 11	60.	Oct. 21
Havana Widows	Joan Blondell-Glenda Farrell-Lyle Talbot	Nov. 18	62.	Dec. 2
Journal of a Crime	Ruth Chatterton	Mar. 10,'34	65.	May 5,'34
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10,'34	65.	Feb. 24,'34
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20,'34	69.	Jan. 27,'34
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7,'34	62	
Son of a Sailor	Joe E. Brown-Johnny Mack Brown	Dec. 23	73.	Dec. 9
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5,'34	62.	Mar. 24,'34
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31,'34	84.	Feb. 17,'34
World Changes, The	Paul Muni	Nov. 25	93.	Nov. 4

Coming Feature Attractions

British Agent	Leslie Howard-Kay Francis	
Circus Clown, The	Joe E. Brown	June 30,'34
(See "In the Cutting Room," Apr. 28,'34.)		
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2,'34
Man with Two Faces, The	Edward G. Robinson-Mary Astor-Ricardo Cortez	
Merry Frinks, The	Aline MacMahon	May 26,'34
Midnight Alibi	Richard Barthelmess-Ann Dvorak	
Return of the Terror	Lyle Talbot-Mary Astor	July 7,'34
Side Streets	Aline MacMahon-Paul Kelly-Ann Dvorak	June 30,'34
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17,'34.)		
Twenty Million Sweethearts	Dick Powell-Ginger Rogers-Pat O'Brien	May 26,'34 80. Mar. 24,'34
(Reviewed under the title "Rhythm in the Air")		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams-Helen Twelvetrees	Apr. 20,'34	79.	Apr. 7,'34
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29	80.	Nov. 18
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3	87.	July 22
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30,'34	84.	Mar. 10,'34
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2,'34	82.	Feb. 3,'34
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9,'34	79.	Jan. 27,'34
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23,'34	84.	Apr. 14,'34
David Harum	Will Rogers-Evelyn Venable	Mar. 2,'34	83.	Mar. 3,'34
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16,'34	60.	Feb. 17,'34
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9,'34	72.	Apr. 7,'34
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19,'34	66.	Feb. 18,'34
George White's Scandals	Rudy Vallee-George White-Alice Faye-Jimmy Durante	Mar. 18,'34	78.	Mar. 17,'34
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27,'34	95.	Aug. 12
Hold That Girl	James Dunn-Claire Trevor	Feb. 18,'34	65.	Mar. 31,'34
Hoopla	Clara Bow-Preston Foster	Nov. 30	78.	Dec. 9
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5,'34	98.	Jan. 27,'34
I Believed In You	Victor Jory-John Boles-Rosemary Ames	Feb. 23,'34	65.	Feb. 17,'34
I Was a Spy	Herbert Marshall-Madeleine Carroll-Conrad Veidt	Dec. 15	85.	Sept. 23
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24	68.	Dec. 26
Mr. Skitch	Will Rogers-ZaSu Pitts	Dec. 22	69.	Dec. 16
Murder in Trinidad	Heather Angel-Victor Jory-Nigel Bruce	Apr. 6,'34	74	
(See "In the Cutting Room," Mar. 3,'34)				
My Lips Betray	Lilian Harvey-John Boles	Nov. 10	79.	Nov. 11
Olsen's Big Moment	El Brendel	Nov. 17	66.	Oct. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12,'34	72.	Mar. 10,'34
Sleepers East	Wynne Gibson-Preston Foster	Jan. 28,'34	69	
(See "In the Cutting Room," Dec. 30)				
Smoky	Victor Jory-Irene Bentley	Dec. 8	69.	Dec. 9
Stand Up and Cheer	(All-Star Musical)	May 4,'34	80.	Apr. 28,'34
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4,'34		
(See "Too Many Women," "In the Cutting Room," Mar. 31,'34.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23,'34	65	
(See "In tha Cutting Room." Mar. 3,'34)				
Wild Gold	John Boles-Claire Trevor	May 11,'34		

Coming Feature Attractions

Baby Take a Bow	James Dunn-Claire Trevor-Shirley Temple	June 15,'34
Call It Luck	"Pat" Paterson-Charles Starrett	June 1,'34
Caravan	Charles Boyer-Loretta Young	
Cats-Paw, The	Harold Lloyd-Una Merkel	
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18,'34 *75
(See "In the Cutting Room," May 5,'34.)		
Charlie Chan's Courage	Warner Oland	June 29,'34
Grand Canary	Warner Baxter-Madge Evans	July 13,'34
Handy Andy	Will Rogers-Peggy Wood	July 27,'34 May 5,'34
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	June 8,'34 *90. Apr. 28,'34
She Learned About Sailors	Lew Ayres-Alice Faye	June 22,'34
She Was a Lady	Helen Twelvetrees	July 20,'34
Springtime for Henry	Otto Kruger-Nancy Carroll-Heather Angel	May 25,'34 *83. Apr. 28,'34
Wanted	Hugh Williams-Claire Trevor	July 6,'34
World Moves On, The	Madeleine Carroll-Franchot Tone	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle-Theodore Von Eltz	Jan. 27,'34	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22	78.	Mar. 17,'34
War of the Range	Tom Tyler	Sept. 22	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78.	Oct. 7
Channel Crossing	Constance Cummings-Matheson Lang	May 1,'34	69.	Apr. 7,'34
Dick Turpin	Victor McLaglen	May 15,'34	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70.	Sept. 30
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1	71.	Feb. 25
Ghoul, The	Boris Karloff	Feb. 15,'34	75.	Oct. 28
It's a Boy	Edward Everett Horton-Leslie Hensen		80.	Sept. 30
Just Smith	Tom Walls		69.	May 5,'34
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1	73.	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison-Joan Wyndham		72½.	Sept. 9
Man from Toronto, The	Jessie Matthews-Ian Hunter-Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85.	Apr. 22
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1	77.	June 10
Night of the Party, The	Leslie Banks		62.	Mar. 10,'34
Orders Is Orders	Charlotte Greenwood-James Gleason	Apr. 15,'34	87.	Aug. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8
There Goes the Bride	Jessie Matthews	Dec.	1 79	Mar. 11
Turkey Time	Tom Walls-Ralph Lynn		71	Mar. 24,'34
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

GOLDSMITH PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept.	15 69	Feb. 17,'34
I Hate Women	Wallace Ford-June Clyde	Apr.	15,'34 72	Apr. 14,'34
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb.	15,'34 68	

Coming Feature Attractions

Born to Hang	All Star Cast	June	15,'34	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan.	22,'34 67	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept.	1 70	Nov. 11
In Love With Life	Dnslow Stevens-Lila Lee-Dickie Moore	Apr.	1,'34 68	
In the Meney	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov.	7 62	Jan. 13,'34
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb.	25,'34 62	

Coming Feature Attractions

Fifteen Wives	Conway Tearle-Noel Francis	May	15,'34	

LIBERTY PICTURES

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer			
No Ransom	Leila Hyams-Phillips Holmes			
Once to Every Bachelor	Marian Nixan-Neil Hamilton			
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd			
Two Heads an a Pillow	Neil Hamilton-Miriam Jordan			
When Strangers Meet	Richard Cromwell-Arline Judge			
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec.	8 87	Sept. 16
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith-Paul Cavanagh	Oct.	1 74	Feb. 17,'34
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan.	1,'34 63	Oct. 28
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	13 65	Dec. 30
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr.	23,'34 67	May 5,'34
You Made Me Love You	Thelma Todd-Stanley Lupina	Nov.	24 74	Oct. 14

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honer	"Buster" Crabbe-Ruth Hall	Apr.	15,'34 68	
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept.	1 68	
Secret Sinners	Sue Carol-Nick Stuart	Oct.	20 70	
What's Your Racket?	Regis Toemey-Noel Francis	Dec.	1 70	Mar. 10,'34

Coming Feature Attractions

Fighting Rookie, The	Jack LaRue-Ada Ince	May	15,'34	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb.	16,'34 78	Feb. 24,'34
Chief, The	Ed Wynn-D. Mackaill	Nov.	3 68	Dec. 9
Dancing Lady	Joan Crawford-Clark Gable	Nov.	24 94	Nov. 25
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12,'34 113	June 10
Eskimo	Native Cast	Jan.	19,'34 117	Nov. 18
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	5,'34 78	Dec. 30
Going Hollywood	Marion Davies-Bing Crosby	Dec.	22 79	Dec. 16
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov.	17 87	Nov. 18
Hollywood Party	(All Star Musical)	Apr.	27,'34 72	
Laughing Boy	Raman Novarrs-Lupe Velez	Apr.	13,'34 79	
Lazy River	Jean Parker-Robert Young	Mar.	16,'34 77	Mar. 10,'34
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4,'34 95	Apr. 28,'34
Men in White	Clark Gable-Myrna Loy	Apr.	6,'34 75	Feb. 17,'34
Mystery of Mr. X	Robt. Montgomery - Elizabeth Allan	Feb.	23,'34 85	Mar. 3,'34
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Husten	Nov.	10 102	Oct. 28
Queen Christina	Greta Garbo-John Gilbert	Feb.	9,'34 103	Dec. 30
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30,'34 90	Mar. 31,'34
Sadie McKee (See "In the Cutting Room," Apr. 14,'34.)	Joan Crawford-Franchot Tone	May	11,'34 *88	
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1 78	Nov. 11
Shaw-off, The	Spencer Tracy-Madge Evans	Mar.	9,'34 80	Mar. 3,'34
Sons of the Desert	Laurel and Hardy	Dec.	29 68	Jan. 20,'34
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20,'34 116	Apr. 28,'34
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb	2,'34 76	Jan. 27,'34
Women In His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec.	8 76	Feb. 3,'34
You Can't Buy Everything	May Robson-Jean Parker	Jan.	28,'34 85	Feb. 10,'34

Coming Feature Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Green Hat, The	Constance Bennett - Herbert Marshall			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
One Hundred Percent Pure	Jean Harlow-Franchot Tone			
Operator Thirteen	Marion Davies-Gary Cooper			
Thin Man, The	William Powell-Myrna Loy			
Treasure Island	Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7,'34

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb.	22,'34 72	Feb. 24,'34
Blue Steel	John Wayne	May	10,'34 54	
Broken Dreams	Randolph Scott-Martha Sleeper	Oct.	20 68	Nov. 4
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr.	15,'34 67	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec.	15 63	Mar. 24,'34
House of Mystery, The	Verna Hillie-Ed Lowry	Mar.	30,'34 62	
Lucky Texan, The	John Wayne	Jan.	22,'34 56	Jan. 27,'34
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr.	30,'34 72	Mar. 31,'34
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar.	15,'34 62	Mar. 31,'34
Riders of Destiny	John Wayne-Cecilia Parker	Oct.	10 58	Jan. 27,'34
Sagebrush Trail	John Wayne	Dec.	15 58	Dec. 23
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan.	1,'34 57	Feb. 10,'34
West of the Divide	John Wayne-Virginia B. Faire	Feb.	15,'34 55	Jan. 20,'34
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	7,'34 64	Jan. 27,'34

Coming Feature Attractions

Derby Day				
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells	June	1,'34 67	
Man from Utah, The	John Wayne	May	25,'34	
Money Means Nothing	Wallace Ford-Gloria Shea	June	15,'34 70	
Monte Carlo Nights	Mary Brian-John Darrow	May	20,'34 62	
Randy Rides Again	John Wayne			
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec.	22 75	Dec. 16
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	19,'34 71	Jan. 13,'34
Bolero	George Raft-Carole Lombard	Feb.	23,'34 80	Feb. 17,'34
Come On, Marines	Richard Arlen-Ida Lupine	Mar.	23,'34 68	Mar. 10,'34
Cradle Song	Dorothea Wieck-Kent Taylor	Nov.	17 77	Nov. 4
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March-Evelyn Venable	Mar.	30,'34 78	Jan. 20,'34
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29 88	Nov. 25
Double Door	Evelyn Venable-Kent Taylor	May	4,'34 75	Apr. 28,'34
Duck Soup	Four Marx Bros.	Nov.	17 80	Nov. 11
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5,'34 78	Dec. 30
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26,'34 95	Feb. 3,'34
Girl Without a Room	M. Churchill-Chas. Farrell	Dec.	8 75	Dec. 9
Good Dame	Sylvia Sidney-Fredric March	Feb.	18,'34 72	Feb. 10,'34
His Double Life	Roland Young-Lillian Gish	Jan.	12,'34 63	Dec. 30
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan.	26,'34 65	Jan. 6,'34
Lone Cowboy	Jackie Cooper	Dec.	1 68	Nov. 25
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr.	20,'34 78	Mar. 24,'34
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12,'34 68	Dec. 23
No More Women	Edmund Lowe-Victor McLagen	Feb.	23,'34 72	Feb. 17,'34
Private Scandal	Mary Brian-Phillips Holmes	May	11,'34 *65	May 5,'34
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2,'34 75	Jan. 20,'34
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9,'34 78	Feb. 24,'34
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov.	24 80	Dec. 2
Six of a Kind	C. Ruggles - M. Boland - W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9,'34 65	Jan. 27,'34
Thundering Herd, The	Randolph Scott-Judith Allan	Nov.	24 58½	
Trumpet Blows, The	George Raft-Adolphe Menjou-Frances Drake	Apr.	13,'34 72	Apr. 7,'34
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27,'34 74	May 5,'34
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	18,'34 62½	Apr. 28,'34
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov.	3 73	Dec. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27,'34 64	Apr. 28,'34
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6,'34 70	Mar. 31,'34

Coming Feature Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxin - Warren William			
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	22,'34	
Here Comes the Groom	Jack Haley	June	15,'34	
It Ain't No Sin	Mae West	June	29,'34	
Kiss and Make Up	Cary Grant-Genevieve Tobin			
Little Miss Marker	Adolphe Menjou-Dorothy Dell	June	1,'34 *80	May 5,'34
Many Happy Returns	Burns and Allen	June	8,'34 *65	
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25,'34	
(See "In the Cutting Room," Mar. 31,'34.)				
Old-Fashioned Way, The	W. C. Fields			
Scarlet Empress, The	Marlene Dietrich-John Lodge		*100	Apr. 28,'34
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Shoot the Works	Jack Oakie-Dorothy Dell	June	29,'34	
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18,'34 73	May 5,'34

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Hawes	Apr.	1,'34 64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1,'34 65	Mar. 24,'34
Playthings of Desire	Linda Watkins-James Kirkwood	Mar.	15,'34 58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb.	2,'34 55	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4 58	
Russia Today		Nov.	8 42	Oct. 28
Thunder Over Mexico	Native Cast	Nov.	15 70	May 26

Coming Feature Attractions

Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	'34	
Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tonight	Constance Bennett - Gilbert Roland	Nov.	10 71	Oct. 28
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov.	3 73	Oct. 28
Crime Doctor	Otto Kruger-Karen Morley	Apr.	27,'34 74	Mar. 17,'34
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4,'34 73	Apr. 7,'34
Flying Down to Rio	Dolores Del Rio - Gene Ray - mond - Raul Reulien	Dec.	29 89	Dec. 16
Goodbye Love	Charles Ruggles	Nov.	10 67½	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2,'34 68	Jan. 27,'34
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec.	1 66	Dec. 23

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar.	2,'34....69½	Feb. 10,'34
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov.	24....115	Nov. 11
Long Lost Father	John Barrymore-Helen Chandler	Jan.	19,'34....63	Feb. 24,'34
Lost Patrol, The	McLaglen-Karloff	Feb.	16,'34....75	Feb. 3,'34
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb.	9,'34...96½	Jan. 20,'34
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan.	12,'34....67	Mar. 10,'34
Right to Romance, The	Ann Harding-Nils Asther	Nov.	17....70	Nov. 25
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr.	20,'34....72	Apr. 21,'34
Son of Kong	Robert Armstrong-Helen Mack	Dec.	22....69½	Jan. 6,'34
Spitfire	Katharine Hepburn	Mar.	30,'34....88	Feb. 24,'34
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	May	11,'34....67	May 5,'34
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar.	16,'34....77	
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr.	13,'34....76	Apr. 21,'34
Two Alone	Jean Parker-Tom Brown	Jan.	26,'34....74	Jan. 20,'34
Wild Cargo	Frank Buck	Apr.	6,'34....96	Mar. 31,'34

Coming Feature Attractions

Afterwards — ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot
Bachelor Bait — Pert Kelton-Stuart Erwin
Cockeyed Cavaliers — Wheeler and Woolsey
(See "In the Cutting Room," May 5,'34.)
Down to Their Last Yacht — Sidney Blackmer-Sidney Fox
Family Man — Richard Dix-Barbara Kent
(See "In the Cutting Room," May 5,'34.)
Green Mansions — Dolores Del Rio-Joel McCrea
Let Who Will Be Clever — Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe
Life of Vergie Winters, The — Ann Harding-John Boles
Murder on the Blackboard — James Gleason-Edna May Oliver
Of Human Bondage — Leslie Howard-Bette Davis — June 1,'34
(See "In the Cutting Room," Apr. 14,'34.)
Sour Grapes — Diana Wynyard-Clive Brook
Stingaree — Irene Dunne-Richard Dix — May 25,'34....*73
(See "In the Cutting Room," Apr. 7,'34.)
Where Sinners Meet — Clive Brook-Diana Wynyard — May 18,'34....72½ — Apr. 28,'34

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May	2,'34....65	Apr. 28,'34
Big Race, The	Boots Mallory-John Darrow	Dec.	1....71	
Moth, The	Sally O'Neil-Paul Page	Jan.	15,'34....63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1....62	Feb. 10,'34
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr.	15,'34....68	

Coming Feature Attractions

Golden Head
Souls In Pawn
Special Duty
Unlimited
Within the Rock

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Arlane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar.	6,'34...69	Apr. 7,'34
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov.	10....62	Mar. 10,'34
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Dec.	15....67	Jan. 6,'34
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1....60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3,'34
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan.	15,'34...80	Dec. 30
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov.	24....60	Dec. 2
Film Parade		General Picts.	Jan.	12,'34...55	
Found Alive	Barbara Bedford	Ideal	Feb.	10,'34...56	Feb. 24,'34
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov.	29....65	Dec. 9
Hell on Earth	All Star	Aeolian Picts.	Jan.	27,'34...70	Feb. 10,'34
Her Secret	Sari Maritza - Wm. Collier, Jr.	Ideal		73	
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct.	7....59	Nov. 4
Hitler's Reign of Terror		Jewel Prods.	Apr.	30,'34...67	
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20,'34
Lost Jungle, The	Clyde Beatty	Mascot	May	1,'34....7 rls	
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar.	7,'34...60	
Sweden, Land of the Vikings		Associated Cinemas	Jan.	3,'34...70	Jan. 13,'34
Through the Centuries		Beacon Films	Dec.	1....70	Dec. 16
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec.	1....62	Dec. 9
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov.	17....65	Nov. 18
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr.	13,'34....93	Feb. 10,'34
Gallant Lady	Ann Harding-Clive Brook	Jan.	5,'34....82	Dec. 9
House of Rothschild, The	George Arliss	Apr.	6,'34....86	Mar. 10,'34
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar.	9,'34....77	Feb. 3,'34
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan.	19,'34....70	Dec. 23
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar.	2,'34....88	Jan. 13,'34
Palooka	Jimmy Durante - Stuart Erwin - Lupe Velez	Feb.	16,'34....86	Jan. 27,'34
Private Life of Henry VIII, The	Charles Laughton	Nov.	3....93	Sept. 23
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec.	29....91	Dec. 9
Sorrell and Son	H. B. Warner	Apr.	20,'34....85	Jan. 6,'34

Coming Feature Attractions

Affairs of Cellini, The — Fredric March-Constance Bennett-Frank Morgan-Fay Wray — *85 — Apr. 21,'34
(Reviewed under the title "The Firebrand")
Barbary Coast — Anna Sten-Gary Cooper
Born to Be Bad — Loretta Young-Cary Grant — May 18,'34
Bulldog Drummond Strikes Back — Ronald Colman-Loretta Young
(See "In the Cutting Room," May 5,'34.)
Count of Monte Cristo, The — Robert Donat-Elissa Landi
Last Gentleman, The — George Arliss — *80
(See "In the Cutting Room," Apr. 14,'34.)
Nell Gwynn — Anna Neagle-Cedric Hardwicke
Our Daily Bread — Karen Morley-Tom Keene
Private Life of Don Juan, The — Douglas Fairbanks, Sr.
Resurrection — Anna Sten-Fredric March
Treasure Hunt, The (Tent.) — Eddie Cantor-Ann Sothern - Ethel Merman

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May	14,'34.... 60	
(See "In the Cutting Room," Apr. 7,'34.)				
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr.	2,'34.....84	May 10,'34
Beloved	John Boles-Gloria Stuart	Jan.	22,'34.....82	Dec. 23
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May	7,'34.....65	
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1,'34.....68	Jan. 13,'34
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18.....70	Dec. 23
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar.	19,'34.....78	Mar. 3,'34
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5,'34.....60	Apr. 7,'34
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15,'34.....77	Jan. 27,'34
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25.....78	Nov. 25
Glamour	Constance Cummings - Paul Lukas	Apr.	9,'34.....74	Apr. 7,'34
*Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11.....60	Mar. 31,'34
Half a Sinner	Joel McCrea-Sally Blane	Apr.	30,'34....78½	Apr. 28,'34
Honor of the Range	Ken Maynard	Apr.	16,'34.....61	May 5,'34
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov.	27.....70	Mar. 17,'34
I Like It That Way	Gloria Stuart-Roger Pryor	Feb.	12,'34.....67	Apr. 28,'34
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr.	16,'34.....76	Apr. 14,'34
Invisible Man, The	Claude Rains - Gloria Stuart - Wm. Harrigan	Nov.	13.....70	Nov. 4
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar.	26,'34.....68	Mar. 17,'34
Love Birds, The	Summerville-Pitts	Mar.	12,'34.....62	Apr. 21,'34
Madame Spy	Fay Wray-Nils Asther	Jan.	8,'34.....70	Jan. 6,'34
Midnight	O. P. Heggie-Sidney Fox	Jan.	29,'34.....80	Mar. 17,'34
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec.	4.....68	Sept. 9
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	6.....105	Nov. 25
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26,'34.....65	Jan. 6,'34
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr.	23,'34.....65	
(See "In the Cutting Room," Mar. 17,'34.)				
Wheels of Destiny	Ken Maynard	Feb.	19,'34.....64	Apr. 14,'34

Coming Feature Attractions

Embarrassing Moments — Chester Morris-Marian Nixon — June 25,'34
I Give My Love — Wynne Gibson-Paul Lukas — June 11,'34
Let's Talk It Over — Chester Morris-Mae Clarke — June 4,'34
Little Man, What Now? — Margaret Sullavan - Douglass Montgomery — May 28,'34
Love Captive, The — Nils Asther-Gloria Stuart — May 21,'34
One More River — Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny
Smoking Guns — Ken Maynard-Gloria Shea — June 11,'34.....65 — Apr. 21,'34
(Reviewed under the title "Doomed to Die.")
There's Always Tomorrow (T.) — Frank Morgan-Elizabeth Young

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr.	14,'34.....73	Feb. 10,'34
College Coach	Dick Powell-Pat O'Brien-Ann Dvorak-Lyle Talbot	Nov.	4.....75	Nov. 18
Disraeli (Relssue)	George Arliss	Dec.	16.....88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13,'34.....61	Jan. 20,'34
Ever In My Heart	Barbara Stanwyck	Oct.	28.....68	Oct. 21
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21.....101	Oct. 7
From Headquarters	Geo. Brent-M. Lindsay	Dec.	2.....63	Dec. 2
Gambling Lady	Barbara Stanwyck	Mar.	31,'34.....66	Mar. 10,'34
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr.	7,'34.....66	Feb. 24,'34
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar.	3,'34.....63	Mar. 17,'34
Hi, Nellie!	Paul Muni	Jan.	20,'34.....75	Feb. 3,'34
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23.....68	Dec. 9
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb.	24,'34.....68	Feb. 10,'34
Jimmy the Gent	James Cagney-Bette Davis	Mar.	17,'34.....67	Mar. 31,'34
Kennel Murder Case	William Powell-Mary Astor	Oct.	28.....73	Nov. 4
Lady Killer	James Cagney	Dec.	9.....76	Dec. 2
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May	12,'34.....64	
Modern Hero, A	Richard Barthelmess	Apr.	21,'34.....71	Apr. 28,'34
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr.	28,'34.....72	Apr. 7,'34

Coming Feature Attractions

Dames — Ruby Keeler - Dick Powell - Joan Blondell
Dr. Monica — Kay Francis-Warren William — June 23,'34
(See "In the Cutting Room," Apr. 28,'34.)
Dragon Murder Case, The — Warren William
Friends of Mr. Sweeney — Charlie Ruggles-Ann Dvorak — July 7,'34
(See "In the Cutting Room," May 5,'34.)
He Was Her Man — James Cagney-Joan Blondell — June 16,'34
(See "In the Cutting Room," Apr 28,'34.)
Hey, Sailor! — James Cagney - Pat O'Brien - Gloria Stuart
Housewife — George Brent-Bette Davis
Key, The — Edna Best - William Powell - Colin Clive — June 9,'34
(See "Isle of Fury," "In the Cutting Room," Apr. 14,'34.)
Madame Du Barry — Dolores Del Rio-Victor Jory
Personality Kid, The — Pat O'Brien-Glenda Farrell
Smarty — Joan Blondell-Warren William — May 19,'34.....64

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr.	21,'34...100	
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14,'34
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr.	12,'34...54	Apr. 28,'34
Girl from Maxim's, The	Frances Day	London Film			Oct. 14
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov.	18.....90	Dec. 2
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept.	7.....57	Sept. 16
Petterson and Bendel	Adolf Jahr-Sammy Scandinavian Friedmann	Talking Picts.	Jan.	1,'34..148	Mar. 10,'34
Pledge, The	Line Noro - Jean Galland	Protex	Mar.	13,'34...96	Mar. 24,'34
Prince of Arcadia	Carl Brisson	Gaumont-British		80	Oct. 28
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb.	8,'34...90	Feb. 17,'34
This Week of Grace	Gracie Fields	Radio		92	Oct. 28
Two Orphans, The	Yvette Guilbert - Rosine Dereon - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb.	3,'34...92	Feb. 24,'34
Volga Volga	H. A. Shilleton	Kinematrade	Dec.	14....76	Jan. 6,'34
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct.	20....99	Oct. 28

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1933 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLDR CARTOONS		
Jack and the Beanstalk	Dec. 23	8
The Little Red Hen	Feb. 16,'34	7
The Brave Tin Soldier	Apr. 7,'34	7
Puss in Boots	May 17,'34	1 rl.
The Queen of Hearts	June 25,'34	1 rl.
Aladdin	July 30,'34	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out Walter Catlett	Feb. 28,'34	2 rls.
Fishing for Trouble	May 4,'34	2 rls.
Get Along Little Hubby		2 rls.
Hold Your Temper Leon Errol	Dec. 15	20
Hot Daze Smith and Dale	Oct. 20	2 rls.
Radio-dough Sidney and Murray	Feb. 5,'34	2 rls.
Stable Mates	Apr. 6,'34	2 rls.
When Do We Eat?	Mar. 19,'34	2 rls.
Ten Baby Fingers Sidney and Murray	Jan. 26,'34	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5,'34	1 rl.
Bill Poster, The	Nov. 24	1 rl.
Bird Man May		
Busy Bus	Mar. 20,'34	1 rl.
Bowery Daze	Mar. 30,'34	1 rl.
Cinder Alley	Mar. 9,'34	1 rl.
Curio Shop, The	Dec. 15	7
Krazy Spooks	Oct. 13	1 rl.
Masquerade Party		1 rl.
Southern Exposure	Feb. 5,'34	1 rl.
Stage Krazy	Nov. 13	1 rl.
Tom Thumb	Feb. 16,'34	1 rl.
LAUGHING WITH MEDBURY		
2—In the Orient	Oct. 25	10
3—In South America	Dec. 22	1 rl.
4—Among the Nordics	Feb. 20,'34	1 rl.
5—In India	Apr. 20,'34	1 rl.
MARCH OF THE YEARS		
No. 2—	Oct. 6	1 rl.
No. 3—Famous Crippon Casa	Oct. 20	10
No. 4—Commander Perry Opens Japan	Nov. 3	11
No. 5—	Jan. 24,'34	1 rl.
No. 6—	Jan. 24,'34	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14	18
2—Mickay's Tent Show	Oct. 27	18
3—Mickey's Covered Wagon	Nov. 30	18
4—Mickey's Minstrels	Jan. 11,'34	18
5—Mickey's Rescue	Mar. 23,'34	2 rls.
6—Mickey's Medicine Man	May 18,'34	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 8	8
No. 2—Fast Fangs	Oct. 13	1 rl.
No. 3—The Clown Dies	Dec. 14	1 rl.
No. 4—When the Lights Went Out	Dec. 15	1 rl.
No. 5—The Missing Clue	Jan. 22,'34	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses Art Jarrett	Nov. 16	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24	2 rls.
No. 3—Schol for Romance Lou Holtz	Jan. 31,'34	2 rls.
No. 4—Love Detective Frank Albertson	Feb. 28,'34	2 rls.
No. 5—Women Haters	May 5,'34	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8	1 rl.
Aw, Nurse	Mar. 9,'34	1 rl.
Hollywood Babes	Nov. 10	1 rl.
Sandman Tales	Oct. 6	1 rl.
Scrappy's Art Gallery	Jan. 12,'34	1 rl.
Scrappy's Dog Show	May 18,'34	1 rl.
Scrappy's Television	Jan. 29,'34	1 rl.
Scrappy's Toy Shop	Apr 13,'34	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30	1 rl.
No. 2	Dec. 14	1 rl.
No. 3	Jan. 18,'34	1 rl.
No. 4	Feb. 7,'34	1 rl.
No. 5	Feb. 18,'34	1 rl.
No. 6	Mar. 16,'34	1 rl.
No. 7	Apr. 24,'34	1 rl.
No. 8	May 18,'34	1 rl.
WORLD OF SPORT		
Dumb Champs	Apr. 20,'34	1 rl.
It's Sport In Any Language	Dec. 30	1 rl.
We Want a Touchdown	Oct. 23	1 rl.
What tha Scotch Started	Oct. 6	1 rl.
Winter Thrills	Feb. 4,'34	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1,'34	28
Dawn to Dawn Julie Hayden-O. M. Ness	Dec. 25	35
Frankie and Johnny Charles Laughton	Apr. 15,'34	8
Lot In Sodom Frederic Haak	Dec. 25	26
No Woman's Land (Travelogue)	Apr. 15,'34	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12,'34	18
Frozen Assets	Nov. 17	19
Hello Prosperity	Apr. 20,'34	18
His Weak Moment	Oct. 13	19
Super Snooper, The	Feb. 9,'34	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26,'34	9
Kid 'N Africa	Oct. 6	8
BATTLE FOR LIFE		
Born to Dio	Mar. 16,'34	8
City of Wax	Feb. 9,'34	9
CORONET COMEDIES		
Git Along Little Wife	Nov. 3	19
Good Bad Man, The	Dec. 8	22
Hotel Anchovy	Apr. 13,'34	18
Inventors, The	Feb. 2,'34	20
North of Zero	Jan. 19,'34	17
FROLICS OF YOUTH		
Educating Papa	May 4,'34	2 rls.
Managed Money	Feb. 23,'34	20
Merrily Yours	Oct. 6	21
Pardon My Pups	Jan. 26,'34	19
What's To Do	Nov. 24	18
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20	19
No Sleep on the Deep	Apr. 6,'34	21
Pop's Pal	Dec. 29	18
Trimmed in Furs	Jan. 5,'34	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15	19
Freeze-Out, Tha	Dec. 22	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2,'34	21
Million Dollar Melody	Oct. 27	21
Poppin' tha Cork	Dec. 15	25
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20	11
Canyon of Romance	Dec. 8	10
Lost Race, The	Apr. 13,'34	8
Mediterranean Blues	Feb. 23,'34	9
Paradise of the Pacific	June 1,'34	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23,'34	8
Last Dogie, The	Nov. 17	11
Manhattan Lullaby Helen Morgan	Nov. 24	9
Trav'lling the Road Alexander Gray	Feb. 9,'34	9
STAR COMEDY SPECIALS		
Expectant Father, The	Feb. 16,'34	21
Gold Ghost, The	Mar. 16,'34	21
Mr. Adam	Nov. 17	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20	6
Gypsy Fiddler, A	Oct. 6	6
Holland Days	Jan. 12,'34	6
In Venice	Dec. 15	6
Joe's Lunchwagon	Apr. 6,'34	6
Just a Clown	Apr. 20,'34	6
King's Daughter, The	May 4,'34	6
Last Straw, Tho	Feb. 23,'34	6
Lion's Friend, The	May 18,'34	6
Little Boy Blue	Nov. 30	6
Mad House, A	Mar. 23,'34	6
Owl and the Pussycat, The	Mar. 9,'34	6
Pandora	June 1,'34	6
Rip Van Winkle	Feb. 9,'34	6
Robinson Crusoe	Nov. 17	6
Shipwrecked Brothers	Nov. 17	6
Slow But Sure	June 15,'34	6
Sunny South, The	Dec. 29	6
Three Bears, The	Jan. 26,'34	6
Village Blacksmith, The	Nov. 6	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9,'34	19
Divorce Sweets	Nov. 30,'34	18
Good Scout, A	Apr. 27,'34	18
TREASURE CHEST		
Air Maniacs	Dec. 15	11
Bosom Friends	Mar. 30,'34	8
Day Dreams	Dec. 9	11
Hula Honeymoon	Mar. 2,'34	7
Pagliacci	Apr. 6,'34	11
Shorts	Nov. 10	10
Song of Vienna	Nov. 3	10
What Does 1934 Hold?	Dec. 22	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Scouring the Seven Seasl	Oct. 20	9
Filming the Fashions	Nov. 10	9
Conquest of the Air!	Nov. 30	9
Answering the Riot Call!	Dec. 22	9
Outdoing the Daredevils	Mar. 2,'34	9
With the Navies of the World	Mar. 23,'34	9
On Western Trails	Apr. 13,'34	9
Chasing the Champions	May 18,'34	9
MAGIC CARPET SERIES		
Playground of Pan	Oct. 13	9
Elephant Trails	Oct. 27	10
The Island of Malta	Nov. 3	10
A Day In Tokyo	Nov. 10	9
Byways In Bangkok	Nov. 24	9
Around the Acropolis	Nov. 30	9
Gem of the Sea	Dec. 15	9
Rural England	Dec. 22	9
London Medley	Dec. 29	9
Flemish Folk	Jan. 5,'34	9
Tunisian Travels	Jan. 19,'34	9
Sentinels of the Sea	Jan. 26,'34	9
Roaming the Netherlands	Feb. 9,'34	9
Under Moroccan Skies	Feb. 16,'34	9
A Journey In Flanders	Feb. 23,'34	9
Fortunate Isles	Apr. 13,'34	9
In Java Sea	Apr. 27,'34	9
The Land of Bengal	May 11,'34	9
City of the Golden Gate	June 8,'34	9
A Journey to Guatemala	June 22,'34	9
MOVIE TINTYPE SERIES (10 Minutes Each)		
Twin Dukes and a Duchess	Oct. 8	
The Great Train Robbery	Oct. 27	
A Moment of Madness	Nov. 4	
Helen of tha Chorus	Dec. 10	
The Extravagant Wife	Jan. 5,'34	
Tha Girl from the Country	Jan. 19,'34	
Emma's Dilemma	Feb. 2,'34	
Love's Old Sweet Song	Feb. 16,'34	
The Heart of Valeska	Mar. 9,'34	

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoay		7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills Radio Rubes		6
Sally Singin' Sam-Don Wallace		7
Night of Romance Donald Novis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew Whita		8
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		8
Organloqua-ing the Hits Nick Lucas-Lew White-		8
Melodies of Love Herbert Rawlinson Carlile-Rawlinson-White		8
Songs of tha Range Art Dickinson-Lew White		6
Rhapsody In Black Gary-Rawlinson-White		1 rl.
Wine, Woman and Song Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Elli Elli Charles Carlila-Low White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Nalsh		10
SPECIAL		
She Whoops to Conquer Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Dete	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	May 28,'34	20
Mixed Nuts	Feb. 17,'34	19
Movie Daze		19
Mrs. Barnacle Bill		20
Next Week-End	Apr. 7,'34	18
Twin Screws	Dec. 30	19
Yeast Is West	Nov. 11	19
CHARLEY CHASE		
Another Wild Idea	June 16,'34	2 rls.
Cracked Iceman	Jan. 27,'34	19
Four Parts	Mar. 31,'34	18
I'll Take Vanilla	May 5,'34	19
Luncheon at Twelve	Dec. 9	21
Midsummer Mush	Oct. 21	21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 23	9
Colorful Ports of Call	Dec. 23	9
Day In Venice	Oct. 28	9
Italy, Land of Inspiration	Nov. 25	9
Tibet, Land of Isolation	Feb. 17,'34	9
GOOFY MOVIES		
Perils of Arsenic Annie	Oct. 7	10
Heel of a Nation, Tha	Nov. 4	10
LAUREL & HARDY		
Busy Bodies	Oct. 7	20
Dirty Work	Nov. 25	20
Oliver the Eighth	Jan. 13,'34	28
MUSICAL COMEDIES		
Apples to You	Apr. 14,'34	20
Jail Birds of Paradise	Feb. 24,'34	20
Keg O' My Heart	Nov. 11	2 rls.
Roamin' Vandals		19
Symphony In Suds	Jan. 6,'34	2 rls.
MUSICAL REVUES		
Big Idea, The		2 rls.
Plane Nuts	Oct. 14	20
Roast Beef and Movies	Dec. 2	17
ODDITIES		
Fine Feathers	Nov. 18	9
Flying Hunters		1 rl.
Happy Warriors	Oct. 21	9
Little Feller		1 rl.
Nipups		1 rl.
Old Shep		1 rl.
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Jan. 13,'34	9
Trick Golf	Mar. 3,'34	8
Vital Victuals	Feb. 10,'34	10
OUR GANG		
First Roundup, The		2 rls.
For Pete's Sake	Feb. 3,'34	2 rls.
Hi, Neighbor	Mar. 3,'34	18
Wild Poses	Oct. 28	19
TODD-KELLY		
Air Fright	Dec. 23	19
Babes In the Goods	Feb. 10,'34	19
Racks to Nature	Nov. 14	20
Maid in Hollywood	May 19,'34	20
Soup and Fish	Mar. 31,'34	18
WILLIE WHOPPER		
Davy Jones' Locker (Cinecolor)	Dec. 9	7
Hell's Fire	Jan. 6,'34	7
Insultin' the Sultan	Feb. 24,'34	1 rl.
Robin Hood, Jr.	Feb. 3,'34	8
Spite Flight	Oct. 14	8
Stratos-Fear	Nov. 11	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1	10
2. City of the Sun	Jan. 1,'34	10
3. Love's Memorial	Feb. 1,'34	10
4. Children of the Nile	Mar. 1,'34	10
5. The Peacock Throne	Apr. 1,'34	10
6. Jungle Bound	May 1,'34	10
7. The Last Resort	June 1,'34	10
8. Mother Ganges	July 1,'34	10
9. The First Paradise	Aug. 1,'34	10
10. Dravidian Glamor	Sept. 1,'34	10
11. Adventure Isle	Oct. 1,'34	10
12. Queen of the Indies	Nov. 1,'34	10
13. A Mediterranean Mecca	Dec. 1,'34	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop Arrested	June 15,'34	7
Betty Boop's Hallowe'en Party	Nov. 3	7
Betty Boop's Life Guard		1 rl.
Betty Boop's Rise to Fame	May 18,'34	1 rl.
Betty in Blunderland	Mar. 2,'34	7
Dancing On the Moon	July 13,'34	1 rl.
Ha! Hal Hal	Mar. 2,'34	7
Morning, Noon and Night Rubinoff	Oct. 6	7
Parade of Wooden Soldiers	Dec. 1	9
Red Hot Mamma	Feb. 2,'34	8
She Wronged Him Right	Jan. 5,'34	7
HEADLINERS		
All On Deck	Mar. 30,'34	1 rl.
Broadway Knights Yacht Club Boys	Feb. 23,'34	10
Little Broadcast, The Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27	11
The Little Jack Little Revue Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11,'34	1 rl.
Mr. W's Little Game Alexander Woollcott	June 8,'34	1 rl.
New Deal Rhythm "Buddy" Rogers	Apr. 13,'34	1 rl.
Radio Roundup, A Molasses 'n' Januery - Mary Small - Tha Poet Princa-Vaughn De Leath-Three X Sisters	Nov. 24	11
Station T.O.T.	Jan. 19,'34	10
Underneath the Broadway Moon Isham Jones and Orchestra - Eton Boys	June 29,'34	1 rl.
Where's That Tiger? Borrah Minnevitch	Dec. 22	10
HOLLYWOOD ON PARADE		
No. 3	Oct. 13	11
No. 4	Nov. 10	11
No. 5	Dec. 8	11
No. 6	Jan. 5,'34	11
No. 7	Feb. 2,'34	11
No. 8	Mar. 2,'34	1 rl.
No. 9	Mar. 30,'34	1 rl.
No. 10	Apr. 27,'34	1 rl.
No. 11	May 25,'34	1 rl.
No. 12	June 22,'34	1 rl.
No. 13	July 20,'34	1 rl.
PARAMOUNT PICTORIAL		
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6	10
No. 4—Let's Go Crabbing —Manhattan Nocturno — Irvin S. Cobb	Nov. 3	11
No. 5 — The Old Mill — Jack Frost, Master Decorator — Song Makers of the Nation	Dec. 1	11
No. 6 — Southward Ho — Trees — Gilda Gray	Dec. 29	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26,'34	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Mekers of the Nation, Gordon and Revel	Feb. 23,'34	1 rl.
No. 9—Song Makers of the Nation, Lewis and Sherman —Winter — Meshle, Child of a Chimpanzee	Mar. 23,'34	1 rl.
No. 10 — Here's How — A House for a Song—Song Makers of the Nation, Con Conrad	Apr. 20,'34	1 rl.
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18,'34	1 rl.
No. 12—	June 15,'34	1 rl.
No. 13—	July 13,'34	1 rl.
POPEYE THE SAILOR		
Blow Me Down	Oct. 27	7
Can You Tako It	Apr. 27,'34	1 rl.
I Eats My Spinach	Nov. 17	7
Let's You and Him Fight	Feb. 18,'34	6
Man on the Flying Trapeze, The	Mar. 30,'34	1 rl.
Seasin's Greetinks	Dec. 8	8
Shoein' Horses	June 1,'34	1 rl.
Sock-A-Bye, Baby	Jan. 19,'34	7
Strong to the Finich	June 29,'34	1 rl.
Wild Elaphinks	Dec. 29	7
SCREEN SONGS		
Boo, Boo, Theme Song	Oct. 13	7
I Like Mountain Music Eton Boys	Nov. 10	10
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12,'34	10
Lazybones Borrah Minnevitch	Apr. 13,'34	1 rl.
Let's All Sing Like the Birdies Sing	Feb. 9,'34	8
Sing, Babies, Sing Baby Rose Marie	Dec. 15	9
This Little Piggie Went to Market Singin' Sam	May 25,'34	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Tune Up and Sing	Mar. 9,'34	1 rl.
Lanny Ross		
SCREEN SOUVENIRS		
No. 3	Oct. 20	10
No. 4	Nov. 17	10
No. 5	Dec. 15	10
No. 6	Jan. 12,'34	10
No. 7	Feb. 9,'34	1 rl.
No. 8	Mar. 9,'34	1 rl.
No. 9	Apr. 6,'34	1 rl.
No. 10	May 4,'34	1 rl.
No. 11	June 1,'34	1 rl.
No. 12	June 29,'34	1 rl.
No. 13	July 27,'34	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 4—The March of the Champions	Oct. 20	11
No. 5—Kennel Kings	Nov. 24	10
No. 6—Around the Calendar	Dec. 22	10
No. 7—Jumping Giants	Jan. 26,'34	11
No. 8—Horsepower	Feb. 16,'34	11
No. 9—Flying Bodies	Mar. 23,'34	10
No. 10—Animal Antics	Apr. 13,'34	1 rl.
No. 11—Marine Marvels	May 11,'34	1 rl.
No. 12—Lucky Anglers	June 8,'34	1 rl.
TWO REEL COMEDIES		
Circus Hoodoo	Feb. 16,'34	21
Harry Langdon		
Cold Turkey	Dec. 1	19
Joseph Cawthorn		
Gold Nuggets	Feb. 2,'34	18
Walter Catlett		
Just an Echo	Jan. 19,'34	20
Bing Crosby		
Making the Rounds	July 6,'34	2 rls.
Pallette-Catlett		
New Dealers, The	Apr. 6,'34	2 rls.
Pallette-Catlett		
News Hounds	June 1,'34	2 rls.
Pallette-Catlett		
No More Bridge	Mar. 16,'34	2 rls.
Leon Errol		
Oil's Well	May 4,'34	2 rls.
Chic Sale		
Old Bugler, The	Jan. 5,'34	20
Chic Sale		
On Ice	Oct. 6	21
Harry Langdon		
One Awful Night	Oct. 20	21
Pallette-Catlett		
Petting Preferred	Apr. 27,'34	2 rls.
Please	Dec. 15	22
Bing Crosby		
Roaming Romeo, A	Dec. 29	21
Harry Langdon		
Three Little Swigs	Nov. 10	21
Leon Errol		
Up and Down	Mar. 2,'34	2 rls.
Franklin Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22	19
Kick-Off, The	Oct. 11	27
Newslaugh—No. 2	Dec. 20	9
Wonders of the Tropics	Dec. 13	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14,'34	7
Farmer's Friend, The	Oct. 4	7
From Cocoon to Butterfly	Jan. 10,'34	7
Her Majesty, the Queen Bee	Dec. 1	8
Insect Clowns	Mar. 4,'34	7
Queen of the Underworld	Dec. 6	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2,'34	9
Rassiin' Match, The	Jan. 5,'34	11
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9,'34	21
Rough Neckling	Apr. 27,'34	20
Walking Back Home	Dec. 8	19
CHARLIE CHAPLIN SERIES (Reissue)		
The Count	Nov. 17	21
The Immigrant	Jan. 19,'34	21
One A.M.	Mar. 23,'34	18
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13,'34	18
Fits in a Fiddle	Oct. 20	14½
Hey Nanny, Nenny	Jan. 12,'34	21
In the Devil Dog House	Feb. 2,'34	21
Odor in the Court	Aug. 2,'34	21½
Snug in a Jug	Nov. 2	20
CUBBY THE BEAR CARTOONS		
Creom Crazy	Dec. 29	7
Cubby's Picnic	Oct. 6	7
Cubby's Stratosphere Flight	Apr. 20,'34	7
Galloping Fanny	Dec. 1	6½
Gay Gaucho, The	Nov. 3	7½
Good Knight	Feb. 23,'34	7½
How's Crops	Mar. 23,'34	7½
Sinister Stuff	Jan. 26,'34	6½
GRIBBON-KENNEDY COMEDIES		
Strictly Fresh Yeggs	Apr. 6,'34	21½
Suits to Nuts	Dec. 1	19
HEADLINER SERIES		
No. 5—Preferred List	Oct. 6	20
No. 6—Air Tonic	Dec. 22	21
No. 7—On Approval	Jan. 5,'34	17
No. 8—Autobuyography	Mar. 16,'34	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29	20½
Love on a Ladder	Mar. 2,'34	18
What Fur?	Nov. 3	21
Wrong Direction	May 18,'34	21
MUSICALS		
Bubbling Over	Jan. 5,'34	20
Ethel Waters		
Everybody Likes Music	Mar. 9,'34	19½
Henry the Ape	Jan. 26,'34	2 rls.
Bert Lahr		
Hizzoner	Nov. 17	21½
Bert Lahr		
Knife of the Party	Feb. 16,'34	20
Lillian Miles		
No More West	Mar. 30,'34	19
Bert Lahr		
Sea Sore	Apr. 20,'34	2 rls.
Strange Case of Hennessy	Dec. 8	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15	20½
Derby Decade	July 12,'34	22
Torch Tango	Feb. 23,'34	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
What Not to Do in Bridge	Oct. 13	15
Trans-Atlantic Bridge Tricks	Oct. 27	21
Three Knaves and a Queen	Nov. 10	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SDGLOW'S "THE KING" CARTDDNS		
Art for Art's Sake	May 11,'34	1 rl.
Jest of Honor	Jan. 19,'34	7
Jolly Good Felons	Feb. 16,'34	7
Marching Along	Oct. 27	7
On the Pan	Nov. 24	7
Pals	Dec. 22	7½
Royal Good Time, A	Apr. 13,'34	7
Sultan Pepper	Mar. 16,'34	7
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2,'34	10
So This Is Harris	Jan. 19,'34	28
VAGABOND ADVENTURE SERIES		
Cuba	Nov. 10	10½
Gibraltar, Guardian of the Mediterranean	May 4,'34	8
Holy Land	Feb. 16,'34	10
Madeira, Land of Wine	Mar. 30,'34	9
Moorish Spain	Jan. 12,'34	10

STATE RIGHTS

Title	Rel. Date	Min.
AMKINO		
A Day in Moscow		26
Killing to Live		17
Kino Displays		18
BEVERLY HILLS PICTURES		
Coocoo Capers		
Flame of the Pacific		23
Terrors of the Amazon		29
CAPITAL		
Dance Parade		17
IDEAL		
Canal Gypsies		9
Evolution		28
Goofy Games		8
Mystic East, The		10
Next War, The		26
We're on Our Way		9
INDUSTRIAL		
The Silent Enemy		30
INVINCIBLE		
Snowman		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30	7
16. Puppy Love	Aug. 14	8
17. Steeple Chase	Sept. 1	7
18. The Pet Shop	Sept. 22	8
(NEW SERIES)		
1 Giant Land	Nov. 15	7
2. Mickey Shanghaied	Jan. 15,'34	7
3. Camping Out	Feb. 16,'34	7
4. Playful Pluto	Mar. 16,'34	7
5. Mickey's Steamroller		1 rl.
6. Mickey Gulliver		1 rl.
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18	7
13. Pied Piper	Oct. 6	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15	8
2. The China Shop	Jan. 15,'34	8
3. Grasshopper and the Ant, The	Feb. 23,'34	8
4. Funny Little Bunnies	Mar. 30,'34	9
5. The Big Bad Wolf	Apr. 20,'34	9
6. The Wise Little Hen		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 2	Oct. 1	10
No. 3	Dec. 25	10
No. 4	Jan. 29,'34	9
No. 5	Mar. 5,'34	8
No. 6	Mar. 19,'34	9
No. 7	Apr. 30,'34	9
OSWALD CARTOONS		
Annie Moved Away	May 28,'34	1 rl.
Candy House, The	Jan. 15,'34	9
Chicken Reel	Jan. 1,'34	8½
County Fair	Feb. 5,'34	7
Five and Dime	Sept. 18	8
Gingerbread Boy	Apr. 16,'34	1 rl.
Goldilocks and the Three Bears	May 14,'34	1 rl.
In the Zoo	Nov. 6	7
Kings Up	Mar. 12,'34	7
Merry Old Soul	Nov. 27	8
Parking Space	Dec. 18	7
Toy Sheppe, The	Feb. 19,'34	7
William Tell	May 28,'34	1 rl.
Wolf, Wolf	Apr. 2,'34	8
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 33—Novelty	Oct. 9	9
No. 34—Novelty	Nov. 20	9
No. 35—Novelty	Dec. 18	10
No. 36—Novelty	Jan. 22,'34	11
No. 37—Novelty	Feb. 26,'34	10
No. 38—Novelty	Apr. 23,'34	9
No. 39—Novelty	May 21,'34	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful	June 6,'34	2 rls.
Herbert Corthell		
Big Benefit, The	Oct. 18	21
(Mentone No. 3)		
Big Casino, The	Nov. 29	21
(Mentone No. 4)		
Born April First	Mar. 14,'34	21
Sterling Holloway		
Broadway Varieties	Feb. 14,'34	20
(Mentone No. 7)		
Ceiling Whacks	Mar. 28,'34	20
Henry Armetta		
Ed Sullivan's Headliners	May 2,'34	20
(Mentone No. 10)		
Full Coverage	Feb. 28,'34	21
Henry Armetta		
Good Time Henry	May 3,'34	20
Henry Armetta		
Heart Burn	Apr. 11,'34	20
Sterling Holloway		
Meeting Mazie	Dec. 20	20
Sterling Holloway		
Mountain Music	Jan. 3,'34	18
Louise Fazenda		
Not the Marrying Kind	Nov. 22	20
Sterling Holloway		
Open Sesame	Oct. 25	20
Henry Armetta		
Out of Gas	Nov. 8	21
Louise Fazenda		
Palsie Walsie	Jan. 31,'34	20
Henry Armetta		
Pest, The	Apr. 18,'34	19
(Mentone No. 9)		
Pie for Two	Dec. 13	21
James Gleason		
Pleasing Grandma		2 rls.
Sterling Holloway		
Stung Again	Oct. 18	18
Louise Fazenda		
Supper at Six	Dec. 27	18
(Mentone No. 5)		
There Ain't No Justice	May 23,'34	2 rls.
Corthell and Hurst		
Trifle Backward, A	Jan. 17,'34	19½
Vince Barnett		
Vaudeville Days	Mar. 21,'34	21
(Mentone No. 8)		
Vaudeville on Parade	Jan. 24,'34	20
(Mentone No. 6)		
Where's Elmer?	Feb. 7,'34	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 3—Gobs of Fun	Oct. 21	21
George Givot-Charles Judels		
No. 4—Turkey in the Raw	Nov. 4	21
Gus Shy		
No. 5—In the Dough	Nov. 25	22
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie	Dec. 9	18
Ben Blue		
No. 7—Tomallo	Dec. 30	21
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?	Jan. 13,'34	18
George Givot-Charles Judels		
No. 9—Nervous Hands	Feb. 3,'34	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10,'34	21
Charles Judels		
No. 11—Mushrooms	Feb. 17,'34	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24,'34	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14,'34	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28,'34	20
Harry Gribbon		
No. 15—I Scream	May 19,'34	20
Gus Shy		
No. 16—Salted Seanuts	June 2,'34	20
Charles Judels-George Givot		
No. 17—The Prize Sap	June 23,'34	20
Ben Blue		
BROADWAY BREVITIES		
No. 4—Paul Revere, Jr.	Oct. 7	21
Gus Shy-Janet Reade		
No. 5—Operator's Opera	Oct. 14	21
Donald Novis-Dawn O'Day-Eton Boys		
No. 6—'Tis Spring	Oct. 28	19
Patricia Ellis-Allen Jenkins (Technicolor)		
No. 7—Yeast Is Yeast	Nov. 11	20
Tom Patricola		
No. 8—The Mild West	Nov. 18	23
Janet Reade-Olive Borden		
No. 9—Girl Trouble	Dec. 2	20
Mitchell and Durante		
No. 10—Around the Clock	Jan. 16,'34	21
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23	20
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Dec. 16	22
Jane Froman-Georges Metaxa		
No. 13—A Little Girl with Big Ideas	Jan. 20,'34	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27,'34	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10,'34	21
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24,'34	21
No. 17—Business Is a Pleasure	Mar. 3,'34	17
(Technicolor)		
No. 18—Look for the Silver Lining	Mar. 17,'34	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31,'34	21
Jean Sargent		
No. 20—Story Conference	Apr. 7,'34	20
Lillian Roth		
No. 21—Morocco Nights	Apr. 21,'34	18
(Technicolor)		
No. 22—Private Lessons	May 5,'34	22
Hal LeRoy		
No. 23—Masks and Memories	May 12,'34	30
Lillian Roth		
No. 24 — Murder In Your Eyes	May 26,'34	20
No. 25—Untitled		2 rls.
(Technicolor)		
No. 26—Darling Enemy	June 9,'34	2 rls.
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16,'34	2 rls.
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30,'34	2 rls.
Bill Robinson		
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11	7
No. 3—Buddy's Show Boat	Dec. 9	7
No. 4—Buddy the Gob	Jan. 13,'34	7
No. 5—Buddy and Towser	Feb. 24,'34	7
No. 6—Buddy's Garage	Apr. 14,'34	7
No. 7—Buddy's Trolley Troubles		7
No. 8—Buddy of the Apes		7
MELODY MASTERS		
Rubinoff and Orchestra	Oct. 28	10
Eddie Duchin and Band	Nov. 25	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23	10
Jack Denny and Band	Jan. 20,'34	10
Mills Blue Rhythm Band	Feb. 17,'34	10
Vincent Lopez	Mar. 17,'34	10
A Big City Fantasy	Apr. 14,'34	9
Phil Spitalny		
Isham Jones	May 12,'34	10
Tin Hat Harmony	June 9,'34	10
Abe Lyman		
B. A. Rolfe		1 rl.
D. Mendoza and Vitaphone Band		1 rl.
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16	7
Pettin' In the Park	Jan. 27,'34	7
Honeymoon Hotel (Cinecolor)	Feb. 17,'34	7
Beauty and the Beast (Cinecolor)	Apr. 14,'34	7
Those Were Wonderful Days	Apr. 26,'34	7
Goin' to Heaven on a Mule		1 rl.
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Samoan Memories	Oct. 14	10
Heart of Paris	Nov. 11	9
Italy, the Old and the New	Dec. 9	11
Cannibal Islands	Jan. 6,'34	10
Spanish America	Feb. 3,'34	10
Jerusalem, the Holy City	Mar. 3,'34	10
Picturesque Siam	Mar. 31,'34	10
Slackers of the Jungle	Apr. 28,'34	10
East Indies	May 26,'34	10
Central America	June 23,'34	1 rl.
Dark Africa		1 rl.
South Sea Islands		1 rl.
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14,'34	2 rls.
Making Good	Apr. 21,'34	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28,'34	2 rls.
Service Stripes	May 5,'34	1 rl.
Where Men Are Men	May 12,'34	2 rls.
A Stuttering Romance	May 19,'34	1 rl.
Toreador	May 26,'34	2 rls.
PEPPER POT		
Rock-a-Bye-Bye, with Dr. Rockwell	Oct. 7	11
Laughs in the Law	Oct. 21	8
Notre Dame Glee Club	Nov. 4	8
Harry Warren	Nov. 18	10
Easy Aces	Dec. 2	10
Little Miss Mischief	Dec. 6	10
Movie Memories	Dec. 30	9
The Detective	Jan. 13,'34	9
Sigmund Spaeth		
Mississippi Suite	Jan. 27,'34	9
The Wrong Wrong Trail	Feb. 10,'34	10
Block and Sully		
Song Hits, with Roy Turk	Feb. 24,'34	11
Easy Aces, No. 2	Mar. 10,'34	10
Hollywood Newsreel	Mar. 24,'34	1 rl.
A Cabinet Meeting	Apr. 7,'34	10
Radio Ramblers		
Pure Feud	Apr. 21,'34	10
Edgar Bergen		
Those Were the Days	May 5,'34	10
Radio Reel, No. 1	May 19,'34	10
Jessel-Van		
Just Concentrate	June 2,'34	10
Lulu McConnell		
Radio Reel No. 2	June 16,'34	1 rl.
Dad Minds the Baby		1 rl.
Bergen in At the Races		1 rl.
The Stolen Melody		1 rl.
Camera Speaks		1 rl.

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.

FIRST DIVISION

Young Eagles	May 15,'34	2 rls.
Boy Scouts		(each)

MASCOT

Fighting with Kit Carson	July 6	20
Johnny Mack Brown-Noah Beery		(each)
Lost Jungle, The	Apr. 1,'34	20
Clyde Beatty		(each)
Mystery Squadron, The	Dec. 23	20
Bob Steele		(each)
Wolf Dog, The	Sept. 30	2 rls.
Rin Tin Tin, Jr.-Frankie Darro-Boots Mellory		(each)

PRINCIPAL

Chandu		2 rls.
		(each)
Lost World		2 rls.
		(each)
Tarzan, the Fearless	Aug. 11	20
Buster Crabbe		(each)

UNIVERSAL

Gordon of Ghost City	Aug. 14	20
Buck Jones-Madge Bellamy		(each)
Perils of Pauline	Nov. 6	20
Evalyn Knapp-Robert Allen		(each)
Pirate Treasure	Jan. 29,'34	20
Richard Talmadge-Lucille Lund		(each)
Red Rider, The	July 16,'34	20
Buck Jones (15 episodes)		(each)
Vanishing Shadow, The	Apr. 23,'34	20
Onslow Stevens-Ada Ince		(each)

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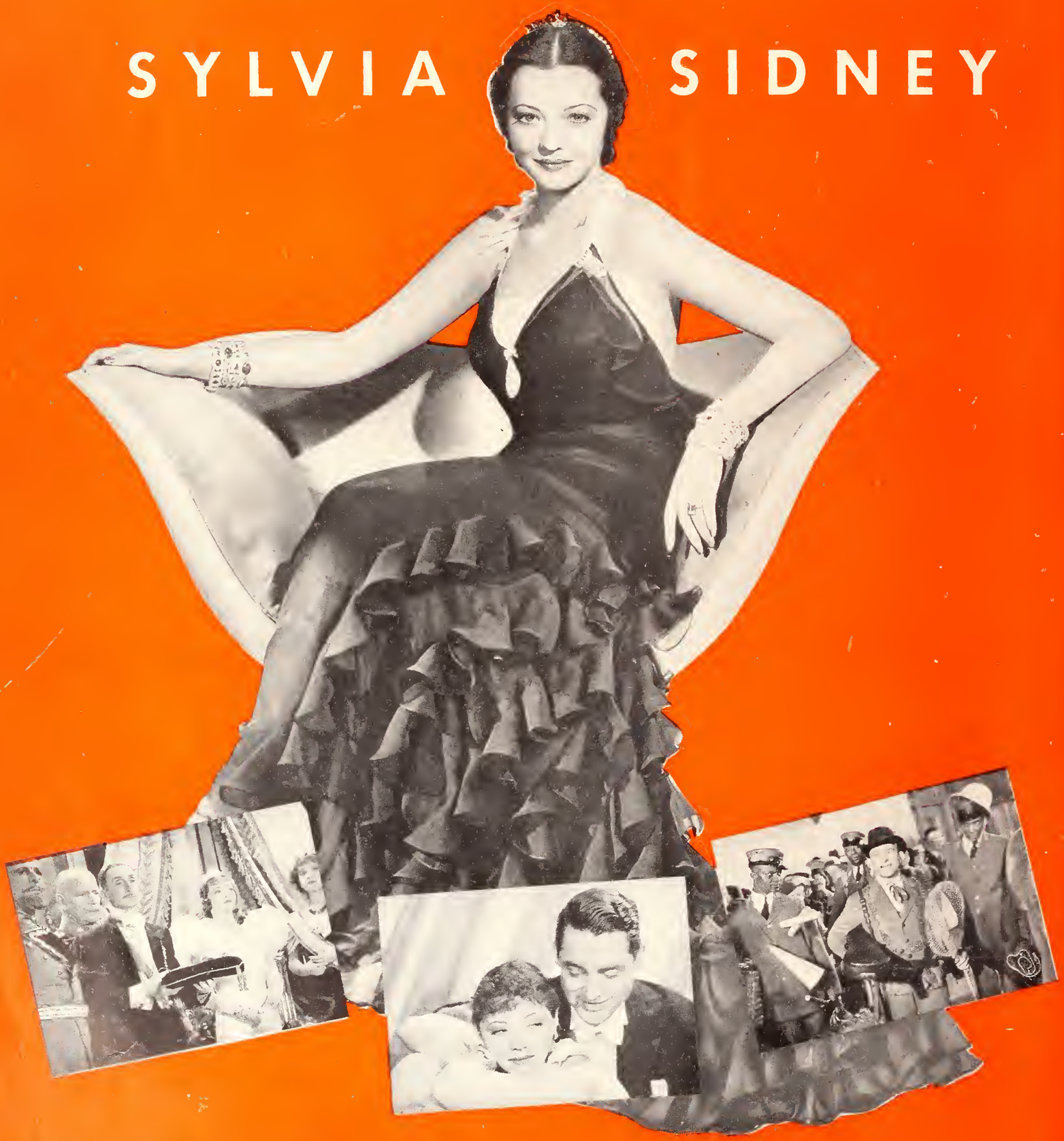
to any picture

ANY picture, made on *any* film, may prove a hit. But the fact remains that the majority of the big motion picture triumphs are being filmed on Eastman Super-sensitive "Pan" Negative with gray backing. In other words, this film seems to be an important factor in any picture's chances of outstanding success. That fact is vitally important to every cameraman and producer. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors.)

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with CARY GRANT

a B. P. Schulberg Production

Paramount Pictures

If it's a PARAMOUNT PICTURE it's the best show in town!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



BLUE EAGLE MEN REPLYING TO DARROW CODE ATTACK

Industry Proceeds With Own Code Development While NRA Official Family Wrangles At Washington

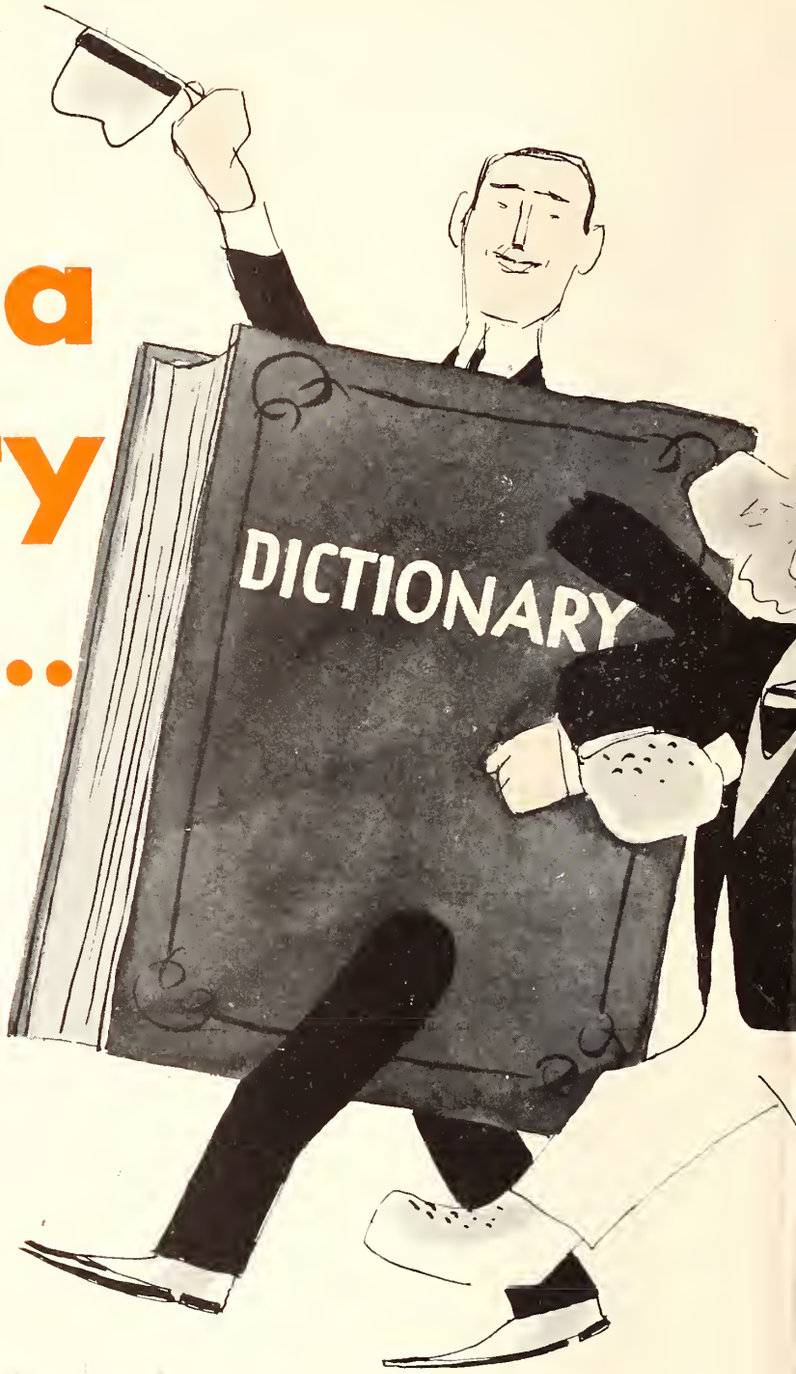
MUSIC PUBLISHERS DEMAND ROYALTY FROM PRODUCERS

Claims for Alleged Illegal Use Of Copyrighted Music Are Filed Against 30 Independent Companies

Carl Laemmle Denounces "Rule of Thumb" Elimination of Dual

VOL. 115, NO. 8 *Entered as second-class matter January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* MAY 12, 1934

"Did you ever see a Dictionary walking... well we did!"









Leo marches on! One hit follows another! Happy Leo!

"THIN MAN" gets Fat Words!



Oh, what a hit! Coast Preview sensational!

HOLLYWOOD REPORTER *says:*
"A smart honey. A sophisticated wow. This picture will have millions of customers well satisfied and with that well-fed look. A murder story with a brilliant cast, brilliant script, brilliant direction and photography that tells story in no mean terms. Let it be shouted from roof-tops that writing, acting and direction all spell movie with capital M. So let us hasten good work of handing out bouquets. Wm. Powell has time of his life, elegant detective who never finds himself sober enough to have it interfere with his work. Powell is great and your patrons will revel with him. Myrna Loy makes positive the fact that she should stick to being a comedienne."

COAST VARIETY *says:*
"'Thin Man' is sure-fire ace entertainment. Rating is cinched for all type houses by top names, class production, expert direction, outstanding performances and smart balance of humor and murder mystery in a story which holds suspense in masterly fashion. It is perhaps screen's best approximation of that brand of exciting mystery which has given this type of tale sustained vogue in literary field and for this achievement Hunt Stromberg deserves big share of credit. Wm. Powell gives strikingly human and suavely humorous performance. Myrna Loy is superb."

MOTION PICTURE DAILY *says:*
"Smartly concocted for big audience reactions with a confident tempo and sly, boisterous humor, 'The Thin Man' is one of the finer mystery melodramas. Adapted from Dashiell Hammett's widely publicized novel, the film attains a nonchalant unfoldment, carefree surface action with volcanic smouldering underneath. W.S. Van Dyke's direction is a model of plot movement and laughter. Hunt Stromberg's production is topnotch. All together, it is a swell, satisfying show."

HAPPY DAYS! *See* PAGE 49



March on with the M-G-M Lion! Year after year!

See if you can

COUNT THE STARS IN VITAPHONE SHORTS

in 25⅖ seconds... or less!

Incredible but true . . . . THE AMAZING MASS OF STARS SHOWN HERE HAVE APPEARED IN A SINGLE SEASON'S OUTPUT OF VITAPHONE SHORTS!

"How many are there?". . . You'll never believe the actual total unless you *count them for yourself!* It *can* be done–correctly–in 25⅖ seconds... that's the best mark out of a hundred tries.

Get out your watch right now and test *your* skill and accuracy against this record. Then turn to page 85 and see if your total is correct.

Let mother and the youngsters try it too. It's fascinating entertainment for all the family—and A STRIKING DEMONSTRATION OF THE STAR SUPREMACY OF WARNER BROS.' VITAPHONE SHORTS



HOW MANY STARS ARE THERE IN THIS COMPOSITE PHOTO?

SEE HOW QUICKLY YOU CAN COUNT THEM.—SEE HOW MANY YOU CAN NAME. Don't look now—but after you've written out your solution check it with the

ANSWERS ON PAGE 85



Presenting . . .

The New Queen of Dramatic Art!

Bernhardt! Duse! And now . . . Temple (*Shirley to you, Mister!*) . . . creature of many moods . . . fiery in temperament . . . fickle in romance . . . profound in dramatic depth. Worthy in every way to inherit the purple mantle of greatness. Now at the peak of her powers!



More about La Temple on page 73

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MAY 18 1934

MOTION PICTURE HERALD

Vol. 115, No. 8 May 19, 1934

FORTY CENTS WORTH

THE extensive and animated line of discussions from authorities in all branches of the industry relating to the problem of mid-picture admissions, submitted in Mr. Martin Quigley's recent article entitled "The Public Be Damned," points with exceeding clarity toward the ultimate necessity for classification of theatres and their audiences.

The curse of continuous performance and the admission of patrons in the middle of the show is, as Mr. Quigley so emphatically stated, a heritage of the nickelodeon era. That is not the only unhappy influence of the nickelodeon. One of the most serious handicaps to the current progress of the motion picture is the continuance of the nickelodeon "shot gun prescription" idea of trying to entertain everybody. It was not so difficult in those days before the public had become picture-educated, and before the rise of today's array of competitive amusements, to please most anybody a nickel's worth, or even a dime's worth. Today's problem is to please a much more discriminating audience, against all manner of other attractions, about forty cents worth.

"That there is and can not be, under present circumstances, a selective audience for motion pictures is a greater curse" than mid-picture admissions, Mr. Winfield Sheehan observes in an expression on the subject in our newspages this week.

"Can not be" is mayhap too positive a resignation to the status quo. It is entirely possible that we shall eventually see theatres and lines of production addressed to selective audiences, just as we have had these many years in the world of the stage. Incidentally the upper strata of those selective audiences will be inclined also to arrive betimes and take their entertainment in an intelligent manner.

△ △ △

DIVERSIFICATION

WHEN Mr. Darryl Zanuck, astute student of public tastes, sailed away for a summer in Europe last week he wasa a-pondering over a trans-continental contact with exhibitors seeking light on box office demands.

"After I had talked to half a dozen important showmen," observed Mr. Zanuck, "I found I had heard that many contrary notions. I am now convinced that there is nothing to be done about it except to be very sure that the output is widely diversified in the nature of the material. We not only must make them good, but always different, different in theme, treatment, tempo, different in every element."

All of which would seem sound following of the basic principle that the essence of entertainment is variety, that contrast is necessary to the challenge of attention. Part of the answer is that hardly anyone really knows what he is going to like until he has had it. That goes for all the customers.

PANCHO VILLA "WHEN"

THE advent of "Viva Villa" with its fanfare of screen glories sets us musing on those days now just twenty years ago when we and the movies were young and Señor Villa was just by way of making himself a screen actor and a general.

Mr. Harry E. Aitken was the president of the roaring new independent Mutual Film Corporation then, and was given to considerable excitement of promotional nature. Señor Villa was filling the papers with the excitements he was making south of the Rio Grande.

An agent of Mutual, dispatched by Mr. Aitken, went to El Paso and Juarez, equipped with twenty-five large, round American silver dollars, and closed a contract with Villa to fight his battles "as far as possible" in the daytime, so that they could be photographed "exclusively by the said Mutual Film Corporation." Villa also was to participate in the distribution gross.

The contract was duly executed and Señor Villa went to war again with a camera train in his outfit. The resulting pictures were all of Villa and not very box office, so Mr. Aitken had Mr. David Wark Griffith make Mutual's version of the war in Hollywood, which is still our idea of the best place to make a war.

△ △ △

POSIES BY MR. FARLEY

IN poignant sympathy we observe that the artists are raising a row with Mr. James A. Farley, postmaster general, because the Post Office Department improved upon Mr. James McNeill Whistler's "Arrangement in Grey and Black" on a three cent stamp design by giving "Mother" a vase of flowers to look at. The idea of "Mother" being depicted in a mood of reflection on the travails of life was apparently too much of an abstraction for the Post Office Department. That involves an idea, ideas involve thinking, and thinking is considered trouble. Hollywood years ago evolved a term for it—"dumbing it up." If the post office could do that to Mr. Whistler's mother, what might we expect of the government's Alphabet Bureau Boys in movieland.

△ △ △

"IM POSSIBLE"

A PUBLICITY release from Major Productions in Hollywood announces a quest for a leading lady "who possesses the wistfulness of a Janet Gaynor and the poise and S. A. of a Connie Bennett" for "Broadway Virgin." If she has much S. A. it will take a lot of poise to maintain the wisting.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

CANTOR ON ACADEMY

A "company union" which must be destroyed because it seeks to split actors' ranks, was the manner in which Eddie Cantor ripped into the Coast Academy at a meeting this week in Hollywood of the Screen Actors' Guild, of which he was re-elected president. "We have been patient," said Mr. Cantor, "but if these promises (code basic agreement) are not carried out we will invoke the other collective bargaining provisions of the code." . . .

KENTUCKY SALES TAX

Facing the amusement and other industries in Kentucky is a 3 per cent general sales tax, expected to be passed by the state legislature in special session this week at the call of Governor Ruby Laffoon to raise new revenue. . . .

AGENTS' RIGHTS

To artists' agents the California state labor board has given the right to file attachments against clients' salaries for delinquent commissions. . . .

FABIAN AFTER CIRCUIT

Negotiating for Manhattan Playhouses, New York group, is Simon Fabian, co-receiver for Fox Metropolitan Playhouses, which post he is to leave following imminent reorganization. Formerly operating New Jersey houses, the deal for 18 houses will return Mr. Fabian to active New York theatre operation. . . .

TORONTO HONORS DAUGHTER

On the occasion of her personal appearance there last week, Toronto, Canada, her birthplace, gave Mary Pickford a royal welcome: parade, dinner, a jeweled and engraved plaque. Mayor Stewart made the presentation, part of the city's centennial celebration. . . .

BACK TO BANKING

Splitting by Chase National, New York, from two of its investment affiliates, was seen in local film circles last week as indicating furtherance of the bank's plan to devote itself exclusively to banking. Eventually, it is thought, will come complete disposal of Chase's Fox Film, theatre holdings, begun recently. . . .

TECHNICOLOR ACTIVE

More footage than at any time since the peak of color has been booked for the latter part of the year by Technicolor, this week announced Dr. Herbert T. Kalmus, president, in New York prior to the annual stockholders' meeting May 21. . . .

NEW DISNEY HONOR

One more award last week went to cartoonist-extraordinary Walt Disney, when the American Art Dealers' Association presented him with a gold medal for " . . . an outstanding achievement in design, movement and the humor of human existence." Robert Harshe, Childe Hassam, painter; John Taylor Arms, American Society of Etchers' president, were likewise recipients. . . .

ST. LOUIS FORECLOSURE

At noon, June 7, at the St. Louis Civil Courts Building, special master Nelson Cunliff will sell in receivership the buildings, furnishings, equipment of the Missouri, Ambassador, Grand Central theatres of St. Louis Properties Corp. The way thus paved, reorganization featuring Harry Koplar and Allen Synder will swing into action. . . .

RADIO ENGINEERS

A symposium on television by engineers of the RCA Victor will feature the ninth annual convention of the Institute of Radio Engineers at the Benjamin Franklin Hotel, Philadelphia, May 28-30, at which 700 engineers from this and other countries will be present. . . .

In This Issue

Darrow board proposes complete reorganization of Code Authority — Page 9
Copyright Music Protective Association files 30 claims against independents — Page 13
Carl Laemmle joins independents in defense of the double feature policy — Page 23
Additional comment on Martin Quigley's article on continuous performances — Page 25
Box Office Champions for April — Page 34
Code Questions and Answers — Page 76

FEATURES

Editorial — Page 7
The Camera Reports — Page 11
J. C. Jenkins—His Colyum — Page 92
The Hollywood Scene — Page 53
The Cutting Room — Page 61
DeCasseres on plays — Page 37
Asides and Interludes — Page 33

DEPARTMENTS

What the Picture Did for Me — Page 87
Showmen's Reviews — Page 65
Managers' Round Table — Page 93
Technological — Page 78
Short Features on Broadway — Page 86
Chicago — Page 86
Productions in Work — Page 64
The Release Chart — Page 103
Box Office Receipts — Page 80
Classified Advertising — Page 108

DAMAGE BY MARQUEE

Of theatre operation interest is the suit pending in New York court of appeals, which must decide whether a marquee can damage adjoining property, and whether such property owner may sue without first complaining to the theatre owner. The action: heirs of the Early estate, owning Eighth avenue property, against William Penn Amusement Company, owning the Stanley theatre, 41st street and Seventh avenue. . . .

QUALITY NEEDED

"Only outstanding product is doing business in small cities and towns today, and there is an undersupply of this type of product," last week declared Glenn W. Dickinson, operating 20 Kansas, Missouri theatres, as the result of a recent box office study. Significantly he said, "Small town audiences are surprisingly discriminating film shoppers." . . .

PULITZER RULE CHANGE

Following the discussion engendered recently by 1934 Pulitzer Prize selections, a parenthetical identical clause has been inserted in the rules governing novels and plays. The clause: "preferably dealing with American life." Its insertion brings the awards more nearly back to Joseph Pulitzer's original intention. . . .

SAFE IN DELAWARE

Motion picture interests sighed with relief as Delaware's legislature last week adjourned without action on two film bills. One, recently provocative of wide comment, would have established a censor board, made it unlawful to show a film wherein appeared a divorced person; the other imposing a 10-cent tax on every hundred feet of film. . . .

DRAMATIZING THE YANGTZE

Into the bandit-infested territory along the banks of the turbulent Chinese Yangtze River will plunge a Fox production unit, starting this summer, headed by Clyde E. Elliott, director of several similar pictures. Titled "Yellow Water," the film will depict the battle for life of the teeming thousands of Chinese coolies who yearly win their living, lose their lives at the hands of the great river. . . .

TALENT CONTEST

Cooperating, Paramount is offering a screen contract to the winner of a personality-talent contest to be sponsored by the 150 local branches of the Grotto Masonic organization. At the Atlantic City supreme council convention June 24-28 the contest will be concluded. . . .

DARROW ASKS NEW SETUP; REMOVAL OF ROSENBLATT

Review Board Proposes Inquiry Looking To Elimination of Block Booking, Extension of Code Privileges to Everyone; Industry Goes Ahead With Development of Speed in Action Upon Complaints

Clarence Darrow's "Little Man" Review Board has proposed to President Roosevelt sweeping changes in the Motion Picture Code and its enforcement agencies. It was confidentially learned late Wednesday that the recommendations call for a complete reorganization of the Code Authority and the Local Boards, removal of Sol A. Rosenblatt from supervision of code operation, and special investigation of the possibility of elimination of block booking altogether.

Darrow Board's Code Proposals

(1) A completely new setup for the Code Authority, with the large interests, independents and the Government each to have five voting members;

▽

(2) Elimination of the code provision permitting the linking of short subjects to features;

▽

(3) Divesting the distributors of their control of admission prices;

▽

(4) Elimination of the provision banning double features; [The code does not prohibit double billing but the large interests are now seeking its elimination.—Ed.]

▽

(5) Denying distributors the right to designate playdates;

▽

(6) Elimination of the time limit on the filing of complaints under the code;

▽

(7) That all code privileges be extended to all persons in the industry regardless of whether they have signed the code;

▽

(8) That all amusement codes under the NRA be transferred from the supervision of Sol A. Rosenblatt to some other official; [Mr. Rosenblatt is not charged with misfeasance but is accused of not being "diligent" in protecting the interests of the independent, and is further charged with being sympathetic to the large companies as a result of his relationship with Nathan Burkan, motion picture attorney.]

▽

(9) An entirely new setup for the Local Grievance and Local Clearance Boards which would give the independent complete control of such boards on the ground that they have the major investment;

▽

(10) Appointment of a committee to advise the Code Authority and the NRA whether a provision in the code insuring the right to buy can be substituted for block booking. [The committee would be required to report by August 1, 1934, on a new distribution method. Failing to make a report, the code should specifically outlaw block booking and provide positively for the right to buy.]

The Darrow Board also asks extension of code privileges to everyone, divorcement of distributors from control of admission prices, prohibition of linking short product with features, elimination of distributor right to designate playdates, and removal of the time limit for filing complaints.

The Darrow report has absolutely ignored the brief filed at the "Little Man" hearing by the large interests because "it was intended to discredit other witnesses."

Eight of Ten Members Opposed

Specific charges have not been made in the report against members of the Code Authority, but the report alleges that eight of the ten members either represent large interests or are sympathetic to them.

The recommendations of the Darrow group for a new setup for Local Boards would result in appointment of one affiliated distributor, one independent distributor, one affiliated and one independent first-run and four "bona fide" subsequent-run owners, and one Government representative.

The Local Grievance Boards would be elected in each territory by vote of the exhibitors and would consist of one distributor, one affiliated and two independent exhibitors, and one Government representative.

Block Booking Committee

The proposed Darrow committee which would decide that the right to buy can be substituted for block booking would be selected by the new Code Authority and would consist of two major producers and two distributors elected by a majority vote of the five majors' representatives; and four independent exhibitors elected by the unanimous vote of the five independent members. In the event that the independents cannot agree as to the four independent exhibitors, their appointment would be made by Clarence Darrow. A ninth member, to serve as chairman, would be elected by the Federal Trade Commission in the event of a deadlock.

The Darrow report will state that block booking has been held illegal in numerous courts. However, the board apparently paid no attention to the Federal Trade Commission's case against Paramount, where the Commission's cease-and-desist order was reversed by the federal court.

The Darrow report, it is understood, does not discuss the labor provisions of the code, but a subsequent study is expected.

The clash at Washington between the Darrow Board and the NRA officials appeared to have no effect during the week on the progress being made by the industry itself in adapting the business of motion picture merchandising to the code machinery now in full operation.

Within the industry, preparations were being made under the code to

(1) Fight unfair competitive practices of outdoor amusements;

(2) Effect regulation of premiums at theatres;

(3) Adjudicate its own labor disputes;

(4) Settle dozens of new exhibitor trade practice grievances;

(5) Establish new clearance and zoning schedules;

(6) Speed up all industry code hearings, and

(7) Establish in Hollywood a permanent list of 1,500 extra players, eliminating all others.

Both Washington and New York were awaiting publication of the Darrow report by the White House. It was sent to the President late last week, after numerous hearings during which Mr. Darrow and his colleagues listened to code complaints of the "little man," socalled.

The President has withheld publication of the report until the National Recovery Administration, General Hugh S. Johnson, its Administrator, Mr. Rosenblatt, the Federal Trade Commission and the Attorney General submit replies to the charges, which will be released together with the Darrow opinion.

Mr. Rosenblatt is understood to have answered the demand for his dismissal on Tuesday when he submitted a 67-page brief to General Johnson, who passed it on to the White House. Mr. Rosenblatt accused the

MANY CODE CASES HEARD IN FIELD

Darrow board of unfairness and impropriety in the handling of its investigation.

Mr. Darrow's report cited Mr. Rosenblatt's failure to appear before the board for questioning during the hearings on the film code. So severe is the board's arrangement said to be that the possibilities of Mr. Rosenblatt's resignation were being discussed freely in newspaper circles at Washington. In any event, it was said that he will be "on the spot" for further attack. Antagonistic interests, it is assumed, are principally those of Allied States, which for weeks have been sending forth from headquarters at Washington severe criticisms of Mr. Rosenblatt, charging him with being in sympathy with the large companies.

The Code Authority will fight those unfair competitive practices engaged in by outdoor amusements which cause losses of many thousands every summer to theatres. The Authority has instructed its committee on unfair competition to take legal steps to safeguard exhibitors against the practice of hundreds of baseball parks and other places of outdoor amusement which award valuable prizes, including automobiles. This practice is prohibited at motion picture theatres.

Procedure Defined for Premium Action

First definite action pointing to local territorial votes on premiums was taken Friday when the Code Authority unanimously adopted a resolution presented by its committee on administration of Local Grievance Boards, outlining the procedure in definition of areas to be defined by each Local Clearance Board where exhibitors may vote on the subject of abolishing rebates in the forms of premiums.

The code prohibits premiums in territories where 75 per cent of the exhibitors have declared in writing that such premiums shall not be permitted. The Authority has now decided that the Local Clearance Boards, within seven days after receiving such written request, shall define such area and file their definition thereof, with the Local Grievance Board, and also communicate such definition to the petitioning exhibitors.

The giving of premiums shall be prohibited after 90 days from the date of filing with the Local Grievance Board the written statement from the exhibitors. The statement shall be invalid if not filed with the Local Grievance Board within 60 days after the first signature.

Adjudication of all code labor disputes will be made entirely within the industry if the NRA at Washington grants the request of the Code Authority for approval to establish divisional, regional or local agencies of the Authority to settle its own labor disputes.

A committee reported this week that:

1. There is no substantial unemployment in the motion picture industry.

2. The industry has already gone as far as it can go, if not too far, in reduction of hours of employment.

3. Any further shortening of hours of work would reduce production, and, therefore, would diminish the supply of available product for the operation of theatres.

Because "there are already insufficient feature motion pictures made in this country to supply all of the theatres," the committee said a reduction of working schedules would curtail product and force many theatres to close. "We have definitely reached a point where further reduction of hours per week will decrease the number of employees."

The Code Authority this week made the following appointments to Local Boards in the field:

Charles Weigel, independent exhibitor, succeeding John Elliott on the Cincinnati Grievance Board.

Harry Nelson, independent exhibitor, replacing O. A. Lee on the Minneapolis Clearance Board.

Reeves Espey, affiliated exhibitor, replacing J. J. Sullivan on the Los Angeles Clearance Board.

Charles Stern, United Artists, replacing Moe Streimer on the Manhattan Advisory Committee to the New York Clearance Board.

Omaha Exhibitors Would Withdraw

Exhibitors in the Iowa-Nebraska territory who are not members of the MPTO in those states have requested the Code Authority to relieve them of the obligations of their code assents and of financial assessments, due, it was said, to the appointment of MPTO members only to the Omaha code boards.

John Flinn, Code Authority secretary in New York, said that there is no provision in the code allowing any one to retract their code acceptance.

Uphold Milwaukee Decision

The Code Authority last week upheld the decision of the Milwaukee grievance board charging overbuying against Ashley Theatres Corp., and granting the Saxe Amusement Management, Inc., 30 Warner pictures. The case was the first one appealed.

Saxe will get 39 pictures immediately from the Ashley company as a result. Of this number, 30 are Warner pictures and the others are divided between Paramount and Columbia.

Grievance Boards Busy

Many additional complaints of exhibitors against competitors were filed with Local Grievance Boards.

In Buffalo, ten complaints were on file. The first decision made by the Buffalo Board involved an order to Ben Bordinaro, Olean exhibitor, to cease and desist from issuing two-for-one tickets.

One of the complaints set for early handling by the Chicago Grievance board is that of Balaban & Katz, whose grievance is a charge of premature advertising of pictures by certain neighborhood houses.

Paramount won three arbitration cases in Cincinnati under the voluntary arbitration clause of the standard 1933-34 exhibition contract. Complaints involved charges of failure to play and pay for shorts contracted for by the Park Hall theatre, suburban; failure of the Hollywood, also a suburban, to play and pay for features under contract, and the Third Avenue Theatre Co. was charged with failure to play and pay for contracted shorts.

In Cleveland Frank Gross charged Sam Barck, Market Square theatre, with maintaining a 10-cent bargain hour from 6:30 p. m. to 7:30 p. m. Five similar cases were filed and the Board ordered the practice stopped in one instance because contracts call for 15-cent minimums.

The Kansas City Grievance Board decided in favor of Columbia against Charles Stanley's Columbian, Wamego, Kan. The decision gives Columbia the right either to force Stanley to fulfill his contract or bring suit.

Fox West Coast Case Up

The Los Angeles Board was scheduled to meet this week to pass judgment on two cases filed during the past week. Fox West Coast, for the second time in three weeks, is made defendant in charges of overbuying. The other case involves three small houses, which, it is charged, reduced their admissions to 5 cents.

The New Haven, Conn., Local Grievance Board heard its first complaints Monday. One was a charge by the Whalley theatre that Paramount was forcing shorts, and the other, by the Pequot theatre against the Dreamland, that free admittance is given Tuesday evenings to women accompanied by men. The Board ordered the free admittance practice stopped.

The New York Grievance Board ordered the Skouras circuit to turn over 22 features from the Capitol, Port Chester, to the competitive Embassy, of Rogowsky Brothers, in its first overbuying case.

Of importance to every exhibitor is the work now underway for the drafting of new clearance schedules for 1934-35 product, with Local Clearance Board because of ill health.

Charles Williams, president of the MPTO of Iowa and Nebraska, resigned from the Omaha Clearance Board. Ill health was given as the reason.

Meanwhile, John Flinn, Code Authority secretary, was meeting in New York this week with the local code board secretaries from Albany, Boston, Buffalo, New Haven, New York, Philadelphia, Atlanta and Cleveland. The secretaries were being instructed in the modus operandi of their boards.

To Speed All Board Hearings

With the Code Authority instructed to bar technicalities at its future hearings, the NRA will press for speed at all hearings of Local Grievance and Clearance Boards in the field, in order to insure uninterrupted enforcement of the code. Unnecessary delays will not be tolerated, nor will the Boards be permitted to operate with clogged calendars.

Two hundred exhibitors already have taken advantage of the 10 per cent cancellation privilege on product of MGM, Fox and Universal. The names of these exhibitors are being turned over to the Code Authority, which will levy the regular code assessment against these non-assentors who have indicated, by seeking cancellations, that they desire to take advantage of the code's benefits. They may not, however, file any complaint with any Local Board until they have signed the acceptance blank. The Code Authority did not, as had been expected, lift the ban for filing assents.

Code Secretary for Coast

The Code Authority selected Major J. O. Donovan, former secretary of the Vaudeville Managers' Protective Association, to act as paid secretary in Hollywood, and to act as assistant to John Flinn in the handling of coast code matters. Major Donovan started in his new post on Monday, with headquarters at 6331 Hollywood Boulevard.

Major Donovan immediately started organizing the Studio Agency Committee. Permanent alternates for this committee were appointed as follows: Nat Levine for Trem Carr; Louis B. Mayer for B. B. Kahane; Joseph M. Schenck for Emanuel Cohen; Carl Laemmle, Jr., for Winfield Sheehan.

THE CAMERA REPORTS



PICKED FOR PICTURES. Five youthful New Yorkers whom Columbia has compiled as film talent. And 'tis said that they come from Park Avenue as well as Broadway. Seated are James Blakely, Florence Rice and Charles Sabin. In the rear are John Buckler and George Murphy.



HOMEWARD BOUND. Winfield Sheehan, vice president and production chief of Fox, saying goodbye to Madeleine Carroll, British screen star, as she leaves Hollywood en route to London, after completion of her first American picture, Fox's "The World Moves On," which was personally supervised by Mr. Sheehan.





NEW FILM YOUNGSTER. His name is Bixey Paumstead—a distinction in itself!—whom RKO Radio "discovered" in making "No More West."

PASSES TEST. (Left) Irene Castle, former dancing celebrity, as she appeared in a successful screen test which has brought her a long-term Warner contract.

TAKE TO SEA. (Right) Edward Schiller, vice president of MGM, and Mrs. Schiller aboard the SS. Santa Lucia, leaving New York for Hollywood, via Panama Canal.





BIG TOP FLIGHT. (Left) What the still-camera beheld, and with high-speed lens and shutter, imprisoned, as the Flying Escalantes compounded a few thrills for Educational's "Allez Oop," which is really not this serious, Buster Keaton being starred.





HEADS CAST. Wynne Gibson, star of "I Give My Love," which Universal is making from an original screen story by Vicki Baum. Paul Lukas is opposite, while direction is by Karl Freund.



ALL HANDS ON DECK. To wish Darryl Zanuck, 20th Century production chief, and Mrs. Zanuck bon voyage as they sail for Europe on the SS. Conte Savoia. Reading clockwise: Joseph Moskowitz, Al Lichtman, vice president of United Artists; Harry Buckley, William Philips, Harry Goetz, Joseph M. Schenck, president of United Artists and 20th Century; Zanuck. Center: William Goetz, Mrs. Zanuck.

GETS NEW CONTRACT. (Left) Hugh Herbert, featured Warner Brothers character player, who has been signed to a new long-term contract.



SOUND FOR A SCREEN CARTOON. And no simple business to make it, either. Here, for example, is a small army at work on Vitaphone's "Merrie Melodies" and "Looney Tunes" at the Leon Schlesinger Studios in Hollywood. In addition to Mr. Schlesinger (seated left of orchestra leader), are shown the cartoonist, orchestra, flashback screen and those whose voices are dubbed for cartoon characters.

MUSIC PUBLISHERS FILE CLAIMS AGAINST THIRTY INDEPENDENTS

Protective Association Acts After Warnings Against Use of Music by Producers Without Getting License; Suits Pend

First indications of the action threatened by the Music Publishers Protective Association against allegedly illegal use of copyrighted music by independent producers and distributors came this week when it was established that the Association has approximately $15,000 of claims either outstanding or settled against about 30 independent companies.

Five suits are pending in the courts, with eight more in the preliminary stages. The five currently pending are:

1. A claim of $3,000 against Leo Brecher's Protex Trading Corp., for unlicensed use of music in the picture "Trapeze," a German-made picture starring Anna Sten and dubbed into English. A motion is about to be made for summary judgment, with immediate referring to a referee to compute the amount of damages. If this action is successful, it will mean that a judgment for a subsequent amount will be obtained at once, without the usual trial delay.

2. A claim of $700 against Plymouth Pictures Corp., for unlicensed use of music in "Dance Parade." An attachment for the amount due has been placed on Capital Film Exchange, distributor, against incoming receipts or percentages due the producer.

3. A claim of $325 against Paul D. Wyman Productions for music used in "Taming the Jungle." The Association's corresponding attorney in Hollywood has instituted suit, and it is understood a motion is being made for summary judgment.

4. A claim of $2,200 against the Big Drive Film Co., for music used in "The Big Drive," a war picture. Funds in the hands of First Division Exchanges, Inc., distributor, were attached. Portions of this fund were due the producer and other distributors of the subject. The Association to date has collected $750.

5. Another claim, amount not yet computed, is to be instituted against Plymouth Pictures Corp., for use of an entire score of copyrighted music in "Gold-Diggers of '43."

Among the 20-odd claims settled in favor of the Music Publishers is a judgment taken against Northern Film Corp., and Dwain Esper, producer of "The Seventh Commandment," for music unlicensed and used in that picture, the claim totaling $3,300.

A judgment for $1,000 has been entered against The Film Exchange for one song used in "Let's Go Fishing."

A permanent injunction has been obtained against Jack Minor for showing of the picture "I Love a Parade," which featured Harry Richman; $550 was the amount of the claim.

I. E. Chadwick Productions was the target for a judgment of $250 for five uses of background music in "Law of the Sea," and one other company, name not given, was assessed $350.

The claims and judgments here specified alone total $10,675, and it is stated by the Association that the remaining settled and pending cases may bring the total close to $20,000.

The Protective Association issued a warning last December that independent producers who for years have maintained a "devil-may-care" attitude in the use of music in the hopes they would be able to "get away with something," faced a concerted attack to curb the losses in royalties and the large costs in legal battles.

National Board Cooperates

John G. Paine, chairman of the Association board, and Harry Fox, who handles motion picture relations, set about to work out some form of regulatory measure to save money to both complainants and defendants. A result was an arrangement whereby all independent productions shown for the National Board of Review and at official censorship screenings were witnessed by an Association member and checked for music violations. Producers found violating the law were given official warning to obtain a license. Producers who did not take action were sued.

Cooperation of the National Boards has been a large factor in bringing the cases into court and before referees, Mr. Fox said Wednesday. A considerable amount of the work, however, was accomplished by visits to neighborhood theatres.

In the past, Mr. Fox said, the MPPA has found it virtually impossible to make adequate check-ups on the violations of so called small independents who have not cooperated.

"Such practices have been going on ever since the advent of sound," Mr. Fox said, "and we have been able to do practically nothing about it. We seldom have any difficulties with the major companies, but the little fellows—the men who jump in and out of a town, make one film and then are never heard from again—have always given us a lot of trouble."

Protective Measure

Mr. Fox emphasized the fact that the suits and claims currently being pressed are instituted primarily as a protective measure and as a warning, not to create dissensions.

"It was recently estimated that a large majority of more than 250 independent features and short subjects in production on the Coast and in New York contained music for which no licenses had been issued by us. This sort of thing has got to stop, and I feel we are making very definite progress."

At the present time, and until the MPPA announces its new rates for music reproduction privileges, producers are required to pay flat taxes for the three types of music used: visual and vocal, $150; visual and instrumental, $100, and background, $50.

Exchange Measure Up to Conference

The Senate at Washington late last week passed the Fletcher-Rayburn stock exchange bill, as written by the Senate committee on banking currency, by a vote of 62 to 13. The measure then went to conference for settlement of the differences between the Senate bill and the House measure, passed earlier.

The bills are furthest apart with respect to those sections relating to marginal transactions and administration. The Senate bill carries amendments to the Securities Act of 1933 as prepared by Senator Fletcher. The House bill carries no Securities Act amendments, but administration leaders have expressed the belief the House will concur in the amendments without question.

Acceptance by the House of the modifications in the measure was predicted on Tuesday by Chairman Rayburn of the interstate commerce committee after a conference with President Roosevelt. Representative Rayburn said the House would stand by its proposal to put administration of the Stock Exchange under the Federal Trade Commission. The Senate bill calls for an appointive commission. It was indicated the President would take a hand in the adjustment of differences concerning the measure.

Dill Control Bill Passes in Senate

The United States Senate on Tuesday passed the Dill communications measure creating a commission of five for the regulation of all wire and wireless communications in the country, including telephone, telegraph, radio and cable.

An amendment, offered by Senator Dill and accepted without a roll-call, provided that "no one licensee or organization of licensees, whether effected by purchase, lease, chain broadcasting, or other method, shall be able to monopolize or exercise dominant control over the broadcasting facilities of any community, city, or State, or over the country as a whole."

Mancall Resigns Majestic Post

Boone Mancall has resigned as advertising and publicity director of Majestic Pictures. He plans to resume the publication of technical and business books for other industries.

Gordon Hoeye Dead

Gordon Hoeye, 46, for four years auditor of the RKO exchange in Denver, died of pneumonia there last week. He had resigned from the company two years ago and was visiting in Denver when he was stricken. His home was in Los Angeles.

AD VALOREM DUTY ASKED TO REDUCE BRITISH TAX

Proposed Amendment Would Free Theatres Charging 6d. from Assessment; Korda Signs Milestone and Rowland Brown

By BRUCE ALLAN
London Correspondent

Reviving the suggestion that *ad valorem* duties be levied on all motion pictures imported into Great Britain, certain trade and political groups here say that increased revenue from this source would permit a substantial reduction to be made in the entertainment tax.

Disappointment at the absence of tax concessions in this year's budget inspires the proposal, which when made previously has received no Treasury encouragement. Difficulties of valuation and, it is believed, terms of commercial treaties have been the chief reasons for official coldness.

Last ditch efforts to obtain a reduction of the entertainment tax in this year's budget will take the form of an amendment in committee stage freeing seats up to 6d (12 cents). The Cinematograph Exhibitors' Association is in close touch with Col. Baldwin Webb's committee of anti-tax M. P's., with this object in view.

Another suggestion is that special concessions be made to theatres with less than 1,000 seats.

Alexander Korda, of London Films, has signed Lewis Milestone and Rowland Brown to direct two productions, Milestone to do H. G. Wells' "Shape of Things to Come" and Brown to make "Scarlet Pimpernel" with Charles Laughton and probably Ronald Colman or Leslie Howard.

David O. Selznick is in London selecting an all English cast for "David Copperfield," which he may produce here, following with "Oliver Twist."

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Reports that MGM would produce in England were confirmed in New York by Arthur Loew on his return from Europe. Mr. Loew said "David Copperfield" may lead.

▽

British Kinematograph Society is taking steps, by means of a questionnaire to all engaged in the design and construction of kinematograph apparatus, to collect and collate views on standardization.

Lou Metzger, last week named British International American representative, will handle "Blossom Time." as his first B.I.P. picture.

LONDON BUREAU IN FULL SWING

A full service of news regarding production activities in London studios and other developments in the British field now is under way following the opening of the London Bureau of Quigley Publications, at Remo House, 310, Regent Street, London W1 (telephone Langham 1038).

An Information Bureau has been organized for the use of British producers and others interested in the American market, and a full range of Quigley publications is on display for the convenience of the British trade.

Bruce Allan, in charge of the London Bureau, has had almost lifelong experience in the motion picture business, including both production and distribution as well as trade journalism in all branches. He was editor of The Kinematograph Weekly in 1926, previously director of publicity for Goldwyn, Ltd., and FBO, Ltd., and for the Rex Ingram unit at Nice, France.

Mike Shea Dead After 50 Years in Theatre Business

Michael A. Shea, veteran showman, who last spring celebrated his 50th anniversary in the theatre business, died at noon Wednesday in Buffalo after a long illness. He was 75 years of age.

Mike Shea's death climaxed a long and colorful career in show business. Born April 1, 1859, he started as a steel and iron worker, and engaged in construction of bridges in many parts of the United States. As a boy much of his time had been spent wandering around the Lake Erie dockfronts, where he laid the foundation for his reputation as a "clean and honest fighter."

First Theatre Burned

When he was 23, having tired of the life of a human fly, he opened Shea's Music Hall in Buffalo and for eleven years many of the most famous artists of the American, English and French stage numbered the Music Hall among their better "dates." In 1893 the Music Hall burned down.

Despite temporary adversity, Mr. Shea built and operated Shea's Garden for several years, and in 1905 opened Shea's Court Street, for years one of the country's noted two-a-day variety houses. With the late B. F. Keith and E. F. Albee he negotiated booking arrangements whereby all the greatest stars of the legitimate and variety stage played the Court Street.

Mr. Shea was widely known for his kindness to down and out players as well as those on the way up. Not a few of these have since become well known on screen, radio and stage.

Mike Shea was also known for his blunt and at times more than slightly profane speech. He seldom minced words in telling the celebrities what he thought of their work and often suggested changes which might mean the difference between top and bottom of the profession.

Shea's Hippodrome succeed the Court Street theatre as a variety house. In 1926 he pooled his resources with Paramount-Famous Players, forerunners of Paramount Publix. He then built Shea's Buffalo at a reputed cost of more than $2,000,000.

Full Control Returned

In 1933, during Paramount's great program of theatre decentralization, entire control of the Shea circuit was given back to him. He never had relinquished final authority in his theatres' affairs under Paramount operation, having retained 51 per cent of the stock.

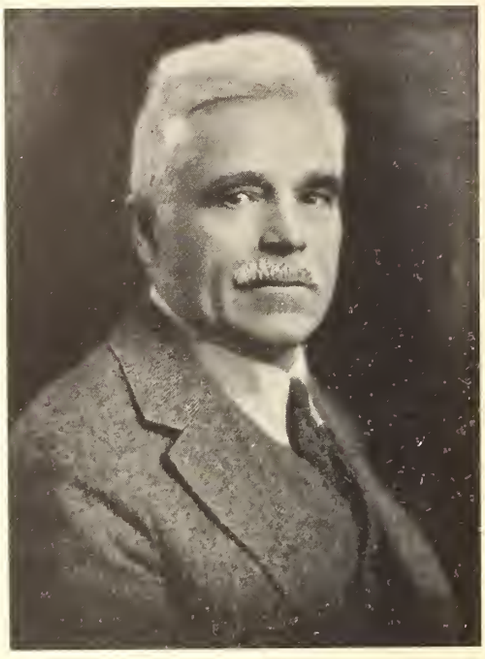
Mr. Shea on more than one occasion expressed his personal dislike of motion pictures as entertainment, but unlike many showmen of a latter day legitimate theatre, he did not miss the possibilities of films. "Tillie's Punctured Romance" was one of the first big motion picture successes in Buffalo, due, it is said, almost entirely to his genius as a showman.

In 1899 Mr. Shea married Josephine G. Carr. They have one daughter, Mary Evelyn Shea, now the wife of Emil Giffoniello, one of the Shea junior executives.

At the time of his death the Shea circuit was composed of the Shea's Theatre, in Toronto; the Buffalo, Hippodrome, Century and Great Lakes, all first-run Buffalo houses; the Bellevue, Niagara Falls; Riviera, North Tonawanda, N. Y., and Bailey, Elmwood, Kensington, North Park and Seneca, in Buffalo, all neighborhood houses.

Harold B. Franklin, former RKO Theatres head, and now independent producer of motion pictures and plays, was manager of the Shea theatres from 1918 to 1922, and received much of his early training under Mike Shea's tutelage.

Showman Dies



MICHAEL A. SHEA

Brooklyn Circuits Merge

The Nelson & Renner circuit of seven Brooklyn theatres has merged with the Small & Strassberg group of 11, also in Brooklyn, with Samuel Strassberg as general head. It is planned to build at least six new theatres in the near future.

THE MOST CHEERING NEWS YOU'VE HAD THIS *Spring*

With "STAND UP AND CHEER!" standing them up and cheering them up in dozens of key cities . . . with "SUCH WOMEN ARE DANGEROUS" proving itself one of Warner Baxter's most popular pictures . . . every exhibitor is looking forward to the rest of the great FOX spring group.

Watch these releases go places —





NEVER HAS SPENCER TRACY BEEN GREATER

The full force of Spencer Tracy's power is unleashed in this vivid drama of a high-stakes gambler . . . who, too late, discovers he has played a sucker role in the game of life.



SPENCER TRACY

in

Now I'll Tell by Mrs. Arnold Rothstein

with

HELEN TWELVETREES
ALICE FAYE

Produced by Winfield Sheehan

Directed by Edwin Burke

Adaptation and Dialogue: Edwin Burke





Says "Variety Daily"

"FROM EVERY ANGLE A BOX-OFFICE BET...

What Gaynor-Farrell partisans have been looking forward to for over a year... one of the best love stories they've ever done!"





JANET GAYNOR

CHARLES FARRELL

in

"CHANGE OF HEART"

with

JAMES DUNN

GINGER ROGERS

Produced by Winfield Sheehan

Directed by John G. Blystone

Screen play: Sonya Levien and James Gleason · From the novel "Manhattan Love Song" by Kathleen Norris



Springtime Fancies of a Footloose Bachelor

Merry with the madness of springtime romance! A gay bachelor who has dodged the altar for years finds the halter near his neck as two beauties try to harness him for life.



A Jesse L. Lasky Production

SPRINGTIME FOR HENRY

with

OTTO KRUGER
NANCY CARROLL
NIGEL BRUCE
HEATHER ANGEL
HERBERT MUNDIN

From the play by Benn W. Levy. Screen play: Keene Thompson and Frank Tuttle

Directed by Frank Tuttle



Flood of Free Competition Is Swamping The Exhibitor

"Free" seems to be the big word in this story.

A few weeks ago Motion Picture Herald presented an editorial remarking that the motion picture was confronted with the problem of selling entertainment in the face of competition from the advertisers on the air and elsewhere who were engaged in giving away, medicine show fashion, all the box office values they could buy. Now it becomes apparent that the advertisers, at least in some sections, are giving away the screen, too.

Now comes Mr. A. E. Bennett of the Liberty Theatre, Muncie, Indiana, with a striking citation of the competitions that the current trend of the free amusement technique in merchandising can set up.

Mr. Bennett launches his discussion from the point of view of an operator of a code controlled enterprise, with a certain questioning as to what those who ordain a "planned economy" and rule of industry can do, or will do, about it. The answer is yet to be had, if any.

Below we present Mr. Bennett's pointed communication.—TERRY RAMSAYE.

By A. E. BENNETT
Liberty Theatre, Muncie, Ind.

We are just in receipt of our "Code" assessment notice for the first half of 1934, and wish to express our views on this matter, and the reasons for such views.

First of all, we do not complain about the assessment of $18 a year, covering our allocation, which we, however, feel is somewhat out of reason, but would willingly pay more if within our means, to in a measure help to eliminate some of the serious obstacles now confronting the smaller independent exhibitor. In the heyday of the circuit and chain theatres, we were up against every possible racket known to the best minds for the handling and management of these operations, who presented everything from the most antique stunts to the newest and most modern ideas. And all and everything with the support and cooperation of local merchants and newspapers. We have all many times wondered why and how we survived.



One of a dozen or more advertisements that appeared in the Muncie, Ind., daily press blaring forth the "Free Guest Ticket" idea that called for more aspirin dosage for the exhibitor.

Now we have a new order of—shall we again say "racket," which perhaps while not any worse than the old, still in view of the fact that the Code of Fair Practice is supposed to prevail, isn't it reasonable to believe that the following would at least be a little out of order?

FREE moving and talking pictures presented and shown by Sears Roebuck;

FREE moving and talking pictures presented and shown by Ford—at the Muncie High School;

FREE moving and talking pictures presented and shown by the Dawson Sales Co., Muncie;

FREE entertainment and vaudeville with a glass of beer at both our leading hotels, the Roberts and Delaware. (Perhaps we can arrange to give free beer with our theatre entertainment.)

FREE broadcasting show and entertainment at Muncie's biggest department store.

FREE moving and talking pictures and vaudeville at our two local parks, average attendance at each performance five to ten thousand people, these figures from official records of past three years.

AND the last and latest racket, free circus tickets, given by merchants.

Now, all this, with so many and so much taxes that we won't even take up your time to enumerate and include, makes it absolutely impossible and prohibitive for the small independent exhibitor to have any hope of trying to continue to operate his theatre.

There are five theatres in Muncie, owned and operated by local men, most of whom have lived here practically all their lives, in addition to which we have two chain theatres. The code has placed a great number of restrictions upon exhibitors and the motion picture industry in general, prohibiting us from giving away two-for-one tickets, bread coupons, etc., the numerous activities we have all resorted to from time to time to stimulate business, and from observations locally—and we presume these conditions prevail generally—it seems we are not getting an even break, since every other kind of business gives away free tickets, and even our own kind of business, the showing of moving and talking pictures, *FREE,* while we are told we absolutely must not give

(*Continued on page 24, column 3*)



This, from the Muncie Morning Star, *on the "Free" and "Sensational" talking pictures of Barney Oldfield, a motor sales endeavor to trouble the exhibitor.*

CARL LAEMMLE JOINS INDEPENDENTS IN DEFENSE OF DOUBLE FEATURING

Calls Large Company Attitude A "Ruthless Rule of Thumb" Plan; Problem Brings Heated Argument in Zoning Boards

Principal developments this week in the usual pre-season moulding of product plans, sales policies and trade practices into a single merchandising structure for 1934-35, were:

1. Carl Laemmle joined the independents' fight against the "ruthless rule of thumb" plans of larger interests to eliminate double features during the new season.

2. Allied States Association met in Chicago and at Syracuse to shape the attitude of its independent exhibitor members toward 1934-35 practices.

3. Independent exhibitors in the east called a second rental protest meeting for Friday, in New York.

4. Plans of large distributors for early sales conventions indicates a normal spring and summer selling season, which last year was postponed until fall because of general business conditions.

The fight of the independent producers and distributors, reported on at length in last week's issue, against some of the large interests campaigning for elimination of double featuring in 1934-35, was unexpectedly strengthened this week when Carl Laemmle, president of Universal, in Hollywood, denounced the "ruthless rule of thumb" idea to dispose of the practice nationally. Said Mr. Laemmle: "I can't see that anyone in this industry has any right to rule anyone else out of the business."

Some of the large interests, headed by Louis B. Mayer, of MGM, and supported by Ed Kuykendall, president of the MPTOA, have been campaigning for elimination of duals.

Henry Ginsberg, general manager of the Hal Roach organization, predicted that two-feature programs will be a thing of the past within six months. His remarks followed a warning by independents that they will carry their fight to the United States Government if the large distributors attempt to force out duals by inserting a clause in their 1934-35 contracts.

Mr. Laemmle's remarks placed Universal on record as the only large company which definitely intends selling double feature houses. "I shall sell double features 'till the cows come home," he said emphatically.

Indicating that he believed "a good deal of nonsense has been said and written on the double bill problem," Mr. Laemmle charged that "exhibitors and producers and distributors have been equally guilty of making brash statements.

"They are going to run the other fellow's business if it kills them," he continued. "The spirit of the hour seems to be, 'I'm going to have my way even if I wreck the other fellow; I'm all right and he's all wrong."

"I can't see the double feature as a matter which can be handled nationally by ruthless rule of thumb," he added. "I can't see that anyone in this industry has any right to rule anyone else out of business." Mr. Laemmle said that Universal intends to deal with duals "with a good deal of sympathy and plenty of facts."

"There are so many thousands of exhibitors situated in so many different circumstances that it is foolish to try to establish one law or one rule to fit them all," he added. "What is food for one is poison for another.

"If I find that I am hurting more theatres than I am helping by selling on a double feature basis, I shall not sell on that basis. But, if on the other hand, I discover situations where my customer simply has to have double features and in selling him on that basis I am saving his life and not killing off someone else, I shall continue selling duals."

Allied at Chicago on New Season's Plans

Although some two dozen national leaders of Allied States Association went to Chicago for the avowed purpose of taking action against any rental increases for 1934-35 product, there was no indication after adjournment as to what definite decisions had been arrived at. "We are not tipping our plans, or taking the chance of putting 'on the spot' any persons with whom we may be working," said an Allied spokesman.

A committee composed of Abram Myers, Sidney Samuelson and Ed Ansin will work out Allied's proposed plan to produce independently. The matter of double bills will be left to individual members.

Allied's leaders decided against distributors arbitrarily fixing minimum admissions in contracts. Also, they went on record supporting the campaign of the Motion Picture Research Council to uplift motion pictures and to eliminate block booking "which makes it impossible for independents to refuse to show filthy pictures."

They opposed a trailer monopoly for large distributors, and appointed a committee as the first step in building a "technical organization that can put on the pressure" on those distributor and exhibition practices against which Allied has been campaigning for some time. This committee is composed of Mr. Samuelson, Mr. Meyers, Walter Littlefield and Arthur Price. They will take whatever action is deemed necessary on the Clarence Darrow report on the motion picture code.

Another Allied committee, including H. M. Richey, Al Steffes and Col. H. A. Cole, will delve into the theatre sound equipment situation.

Fear 20-Cent Minimum Admissions

The Allied leaders traveled on Monday from Chicago to Syracuse, N. Y., where a second conference was held, the net results being an expression of fear that distributors are "plotting" a 20-cent minimum admission clause in 1934-35 contracts, in an attempt to "kill" off houses now operating on 10 and 15-cent scales.

The leaders criticised Will H. Hays and again flayed objectionable films, declaring the NRA was of no assistance in elevating the tone of pictures. They promised a countrywide war on "sexy" films.

Sidney Samuelson charged that block booking is the cause of Hollywood's dwindling number of producers, and indicated that Allied is now surveying the field to ascertain how much revenue can be derived from features which would be released by the organization.

All committees will submit findings for Allied action at a New York meeting on June 13.

Independent of Allied is a second movement in the East, started by the MPTO of Pennsylvania, to fight any increase in 1934-35 rentals. This exhibitor group, joined by others from as far west as the Mississippi, will convene a second time in New York on Friday, at the Motion Picture Club on Broadway.

Meanwhile, at Omaha, the Motion Picture Theatre Owners of Nebraska voted to demand cancellation privileges up to 15 per cent on blocks of ten pictures, or more. In another resolution the members demanded that the number of guarantee and percentage pictures be limited to 10 per cent of the pictures released on a single contract, the remainder to be bought on percentage only.

Planned Early Sales Meetings Indicate a Normal Selling Season As Five Conventions Are Set During May and June

Five Conventions Set by Distributors

The sales conventions of Fox, Paramount, RKO, Universal and Warner will be held in May and June, with Columbia, Metro and United Artists still undecided, indicating a return to the normal spring and summer selling season which last year was delayed until fall because of the general business situation.

The conventions of the large distributors will get underway May 28, when Warner will hold the first of four regional meetings, at Montreal, followed by a New York conference June 4 and 5, and others in Chicago and Los Angeles, likewise in June.

Second to meet will be Fox, convening in New York May 31 to June 2. Universal will meet in New York June 5 and 7, and at Chicago June 11.

June 18 to 20 are the dates for Paramount's convention, to be held in Los Angeles, with RKO definitely set for Chicago, some time in June.

Columbia, MGM and United Artists had not announced their plans up to press time, but it appears almost certain their conventions will be held not later than mid-July. Monogram already has held one meeting, at Atlantic City, and others will follow in June.

Meanwhile, and in addition to product plans already reported, the following individual company activities involving the structure of 1934-35 release schedules were reported in New York and in Hollywood:

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Columbia.

New star talent will be groomed for next season's releases, the company having signed for this purpose George Murphy, Yale athlete; Florence Rice, daughter of Grantland Rice; John Buckler, Charles Sabin and stage players, and James Blakeley.

New short subjects will include a series of six Charles Mintz color cartoons.

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Fox

Earl Carroll returned to New York after having signed to produce two dramatic musicals for Fox for 1934-35.

John Zanft and Sol Lesser will be associated in production of six features starring George O'Brien, with possibly four additional, for Fox release.

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MGM

Several of next season's schedule will be made in England, according to Arthur Loew, head of foreign activities, who returned from a

(Continued on following page, column 1)

Laemmle Defends Double Features

(Continued from preceding page)

European tour. American companies will be sent abroad. First probably will be "David Copperfield."

Two comedy features will star Laurel and Hardy, Hal Roach producing.

Irving Thalberg announced his next ten features: "Merry Widow," co-starring Maurice Chevalier and Jeanette MacDonald; "Barretts of Wimpole Street," with Norma Shearer, Fredric March, Charles Laughton; an untitled feature co-starring Constance Bennett, Herbert Marshall; "Good Earth," now being made in China; "Mutiny on the Bounty," starring Clark Gable, Wallace Beery, Robert Montgomery; "Marie Antoinette," with Norma Shearer, Charles Laughton; a Robert Rinehart book starring Marie Dressler; "What Every Woman Knows," Helen Hayes; "Three Weeks," Gloria Swanson, and "China Seas," Clark Gable and Jean Harlow.

Irvin Cobb's series of shorts will be made by Hal Roach for MGM release, eight in the group. In addition, Roach will have at least eight more Charley Chase Comedies.

MGM announced completion of 71 out of 91 shorts on this year's schedule, the remainder to be completed by July 1. The company said there will be another series of 13 "Oddities" for 1934-35, to be done in Technicolor, with Harmon-Ising also contributing another six Technicolor cartoons.

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Monogram

Monogram's next sales convention will be at the Netherland-Plaza at Cincinnati, June 2 to 4 and embracing the territories of Pittsburgh, Chicago, Detroit, Indianapolis, Oklahoma City, Minneapolis, Milwaukee, Kansas City, Little Rock, with W. Ray Johnston presiding.

John Wayne again will make eight feature westerns for Monogram, to be produced by Paul Malvern, while the main Monogram production branch, in charge of Trem Carr, will have three features in work in a few days.

▽

Paramount

The Hollywood studios will continue in operation during the summer, it was said by Adolph Zukor upon his arrival on the Coast. Reports in the East had it that 12 features, instead of the Hecht-MacArthur four, will be made for Paramount at the Astoria studio of Erpi.

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Radio

William Seiter will contribute five features next season, while in New York RKO executives concluded an arrangement with the Leland Hayward office for the services of Katharine Hepburn for three 1934-35 features at a substantial salary increase.

▽

United Artists

Two features will be made by Jack Benny for release next season.

▽

Universal

New York will be the scene of a second sales convention, June 5 to 7, preceding the proposed Chicago convention June 11. Carl Laemmle will attend the New York sessions and then will sail for Europe.

Universal promoted Ansel Friedberger, former assistant director, to associate producer in charge of 1934-35 serial production.

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Warners

The first of four regional sales conventions will be held at the Mount Royal hotel, Montreal, May 28 and 29, followed by June 4 and 5 conferences at the Ambassador hotel in Atlantic City, with A. W. Smith, Jr., Canadian and eastern sales executive, presiding at both. They will be attended by district and branch exchange managers, and by home office executives. Addresses will be made by Mr. Smith, Harold Bareford, S. Charles Einfeld, Norman Moray.

Conventions will follow in Chicago and Los Angeles, in charge of Gradwell Sears.

The Vitaphone studio will resume short subject production Monday, and although Warner has 25 features completed and is almost six months ahead of actual release schedules, there will not be the customary summer shutdown of the Warner studio in Burbank.

PICTURE REPORTS DRAW OWN REWARD

Attesting the asset to showmen in their fellow-exhibitors' comment on the studios' individual product in MOTION PICTURE HERALD'S *"What the Picture Did for Me" department, are the letters from new contributors who each week are swelling the list.*

For example: Mr. and Mrs. Wilfred Racine, of the Ideal Theatre at Burns, Oregon, whose first reports appear in this issue, have this to say:

" 'What the Picture Did for Me' is of great value to the small exhibitor," adding that "we have found the majority of reports to agree with our own ideas of the different pictures."

And for the one newly venturing into the field of exhibition, Erma L. Raeburn, Arcade Theatre, Newell, South Dakota, comments:

"We are newcomers in the motion picture field and are finding 'What the Picture Did for Me' so helpful that I feel we should add our bit from time to time as a partial return for the many favors we are receiving from this department."

Keen analysis as well as refreshing frankness is reflected in the reports. Take the two following, appearing in this issue:

SMOKY: Victor Jory, Irene Bentley—If they gave this horse the leading roles in some of our dramas it would improve them. Equine connoisseurs (how do you spell 'connoisseurs'?) ate this up. Very lucrative and highly eulogized by patrons of local Little Theatre movement.—HERMAN J. BROWN, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—While the two above-named are billed as the leading characters, I believe the top honors should go to Gregory Ratoff. I note several exhibitors criticized this picture adversely, but to one of my depraved taste, it was really an entertaining little picture. One of the exhibitors stated Miss Sothern could neither sing nor act. If this is so, I must be color blind in both ears. I thought she could sing and I thought she could act, and she did both to the satisfaction of 80 per cent of my audience. One of the critics hails from my own state (though it is not really my state) —Miss Fordyce of Selma, La. I don't like to contradict a lady, but what you goin' to do, I ask you? One of us is wrong and it ain't me. Played Apr. 15.—PETE BYLSMA, Victory Theatre, Napoleonville, La. Small town patronage.

Free This and That Plagues Exhibitors

(Continued from page 22)

away anything. And all this, mind you, has nothing whatever to do with our serious troubles with producers and distributors, who are "on us" from every possible angle.

Hoping that these matters may receive some consideration, we have mailed a personal letter to Mr. John C. Flinn, Executive Secretary, Code Authority, New York City; also one to Mr. Hugh Johnson, at Washington, D. C., and have even taken it upon ourselves to write our President, Mr. Franklin D. Roosevelt, on the subject.

Relative to our personal feelings toward our President, the Code Authority and all concerned in the working out of this serious condition in our industry, and to the complete recovery of all business and the general welfare of our Government and its people, we may say that we are proud to have hanging in our office a Certificate of Membership in the Democratic National Campaign Committee, certifying that our manager, Arthur E. Bennett, is an official member of the Motion Picture Division organized for this purpose of helping elect Franklin D. Roosevelt President of these United States. And we are justly proud of our small part in the results thereof.

We wish to add that Mr. Bennett has been in the amusement game here in Muncie and in surrounding towns for the past 25 years, having owned and operated the Liberty Theatre at this location for the past 18 years. For seven years he has been a director in the Motion Picture Theatre Owners Association, Indiana Division, and we believe he is in position to know fully the serious difficulties to which the independent exhibitors throughout Indiana have been subjected.

Theatre Law Shift Vetoed by Lehman

Governor Herbert H. Lehman of New York last week at Albany vetoed the Quinn bill, which would have amended what may be described as the theatre padlock law with reference to immoral shows.

The bill, prepared by Senator Quinn of New York City, Democrat, would have held producers alone responsible for immoral shows, excluding theatre owners or license holders from liability under the existing law, provided they filed with the licensing authority a sworn statement noting the name and address of the tenant producer prior to public exhibition of the show.

In his memorandum of disapproval, Governor Lehman wrote:

"I believe that if this bill were signed, it would render ineffective the provisions of the penal law relative to immoral performances. It would open the way for comparatively safe violations by irresponsible tenant producers, with immunity to the principal financial beneficiaries of indecent productions."

THAT CONTINUOUS PERFORMANCE

Production leaders and exhibitors add their comment this week on the complicated problem of the continuous performance and the handicap to the picture itself which is raised by seeing a picture from the middle instead of the beginning, as pointed out in the article by Martin Quigley on "The Public Be Damned" which appeared in the issue of April 21. Their suggestions appear herewith.

WINFIELD SHEEHAN

Vice-President and General Manager of Fox Production

I have read Mr. Quigley's editorial entitled "The Public Be Damned," dealing with the evil of continuous performances and the distorted, inadequate appraisal of pictures by a public which barges in haphazardly on any reel.

In my opinion, Mr. Quigley's summary of the evils resulting from this haphazard manner of looking at pictures is correct to some degree, but under the circumstances what are we going to do about it?

This is only one of many evils—or perhaps we should say unfortunate usages—in the presentation of pictures in our theatres.

One of the greatest of these evils is the fact that all pictures have to be aimed at the same age and the same calibre of intelligence, taste, appreciation and education. This is untrue of any other art form in the world. The galleries of the Metropolitan Museum, the portals of the Theatre Guild, and the stalls of those who deal in intelligent books are open to the public but no one pretends that the entire public must go to the same places for entertainment or intellectual satisfaction.

That there is not and cannot be, under present circumstances, a selective audience for motion pictures is, to my way of thinking, a greater curse than the evil of which Mr. Quigley so forcibly speaks. This has nothing to do with morals because it is conceivable that highly different grades of entertainment may all be moral and clean. It does mean that the same type, form and class of pictorial construction and character creation now has to appeal to every human being, regardless of age, education, taste, sex or experience—an obvious impossibility.

But, until world conditions get better, we must struggle along with this evil, with other evils, and with the evil Mr. Quigley so graphically describes, as best we can.

As far as I have observed, there is never any indisposition on the part of well conducted theatres to give the time of performances and to encourage attendance at certain hours. But to compel attendance at certain hours, to put up an arbitrary rule, which might fill the theater at one time and leave it more or less empty at all other times, cannot be undertaken in this period when all of us, whatever our vocation or profession, are struggling to keep out of the red.

It seems to me that the only thing which we of the studio can do to combat these various evils is to make our pictures better. Time, and time alone, will adjust and improve—or at least we hope it will—the various physical conditions in the theatre. Meanwhile, I haven't noticed that the really fine pictures are seriously suffering, either in attendance or public understanding and appreciation, by the lack of stated hours at which to see them.

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WILLIAM A. CRUTE

Manager, Victoria Theatre, Vancouver, B. C.

We of the Western Circuit of the F. P. C. C. have a system to which we stick rigidly, that is, all schedules are made out a week or two ahead for head office approval, and a typed copy is in the booth. The cashier is instructed to give out all information *re* starting time of feature. We have a stock one-sheet card with interchangeable time cards, informing all and sundry that the feature starts at 8.45, or whatever the case may be, and advise patrons to see the show from the start if possible. We endeavor to have the second show start at 9 o'clock, sometimes dropping a news or short to do so, but the problem becomes complicated again when a double bill is shown. Then, again, we have patrons who demand the news and kick if we don't show it.

One night, a week ago, when running a double bill we boxed one feature and ran the best picture twice. The time given us and actual running time was out five minutes per show, so that we were out a few minutes to eleven o'clock, and in spite of warning patrons that we would only show the second feature once we had several kicks about not showing it. This is only a point brought up in the argument but shows the impossibility of pleasing all patrons.

Then again, if we advertise the second feature only once, at 8.30, some customers who come late and are informed that they have missed part of one feature, will refuse to come in, and as the warm weather comes along they begin to come in later, the majority of our business being done between 7.30 and 8.30, with quite a few stragglers coming in up to 9 o'clock.

This subject was discussed thoroughly at our weekly managers' round table meeting in our head office, with Larry Bearg, western divisional general manager, and F. H. Gow, suburban theatre district manager, participating, and we failed to find any solution of the problem, with the exception that we employ the suggestions I have listed.

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CECIL B. DE MILLE

Producer for Paramount

I find in Mr. Quigley's editorial, "The Public Be Damned," a problem with which I have mentally wrestled for many years. It is one of those situations in the motion picture industry which has long cried for a remedy.

The present system of allowing an audience to view a picture beginning with the last half and then following it with the opening is not only a strain on the audiences, but it is also uncomplimentary to the producers and artists.

No member of that audience would think of allowing a surgeon to perform an operation on him by making the incision first and giving him the anesthetic afterward. The patient would be in considerable agony for some time, and the surgeon could not do his best work.

So it is with motion pictures on which energy and talent is expended in the building up of situations and characters toward a climax. The entire object of each motion picture is to hold interest through cumulative effect.

Under the present system the public suffers from lack of interest, and the producer and artist suffer because of the lowered appreciation of his work.

Indigestion is bound to follow if the public ate its meals in the same manner, starting out with dessert, coffee and cheese, and then progressing to the oysters and topping it all off with the roast beef or steak.

A statue should be erected to the person who will eventually succeed in remedying this situation and we will make sure that this statue will not be constructed with the hips at the base, the torso and head on top of that and finishing at the top with the legs.

▽

CHRIS. G. HOLMES

Manager, Alhambra Theatre, Toronto

A theatre manager is something like a naval petty officer inasmuch as he takes the onus and blame for a great deal of which he is not responsible.

Mr. Quigley, in his discussion of the evils of continuous performances, overlooks a far greater evil of the motion pic-

(*Continued on following page, column* 1)

DOUBLE BILL FACTOR

(Continued from preceding page)

ture business, and that is the double feature program.

The double-billing practice has become a necessity because of the tremendous amount of trash pictures turned out by Hollywood. It is quite a safe bet to pick one picture out of twenty and say that that picture will stand alone on a program. The industry has developed into a factory, turning out miles of celluloid, and nothing more, and trusting to luck that a few feet of it contains something which will retain the prestige which the nascent days of the cinema promised, but which has only partially materialized.

This mass production only tends to shorten the life of talking pictures, and in the meantime, forces exhibitors to give their long-suffering patrons quantity instead of quality. Granted, the depression has caused the public to seek quantity at the cheapest price, but the depression will not last forever, and, in addition, the old adage about fooling the public for some of the time, although perhaps dormant, still lives and is liable to pop up again in the very near future. When it does, the public will probably turn up its nose at poor product, irrespective of a three-hour performance for a quarter, and the wise men of Hollywood who know sufficient of the psychology of human nature to appear in one picture a year, thereby starving the public, will prove how right they are.

An ordinary theatre runs in the evening from 7 till 11, or thereabouts, and the running time of the complete show is approximately 150 minutes, so that in four hours the manager has to place two complete shows of two-and-a-half hours duration. It cannot be done, so his only alternative is to show the "big" picture twice, and the second feature once, filling the remainder of the time with the shorts. Sometimes the features are long, which brings the last complete round to commence at 8.30, and sometimes they are short, making the last complete round ten or fifteen minutes earlier.

In my particular district the picture-goers turn out between 7:30 and 9:30, and I can quickly imagine the evening's total admission if I made it a rule to ask those who had missed the commencement of a feature to line up and wait until it had finished before letting them in. The verdict would be that the manager was crazy! Even when a patron enters the theatre and is told that the feature will be over in a few minutes, he insists on taking his seat, that is, with the odd exception, which is pretty good evidence of how the majority feel about waiting for the end of a feature.

If Hollywood cut down its product by at least fifty per cent, and spent more time, thought and money on bettering the class of screen entertainment, the nasty situation would then be cleaned up. It would mean that programs would consist of one good feature, supported by a variety of entertaining short subjects. It would mean that performances would start at a fixed time almost to the minute, because the inclusion of short subjects would allow for proper arrangement of schedule. (Double-billing almost eliminates the showing of shorts.) It would mean that there would be less time for patrons to wait before the end of one subject and the commencement of another, but still would not stop patrons being seated in the middle of the feature. That is absolutely impossible whilst the continuous performance is fashionable.

And most important of all, it would put the theatre on a more attractive footing for both patron and exhibitor, for it would give the exhibitor something to sell, and the patron something to see. Mediocre pictures are having a telling effect on the public. That, plus the depression, has taught the better class patrons to shop for their entertainment very stintingly, whilst the poorer type of movie fan accepts the double-bill at the fifteen and twenty-five cents admission. Not, particularly, because they cannot pay more, but they have become educated to get all they can for the least amount of money.

I fail to see how the continuous performance can be abolished now that it has become so firmly established. Most of the trouble lies with the double feature program and the jumping around of starting times. It is useless for Hollywood to complain of the lack of justification its product receives by the public seeing features last half first. The solution, to a great extent, lies in the producers' hands. Cut out mass production! That will help tremendously to recapture public appreciation, and sober up the mad scramble of exhibitors to "get them in at any price." If a picture is not worth twenty-five cents to see, whether it be a first or fifth-run house, then motion picture production must be at a pretty low ebb.

New York Levies Gross Tax

The New York City Board of Aldermen on Tuesday passed Mayor La Guardia's city tax program placing a levy of one-twentieth of one per cent on the gross earnings of general business and corporations, and one-tenth of one per cent on gross receipts of brokers. Theatres had participated with merchants in the fight against the measure.

Jersey Allied Meets May 21

Allied of New Jersey will hold its next meeting May 21 and every Monday thereafter at the new headquarters in the Lincoln Hotel, New York.

London Film Plans Six Next Season

London Films, producer of "Private Life of Henry VIII," has set a maximum of six pictures for 1934-35, according to Etienne Pallos, general sales manager, who arrived in New York this week for conferences with United Artists officials. United Artists will continue to release the British product in this country.

Mr. Pallos also will negotiate for American talent, and is seeking either Fredric March or Ronald Colman to star in "The Scarlet Pimpernel." An American director also is to be signed for this picture.

London Films' first release of the new season will be brought to this country in September by Douglas Fairbanks, who also stars in the picture, "The Private Life of Don Juan." Following this will be "The Scarlet Pimpernel," while the third is H. G. Wells' "100 Years to Come," for which Lewis Milestone has been signed as director. The fourth will be Robert E. Sherwood's "The Marshal," with Maurice Chevalier, which Alexander Korda will direct. Charles Laughton has been signed for a Frederick Lonsdale story. The company also has signed Elizabeth Bergner, star of "Catharine the Great," for one picture.

Pathe's Quarter Profit Is $51,900

Profit of $51,900 for the first quarter of 1934, before interest charges, but after deducting all expenses, taxes, amortization and depreciation of properties, was reported this week by Stuart W. Webb, president of Pathe Exchange, Inc. This compares with $31,725 for the same period of 1933.

The figure, Mr. Webb said, includes earnings from the regular quarterly dividend of $49,000 on Pathe's 49 per cent interest in Du Pont Film Manufacturing Corporation. Du Pont has been perfecting a method of casting film which is said to improve the quality of product.

Film Board Changes Discussed

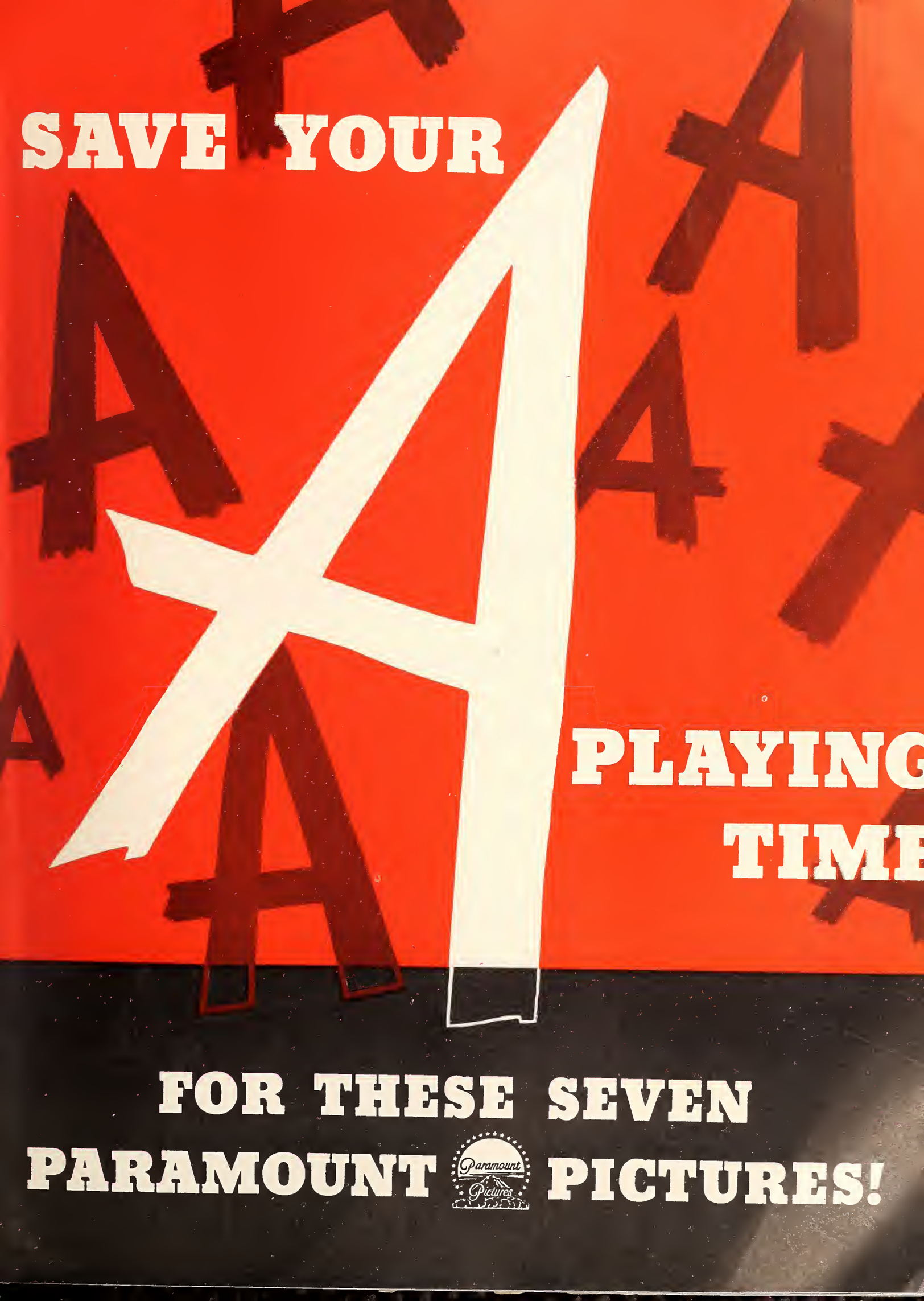
New York home office sales managers met Tuesday at the Hotel Astor to discuss possible reorganization of the Film Boards of Trade. Among those at the meeting were: W. C. Michel, Fox; Abe Montague, Columbia; Neil F. Agnew, Paramount; Charles Rosenzweig, First Division; Herman Gluckman, Majestic; A. W. Smith, Jr., Warner; Jules Levy, RKO; Jack Skirball, Educatonal; R. H. Cochrane, Universal; Felix F. Feist, MGM. Charles C. Pettijohn, in charge of the boards, was a speaker.

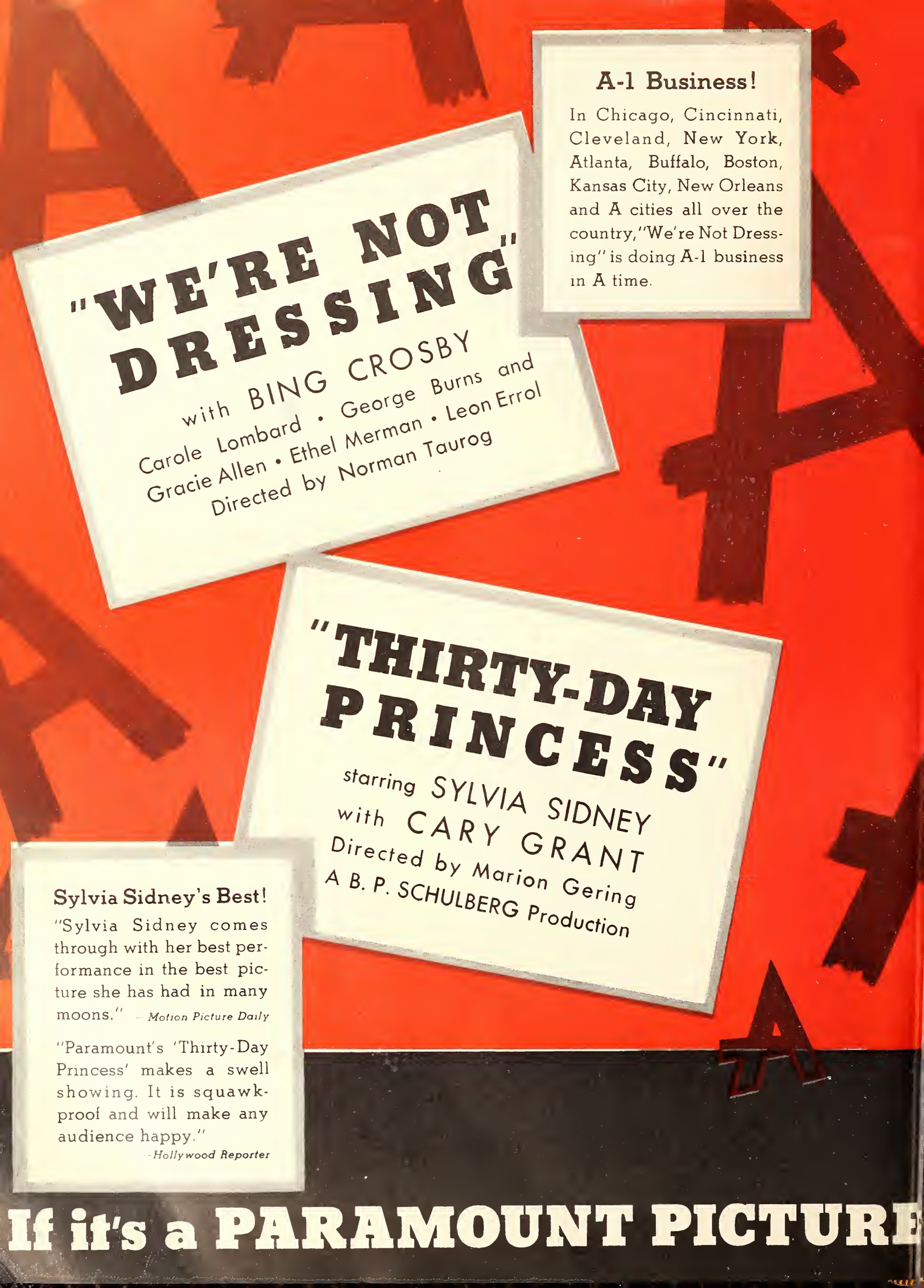
Vergesslich Leaves Warner

Joe Vergesslich, Warner-First National New York branch manager for several years, announced his resignation from that post, effective May 26.

Bartlett With Warner

Cy Bartlett has joined the Warner writing staff to do a screen adaptation of "It's a Cinch," which will star James Cagney.


SAVE YOUR
PLAYING
TIME
FOR THESE SEVEN
PARAMOUNT
Paramount
Pictures
PICTURES!


A-1 Business!
In Chicago, Cincinnati, Cleveland, New York, Atlanta, Buffalo, Boston, Kansas City, New Orleans and A cities all over the country, "We're Not Dressing" is doing A-1 business in A time.
"WE'RE NOT DRESSING"
with BING CROSBY
Carole Lombard • George Burns and Gracie Allen • Ethel Merman • Leon Errol
Directed by Norman Taurog
"THIRTY-DAY PRINCESS"
starring SYLVIA SIDNEY
with CARY GRANT
Directed by Marion Gering
A B. P. SCHULBERG Production
Sylvia Sidney's Best!
"Sylvia Sidney comes through with her best performance in the best picture she has had in many moons." — Motion Picture Daily
"Paramount's 'Thirty-Day Princess' makes a swell showing. It is squawk-proof and will make any audience happy."
—Hollywood Reporter
If it's a PARAMOUNT PICTURE

Giant Campaign!

1. Entire score plugged for weeks on leading air programs. Songs just reaching peak of popularity.
2. Sensational exploitation tour by Earl Carroll in special plane to key cities of country.
3. National advertising campaign, backed by nation-wide publicity.

EARL CARROLL'S

"MURDER AT THE VANITIES"

with The Most Beautiful Girls in the World and Carl Brisson
Victor McLaglen • Jack Oakie
Kitty Carlisle • Duke Ellington
and His Famous Orchestra
Directed by Mitchell Leisen

DAMON RUNYON'S

"LITTLE MISS MARKER"

with Adolphe Menjou • Dorothy Dell • Charles Bickford • Shirley Temple • Directed by Alexander Hall
A B. P. SCHULBERG Production

"Box-Office Bulls Eye!"

"Chalk up a box-office bull's eye for 'Little Miss Marker.' It is a natural for first runs."—*Motion Picture Daily*

"'Little Miss Marker' certain hit! Sure-fire entertainment!" *Hollywood Reporter*

"Shirley Temple is sensational!" —*Motion Picture Herald*

it's the best show in town!

Paramount Pictures

Many Happy Box-Office Returns!

"A near riot, 'Many Happy Returns' should spell just that at the box-office."
—Hollywood Reporter

"This picture will undoubtedly garner plenty of shekels at the box-office." *—Hollywood Variety*

"Sixty-six minutes of high-speed laugh entertainment."
Motion Picture Daily

"MANY HAPPY RETURNS"

with Guy Lombardo and his Royal Canadians • George Burns and Gracie Allen
Directed by Norman McLeod

"SHOOT the WORKS"

with Jack Oakie • Ben Bernie
Dorothy Dell • Arline Judge
Alison Skipworth and Ben
Bernie's Band • Directed by
Wesley Ruggles

The Mosta of the Besta!

Jack Oakie gives you another reason why his name is a household howl...Dorothy Dell brings you a raft of new song hits.

Alison Skipworth, Arline Judge and Roscoe Karns add their talents to this musical fun-fest.

And Ben Bernie and all the lads "shoot the works" on "Shoot the Works." Yowsah!

If it's a PARAMOUNT PICTURE it's the best show in town!

Paramount Pictures



MAE WEST

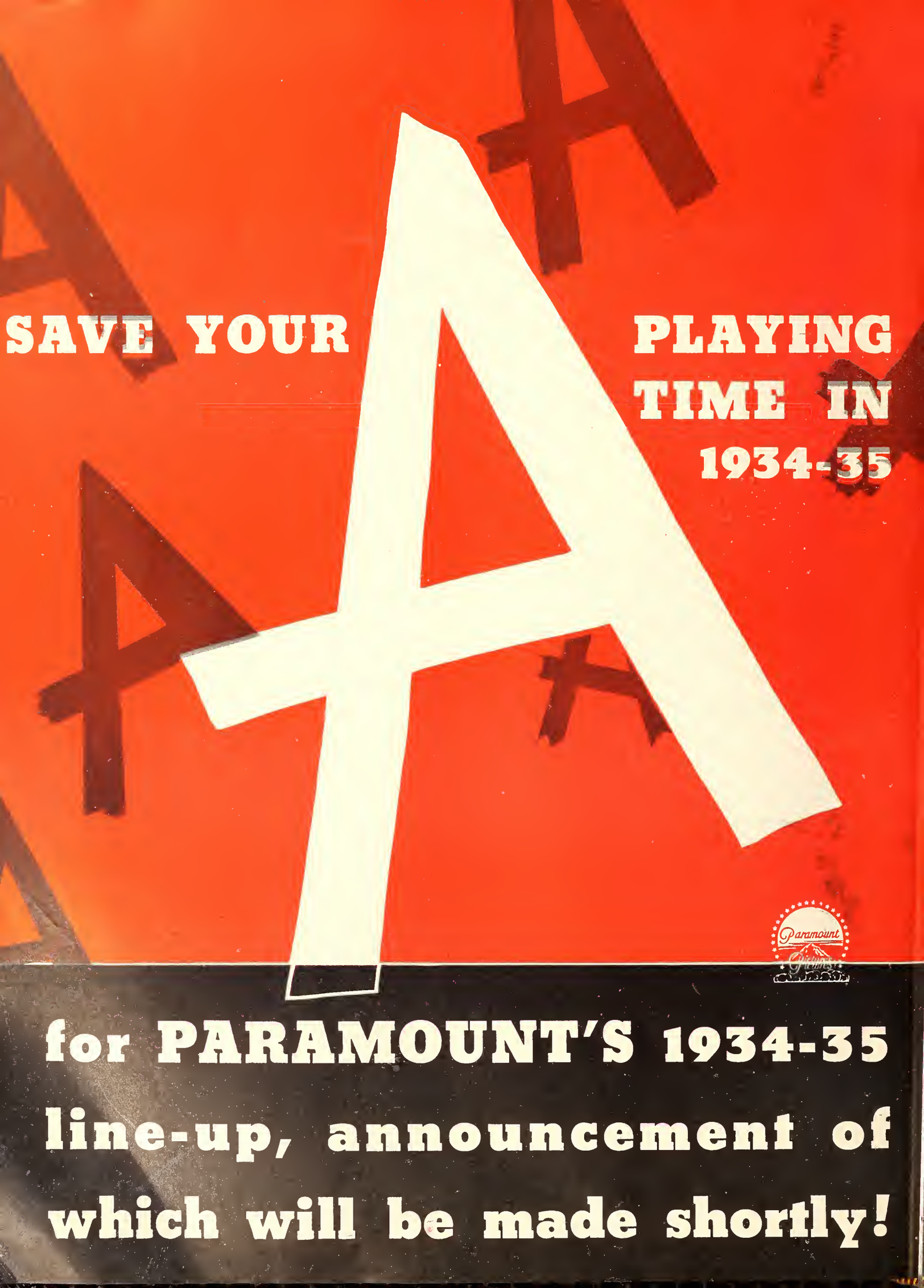
in

"It Ain't No Sin"

with Roger Pryor • John Mack Brown and Duke Ellington's Band • Directed by Leo McCarey. All about what happens when a St. Louis woman comes down to New Orleans.

West is Best!

The best Mae West picture yet made. Mae has never been in better form or worn more attractive gowns. The musical score, which includes a sensational "torch" song, "My Old Flame", will be introduced for the first time on the air by Paul Whiteman, on May 17th, over the N.B.C. coast-to-coast hook-up at 10 P.M.


SAVE YOUR
PLAYING
TIME IN
1934-35
A
Paramount
for PARAMOUNT'S 1934-35
line-up, announcement of
which will be made shortly!

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Ten crates of grapes from the Argentine arrived in Hollywood last Thursday consigned to Cecil DeMille. The director had ordered them by cablegram for his "Cleopatra," now in the making for Paramount.

DeMille had a large quantity of native California grapes stored at the end of the grape season last fall. After remaining in storage for three months, they were used in the early sequences, but they shriveled up and turned into raisins under the studio lights.

In order to be ready for Cleo's big revel on her palatial barge, "C. B." had ten crates of these berries of the vine of the genus *Vitis* shipped from the Argentine to New York by steamer, and from the east coast to the west coast by airplane.

When the Paramount trustees see the bill for the Argentine fruit they'll probably tell Mr. DeMille that he should have made Cleo eat raisins. On the other hand, if he were a true son of California he would have postponed production a few months until the native fruit is ready.

▽

Mr. Harry Poole, operating two of the farthest west theatres, at Klamath Falls, in Oregon near the sea, drove by the home of one of his patrons the other day and noticed that the husband and wife were vigorously engaged in a good old-fashioned slugfest in the front yard. Harry jumped from the car and attempted to intervene. The husband chewed up his index finger.

▽

Mr. Charles Penley, head of the Paramount-Astoria theatres in London, wrote to Mr. A-Mike Vogel, head of our Managers' Round Table Club, that among the many brilliant exploitation stunts attempted during the run of "Henry the Eighth" was a stag hunt in the King's private Windsor Great Park.

"We actually assembled in Windsor Park," Mr. Penley reported, "but the continuance of the hunt was prohibited by the King's Rangers."

Mr. Vogel expressed amazement over the interference that prevented the conclusion of this masterful stroke of showmanship.

▽

Out in Bisbee, Arizona, where movie reviewers are stark realists, the ***Brewery Gazette*** prints this:

> "Dancing Lady" is supposed to be a very extra special picture, probably because of the surprise finish. Laughter turns to amazement when Joan Crawford dances. It is marvellous, astonishing, gigantic, colossal. She shows great talent—and more than talent in the bathing episode. Gable pats her on the back but his aim is low. In fact, he hits below the belt. The finish shows Joan Crawford in the arms of Gable. This is the surprise finish—the hero and heroine united. Or maybe we're wrong; it may have been done that way before.

▽

The insistence of Hollywood producers in using Santa Fe for all railroads in motion pictures is akin to their conception of Hollywood as the only place in the world worth paying any attention to. In the picture, "Dr. Bull," Will Rogers left a small New England town on a train drawn by an Atchison, Topeka & Santa Fe locomotive. W. C. Fields and Alison Skipworth in "Tillie & Gus" left Seattle in a Pullman powered by a Santa Fe engine. In "Little Women," Marmee rode from New England to the Capital behind an iron horse of the Santa Fe. And in "Carolina," the ride to Charleston was made on a Santa Fe train.

Railroad consolidation has, evidently, become a reality.

Her majesty, Queen of England, wears those curious little hats to please her husband. This inside information was disclosed by Madame Hilda Grenier, who for years was personal attendant to Queen Mary, holding the position of Royal Dresser in Her Majesty's Wardrobe, and who is now acting as technical adviser on Sylvia Sidney's "Thirty Day Princess." King George likes Queen Mary to show off her hair, and thus the little hats.

The Queen's favorite adornment is a shoulder-clasp made from the last spike driven in the Canadian-Pacific railroad, according to Madame Grenier. The Queen has never worn an engagement ring from King George, but still wears one given her by the King's elder brother, Prince Clarence. When the Prince died suddenly, Queen Mary kept the ruby ring he gave her. She accepted a diamond bracelet from King George, who was then Prince of Wales. The ruby ring now seals her wedding ring upon her finger.

Two photographs repose on a little stand beside the Queen's bed. One is of King George, the other of Prince Clarence.

▽

Mathematician Jack Oakie has figured out that if all the clothes worn by the 68 chorus girls in Paramount's "Murder at the Vanities" were sewn together into a single garment, it would make a nice pair of pants for Baby LeRoy.

▽

Exhibitors may now let centipedes crawl unrestrained. Judge Claude Weaver, in Oklahoma City District Court, ruled against Emily Williams, high school girl, who brought suit against the local Warner Brothers' theatre for an alleged centipede bite while viewing a picture. She charged that a 1,000-legged centipede went on a rampage and chewed a piece of her right leg. The court ruled that the theatre had no control over centipedes entering the house.

▽

The widely-read Catholic weekly, ***America***, edited by Father Wilfrid Parsons, has taken up the fight of the grammarians against the inaccurate phraseology of the New York Fire Department's pet emergency warning to large assemblies, to wit: "Look around now and choose the nearest exit *to* your seat. In case of fire Walk (not run) to the exit. Do not try to beat your neighbor to the street."

The publication blamed Fire Commissioner John J. McElligott for the bad English, but the New York ***Sun*** claims that the lines were written some 20 years ago by none other than Mr. Joseph Johnson, who was then fire commissioner, and who, a few years ago, had a somewhat brief association with the motion picture business as an executive of Fox Film Corporation on the west coast.

Mr. Johnson, Atlanta born, was quite active for years in and about Tammany Hall in New York. At the invitation of Mr. Winfield Sheehan, he joined Fox in November, 1929, going to Movietone City in the west several months later. His title, "general representative," told the extent of his duties, which were terminated quite abruptly after a run-in with the management, late in 1930.

Information about his present activities, like those of other Tammanyites, is meagre.

▽

Phil Regan, who was signed by Warner Brothers from radio, gets fan letters from New York's Sing Sing Prison at Ossining. He was a New York detective and some of those he arrested seem to think well of him.

A new use has been found for autographs of screen stars—probably the best thus far discovered. Some time ago, several Hollywood personalities learned they had innocently signed their names to blank checks, which were subsequently filled in and cashed, while they actually thought they were handing out autographs to admirers. The trick was to cover the check down to the signature line. The latest development emanates from the Missouri town of Marceline, where a westbound train carrying Clark Gable, stopped on a switching track for a few minutes. A young lad pushed himself forward and thrust a piece of rumpled paper into Gable's hand with the request: "Hey, mister, wontcha please sign this for me?" Gable willingly obliged.

Next day a Marceline school teacher was startled a little bit when she read this note from a pupil: "Deer Teecher: Pleze xcuse Willy from bean absent. He had to work. Clark Gable."

▽

We believe it would have been quite fitting if Hollywood had sent a delegation representing production to the 650th anniversary celebration of the little town of Jonkoping in Sweden, on May 18th, for it was in that medieval spot on beautiful Lake Vattern that mass production was born, some 62 years ago.

In 1872 the standardized Lagerman match making machine was put in operation, thereby innocently starting with the then pride of progress the new controversial subjects of mass production and technological unemployment.

▽

Mr. Marconi says it is now possible to bottle light. Put up in syphons it would be convenient for throwing on some of our motion picture problems.

▽

RKO would have us believe, publicity-wise, that Joel McCrea, their 29-year-old, six-foot leading man, attends every "sneak" preview of his pictures, and sits through them blindfolded so that he can better sense the feelings and reactions of the audience in order to tell to a certainty whether or not they like the production. BUT, just suppose young Joel happens along in a box-office hoodoo. Would he admit it, or would he charge the reactions of his critical faculties to the chemical warfare of some bad boys of the local union?

▽

Up-from-the-Depths-Department, dramatized by the Whittier, Cal., *News*:

> Walter McDonald, song leader at the Vom Bruch Gospel Tent on South Painter Avenue, will tell the story of his life and conversion at tonight's service. He is a converted comedian, and his first appearance was with Fred Waring and his well known orchestra. His last appearance was with Eddie Cantor, he says. McDonald was converted from a life of drunkenness and stage entertaining to a gospel song and he will give a detailed account of this in tonight's story.

▽

Johnny Chapman passes along the Toronto ***Telegram's*** solution of the problem of what to do with press agents' blurbs about pictures. Instead of doing a rewrite job and eliminating the superlatives, or tossing them into the waste basket, where many of them belong, the editors print everything that comes along under a two-column box reading:

"Comment by Press Agents on Coming Attractions.—Responsibility for Opinions Expressed in These Advance Notices Rests Entirely with the Theatres Concerned."

THE BOX OFFICE CHAMPIONS FOR APRIL

● Eight productions have been placed in April's list of champions by the nation's key theatre box offices. They are distributed, however, among only four rankings, there being two tied for third, and four for fourth. The only picture in the April group to have appeared in a previous list of Box Office Champions—Columbia's "It Happened One Night"—was named for both February and March. The April list leans strongly toward two general extremes of appeal, with three dramas and an equal number of musicals. A comedy-drama and an African jungle picture completed the roster for April.



RIPTIDE M G M



WONDER BAR First National

(1) RIPTIDE. Produced by Irving G. Thalberg. Written and directed by Edmund Goulding. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art directors, Alexander Toluboff and Fredric Hope. Photographed by Ray June. Film editor, Margaret Booth. Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Patrick Campbell, Richard "Skeets" Gallagher, Ralph Forbes. Released March 30, 1934.

(2) WONDER BAR. Directed by Lloyd Bacon. Based on the play by Geza Herczeg, Karl Farkas and Robert Katscher. Adaptation and screen play by Earl Baldwin. Music and lyrics by Harry Warren and Al Dubin. Photographed by Sol Polito. Art director, Jack Okey. Film editor, George Amy. Assistant director, Bill Cannon. Numbers created and directed by Busby Berkeley. Supervised by Robert Lord. Cast: Al Jolson, Kay Francis, Dolores Del Rio, Ricardo Cortez, Dick Powell, Guy Kibbee, Ruth Donnelly, Hugh Herbert. Released March 31, 1934.

(3) MELODY IN SPRING. Directed by Norman McLeod. Story by Frank Leon Smith. Screen play by Benn W. Levy. Continuity by Jane Storm. Sound, Harry Lindgren. Music by Lewis E. Gensler. Lyrics by Harlan Thompson. Photographed by Henry Sharp. Cast: Lanny Ross, Charlie Ruggles, Mary Boland, Ann Sothern, George Meeker, Herman Bing, Norma Mitchell, Joan Gale, Jane Gale, June Gale, Helen Lynd. Released April 20, 1934.

(3) THE HOUSE OF ROTHSCHILD. Directed by Alfred Werker. Screen play by Nunnally Johnson. Based on a play by George Hembert Westley. Associate director, Maude T. Howell. Photographed by Peverell Marley. Art director, Richard Day. Film editors, Alan McNeil and Barbara McLean. Costumes designed by Gwen Wakeling. Assistant director, Ben Silvey. Musical score by Alfred Newman. Technicolor art director, Natalie T. Kalmust. Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith. Released April 6, 1934.

(4) IT HAPPENED ONE NIGHT. Directed by Frank Capra. From the Cosmopolitan Magazine story by Samuel Hopkins Adams. Screen play by Robert Riskin. Assistant director, C. C. Coleman. Photographed by Joseph Walker. Sound engineer E. L. Bernds. Film editor, Gene Havlick. Cast: Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karns. Released February 23, 1934.

(4) MEN IN WHITE. Directed by Richard Boleslavsky. Produced by Monta Bell. Screen play by Waldemar Young, from the play by Sidney Kingsley. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Assistant, Merrill Pye and George Folsey. Film editor, Frank Sullivan. Cast: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan, Otto Kruger, C. Henry Gordon. Released April 6, 1934.

(4) GEORGE WHITE'S SCANDALS. Entire production conceived by George White. Directed by George White and Harry Lachman. Music by Ray Henderson. Lyrics by Jack Yellen and Irving Caesar. Executive producer, Robert T. Kane. Cast: Rudy Vallee, Jimmy Durante, Alice Faye, Adrienne Ames, Cliff Edwards, Gregory Ratoff, Dixie Dunbar, Gertrude Michael, Warren Hymer, Armand Kaliz, Roger Grey, William Bailey, George Irving, Richard Carle. Released March 16, 1934.

(4) WILD CARGO. Produced by Frank Buck. Directed by Armand Denis. Based on the book "Wild Cargo" by Frank Buck and Edward S. Anthony. Photographed by Nicholas Cavaliere and Leroy G. Phelps. Editorial supervisor, Sam B. Jacobson. Dialogue and narrative by Courtney Ryley Cooper. Released April 6, 1934.



MELODY IN SPRING Paramount



GEORGE WHITE'S SCANDALS Fox



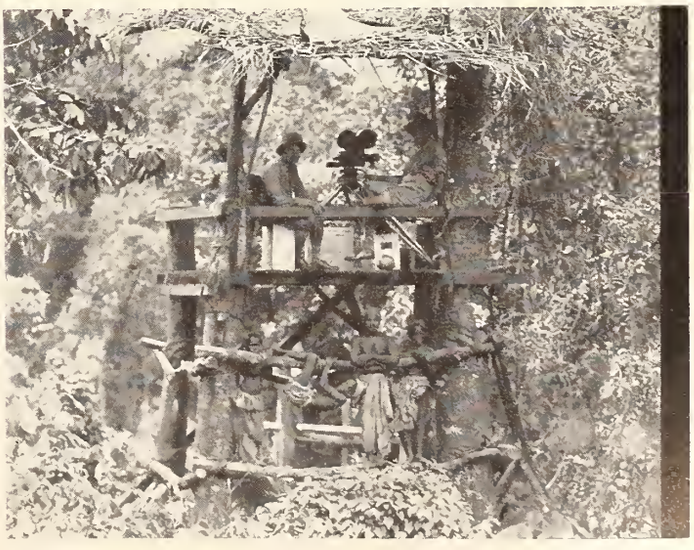
HOUSE OF ROTHSCHILD United Artists



MEN IN WHITE M G M



IT HAPPENED ONE NIGHT Columbia



WILD CARGO RKO Radio

SCHAEFER, PETTIJOHN DEFEND SALES PLANS

Tell Republican Women's Club at Boston That Selfish Interests Are Attempting to Use Public Groups as Catspaws

A sharp defense of present distribution methods which at the same time was an equally vigorous excoriation of those who, under the guise of seeking better pictures, demand censorship "of every form of news, artistic and literary expressions" and would make public groups "catspaws" for trade factors trying to divert interest to a "trial by publicity" of trade practices, was made in addresses made Wednesday by Charles C. Pettijohn, general counsel of the motion Picture Producers and Distributors of America, and George J. Schaefer, vice-president and general manager of Paramount. The occasion was a symposium on "Better Motion Pictures" by the Women's Republican Club at Boston.

Mr. Pettijohn pointed out that better pictures can be produced only by progressively higher standards of public appreciation, explaining:

"In a current issue of a leading national publication—*The Literary Digest*—in no way associated with the motion picture industry, 21 feature pictures of an outstandingly high character are recommended for the current week's entertainment. Of these 21, 15, more than 71 per cent—are specifically starred by that publication as films specially suitable for children. An industry with such a record of serving family entertainment requirements can afford to ignore the deliberate misrepresentation that has marked this issue. . . .

"Trying Case by Propaganda"

"Nothing could be more absurd than the proposition that the basic problem of better pictures lies in the method or manner by which the industry distributes its entertainment products or by which the exhibitor rents his pictures.

"Consider the tremendously complex problems of an industry which sells not a product but a service in which timeliness of production, distribution and exhibition is the very essence of success or failure; an industry which sells one and the same entertainment program, representing many thousands of dollars of investment, to first-run theatres for $6,000, $8,000 and $10,000, and finally distributes the very same picture to the humblest theatre in the land during the same current season for as little as $6, $8, or $10. . . . Only anarchy, not justice, could result if every business factor with a selfish or false interest to serve were encouraged by equally selfish public groups to try his case by propaganda and ignore the processes of self-regulation and determination by the courts."

Schaefer Warns of Agitators

Mr. Schaefer, declaring that "compulsion upon the exhibitor to show every picture that he rented has never existed," pointed out that block-booking "originated from the desperate need of the theatre owner for a week-in and week-out supply of pictures" and that from the distributor's standpoint the system "reduced the high cost of selling."

"Those who are trying to destroy this system by using public groups as their 'catspaws' are working for chaos, not order," he charged. "In one way or another they hope to benefit from the confusion that would arise." He cited also the fact that under the code the exhibitor may cancel at least 10 per cent of pictures he has bought.

"I defy any group or individual," he said, "to offer the slightest proof that under this system of wholesale selling a good picture—good from your standpoint, the social standpoint—has ever been stopped from exhibition, or that any bad picture—bad, again from the social standpoint—has ever been forced upon any exhibitor.

"You are told that it's the little man, the individual exhibitor, who would be protected by the destruction of these industry trade practices. The hypocrisy of such statements is evident from the slightest consideration.

"If the theatre owner could not contract for his requirements in advance, if he were forced to buy at retail, rather than wholesale, if he were forced to meet the higher—vastly higher—rental charges that this would make necessary, if he had to buy every single picture against the direct competition of every theatre owner, who would benefit? Obviously, the socalled big fellow, the fellow with the largest buying power, the interests with the largest number of theatres to serve."

Midwest Exchanges Merge; Other Distribution Deals

Consolidated Film Distributors, Kansas City, has formed a buying combine with Capitol Film Exchanges of Omaha and Minneapolis. Consolidated now handles Amity, Goldsmith and other independent product. Amity will distribute the Leo Carrillo film, "Before Morning," produced by Stage and Screen Productions, Inc., in 26 exchange centers over the country.

Arthur Sanchez of Trans-Oceanic Film Export Company has completed a deal for distribution of six Tom Tyler and eight Bob Steel westerns in Canada. Standard Film Exchanges will distribute "Enlighten Thy Daughter" through its Albany and Buffalo offices. Graphic Film Exchanges of Detroit has acquired the film for Michigan. Exploitation Pictures is distributing the picture. The Inter-Continent Film Corporation, headed by M. D. Strong, has taken over distribution in New York and southern New Jersey of the one-reel short of C. John Predari, "Two Hard Workers," featuring Molasses and January.

Chicago Theatre Leased

The Princess theatre, Chicago, formerly a legitimate house, has been leased by the Princess Clark Theatre Corporation, and will be operated as a motion picture theatre. The lease was negotiated through Albert Goldman of Chicago.

Fox Metropolitan Plan Completed

A provision for acquisition of the Fox Metropolitan Playhouses by bondholders through a foreclosure sale is included in the reorganization plan completed Wednesday by the committee representing holders of 6½ per cent convertible gold notes and 6½ per cent sinking fund gold debentures.

This committee is said to represent more than 85 per cent of the noteholders of Fox Metropolitan, one of the largest theatre circuits in the East. These holders represent $10,000,000 of the $15,000,000 of the company's bonds. Any other bidder than the committee would have to make an offer of approximately $13,000,000, as the committee is ready to bid the full amount of the bonds held by it, it was said Wednesday.

Walter Reade, New York and New Jersey theatre operator, and Warner Bros. were reported by Irving Trust Co., receiver for the circuit, to have been making inquiries concerning the result of the circuit's operations during the two-year receivership period.

Skouras and Randforce, under the reorganization plan, would continue to operate the circuit as they have done for the receivers. A new company would be organized to exchange new debentures for 50 per cent of the currently outstanding notes and would issue 20 shares of new common stock for each $1,000 of Fox Metropolitan debentures.

If approved by the federal court, the plan probably will be submitted to creditors of the circuit at a public hearing in June.

Insull Is Obliging Subject for Newsreels

Samuel Insull, elderly deposed utilities monarch of the Midwest, back from a world trek in search of freedom, and a patient in St. Luke's Hospital, Chicago, out of jail on $250,000 bail, faced a squad of four newsreel cameramen late last week, and was the accomplished performer.

Supplemented by still photographers from the newspapers and by innumerable reporters, the newsreel crews kept their subject busy for some little while, giving directions, having him pose and re-pose. But he was careful. When one cameraman wanted him to hold the outstretched finger with which he punctuated a point in his prepared statement, he refused, declaring it would be called "one of his dictatorial gestures." When he repeated a word by accident, the reel men made him do the whole thing again, and he had it correctly the second time. Throughout he was most accommodating and good natured.

Indianapolis Variety Club Affair May 29

The recently organized Variety Club in Indianapolis is planning an elaborate affair for local and out-of-town members on May 29, the eve of the Indianapolis Memorial Day speed races. Members from other cities who intend to attend the races are requested to communicate in advance with Joseph Cantor, United Artists Corporation, Indianapolis. It is planned to make the affair annual.

'SHOULD CLICK ON SCREEN LIKE TAXI'

Says DeCasseres of "The Milky Way"; Sees "Thriller" Possibilities In "I, Myself," Another Stage Play

By BENJAMIN DE CASSERES

THE MILKY WAY

Here's a show that'll click on the screen like a taxi waiting for a Saturday night booze party on a snowy night.

It spits speed in every movement of the players, something doing every minute. Dialogue and wisecracks cut the air like knives in the hands of an expert juggler. And it will carry the funniest prize-fight in the Yankee Stadium ever seen on the screen —or how a milkman beat a middleweight champion by merely ducking.

It's "The Milky Way," by Lynn Root and Harry Clork (Sidney Harmon and James R. Ullman, producing). It was an instant hit and is good for all summer.

Hugh O'Connell, the drunken newspaper fellow of "The Racket" and "Gentlemen of the Press" and the dumbbell peanut-eater of "Once in a Lifetime," hit a new high of laughs as a milkman who, by a set of funny circumstances, is literally shanghaied into the ring by a gang of fighters and fight promoters who live in an apartment hotel in the New York Fifties.

Burleigh Sullivan (O'Connell), who has a milk route, is calling for his sister, a hat-girl in a night café, when he gets mixed up with Speed McFarland (Brian Donlevy) and his wild-eyed trainer. Burleigh knocks 'm both out by merely ducking, a grand trick he learned when a boy. (This is off-stage, but is grand screen stuff.)

Then follows the training of the milkman, his sister's objections, and the appearance of the handsomest blonde ever seen on Broadway, Gladys George of the late silents, who has just been signed by the Metro-Goldwyn people. Her wisecracks and pep hit the audience right in the puss. She is the best girl of Gabby Cloan, Speed's manager. Leo Donnelly is the Gabby.

The fun and complications are fast and furious and much of the dialogue was lost because of the continuous mirth of the audience.

Emily Lawry, lately of "As the Earth Turns," is the sister of the milkman who is trying to teach Speed to be a disciple of Wagner (Richard) and how he can get a handful of culture.

In a word, nothing but picture angles and angles.

With a bouncing West Coast cast, "The Milky Way" will stand 'em in line.

Picture value, 100 *per cent.*

I, MYSELF

I personally have a weakness for pictures about after-death, like "Outward Bound," "The Return of Peter Grimm" and "Berkeley Square." I believe the public, too, has a yen for death subjects, the last smash hit being "Death Takes a Holiday."

Now, here is the oddest of all after-death plays, "I, Myself," by "Adelyn Bushnell," staged by Charles Hopkins and financed by Malcolm L. Pearson and Donald E. Baruch (son of Bernard Baruch). It contains the potentialities of a thrilling picture, one of those goose-fleshy, breath-holding affairs which grip in cataleptic conniptions young and old alike, and, sometimes, even the Voltaires and Nietzsches of Sutton place.

Bill Trent is a kindly failure. His wife and daughter pan him because he doesn't make enough money. Mrs. Trent, besides, is much beloved by another fellow. When the curtain goes up Bill is sitting unseen in a huge chair before the fireplace.

When his family leave, Bill comes out from his hiding-place in the big chair. He has heard just what his wife and daughter think of him. There is a knock at the door. It is a poor down-and-outer, hungry and cold, looking for work. But, like Bill, the down-and-outer has served overseas; also, he has a wife who is ill and he is trying to get back to her.

During the conversation a big idea hits Bill Trent. He offers the down-and-outer $140 to shoot him. His family will then collect his $50,000 insurance.

Sure!—it's a soldier's business to murder. So the down-and-outer kills Bill.

In the next act Trent moves around the room like Peter Grimm. He meets another A. E. F. ghost, who had committed suicide Over There. We see Bill and his friend at Bill's funeral.

Now comes the real drama. The wife, who has really loved Bill, is accused of the murder. Besides, his daughter, who has loved not wisely but too well, is longing for the understanding presence of her father. Here we see the anguish of Bill, who can do nothing because he is a ghost. There is even the Great Judge in the distance; just faintly indicated, but effective.

Things come out all right, for 'tis said, a murder committed without hate produces different effects Up There. The down-and-outer, through some mysterious urge, is forced to return and confess that he is the guilty one. His wife and child have died. He is eager to join them.

A play like this always leaves a meditative hangover when one leaves the theatre. There is so much chance for speculation.

Picture value, 70 *per cent.*

RATINGS OF PLAYS AS SCREEN MATERIAL

Broadway plays reviewed in this issue by Benjamin DeCasseres, essayist and critic, are given the following ratings by him as screen potentialities:

"The Milky Way"—100 per cent.
"These Two"—50 per cent.
"I, Myself"—70 per cent.

THESE TWO

Many plays are produced on Broadway the picture values of which are to be found in the action that goes on off-stage and also in the required recreation of characters by the Hollywood script-twiddlers that are only verbally existent in the dialogue of the stage play.

Such is the case with "These Two," by Lionel Hale (Leslie J. Casey and James W. Liddle, producing). The audience was continually tantalized by things that were merely spoken of. Now these things were the really important events of the play.

The result of this bungling, this substitution of dialogue for action, was a dreary evening, an evening full of coughs and yawns in which the characters did not crackle with fire until just before the fall of the last curtain. "Too late!," I heard Al Woods ejaculate.

Tom Rowlands (A. E. Matthews, who still mistakes corkscrew mannerisms for acting) and Simon More (Bramwell Fletcher, a good actor in any role) are bachelors and together keep bachelor hall (London style). Tom is elderly. Simon is virginally and boobishly young.

Simon's girl, Celia Desmond (Helen Chandler, delightful and wistful always), has got in a fix with a fellow we do not see (gosh darn it!).

Simon, who loves Celia a la *Godey's Lady's Book,* marries her to give the baby a father (ever heard of that situation before?). Baby dies. The marriage remains unconsummated for a year (ho, Mr. Ripley!).

Tom's got a girl, Fay Carlile (the swanky and handsome Kay Strozzi). Fay is practically the Delight of the Town. Quarrelling with Tom (always off-stage, drat it!), she tries to "make" Simon the Pure and Simple. We all believed she had made him (off-stage again—O shucks!).

Well, the blow-up comes between Simon (who meantime has "made" his own wife—off-stage, too, fancy that!) and Celia, and Si packs out, leaving Celia (who now loves her husband) contemplating suicide with cyanide (which she probably swallows off-stage).

The dialogue is slovenly, the curtains unexciting, and the characters drink stage sherry and play chess.

You will note the great number of parentheses I have used in this appraisal. These indicate some of the off-stage matter that might work this play into a pretty good picture product.

Picture value, 50 *per cent.*

NVA Enlists 2,487 Houses

The annual drive of the National Variety Artists, undertaken last week, had the co-operation of 2,487 theatres across the country, the largest number ever enlisted, according to Major L. E. Thompson, drive chairman.

Meehan 'Satisfied' With RKO Change

Mike Meehan, financier and largest individual stockholder in Keith-Albee-Orpheum Corporation—chief theatre subsidiary of Radio Keith Orpheum—this week was reported to be "satisfied" with the present operating setup of the theatre company. Mr. Meehan for some time has been agitating for divorcement of KAO operation from RKO.

As far as the industry in New York has been able to ascertain, Mr. Meehan's success in this direction has proceeded little further than the accomplishment of having two of his nominees—Leon Goldberg and I. E. Lambert—elected as circuit officers.

Actual theatre operations, however, still remain in charge of Major Leslie E. Thompson, an RKO official, while J. R. McDonough remains as president, M. H. Aylesworth, chairman of the board, and Malcolm Kingsberg, first vice-president—all RKO executives.

KAO and subsidiaries reported net profit for the first quarter of 1934 of $167,522. Operating profit was $413,486.

As a powerful controlling factor in KAO, Mr. Meehan has been seeking a physical separation of all RKO film and theatre operations, and one of the first indications pointing to the accomplishment of this was the announcement three weeks ago that Robert F. Sisk, who has been in full charge of all RKO publicity and advertising, had been relieved of his theatre publicity duties and henceforth would devote his efforts to the publicizing of RKO Radio pictures.

RKO officials, while declining to explain it, have openly admitted their opposition to the Meehan plan. The "inside story," however, was brought to light this week by a spokesman for Mr. Meehan himself.

"It was about a year ago that Mr. Meehan, as the factor in control of 30,000 shares of the 60,000 KAO preferred shares outstanding, determined the rights of the company were to be more specifically recognized," he said. "What had happened prior to that traces itself more to a case of viewpoints than actions. It was more or less natural that RKO officials would approach company matters from the angle of the entire structure. It was just as natural that, with a large investment, the interests holding KAO preferred would insist that more KAO viewpoint prevail.

"That has now been worked out by arranging to give KAO independent officers whose interest rests with the company they represent."

"Insofar as operations are concerned," the spokesman continued, "KAO is now being run as a theatre company should. I suppose in many instances Radio Pictures would prefer that we do certain things its way. In our dealings, however, we are proceeding as an exhibitor and are submitting any deals with Radio Pictures to the same considerations we would, and do, in negotiations with Paramount, Fox and other producing and distributing companies."

RKO this week reported a net loss for the year 1933 of $580,387 for B. F. Keith Corp., and its subsidiary companies. Current assets amount to $766,077, as against current liabilities of $421,241.

Library Is Testing Use of Film Replacing News Files

The New York Public Libary is conducting experiments designed to substitute imperishable motion picture film for the fragile, comparatively short-lived newsprint. The current experiments are an advance on the mere preservation of the material, which has been done to a large extent by the Library of Congress at Washington, having in view the possibility of the research worker casually reading with the aid of a projector.

The actual photographing is done in the Eastman laboratories, with standard 35 mm. width film used. It differs from ordinary film stock, however, in the employment of a base of non-inflammable cellulose acetate, such as is used in amateur film cameras. Space required for storage of newspaper files and for the film reproduction presents an interesting comparison, it is said.

Mrs. Belmont Aids Philadelphia Unit

Mrs. August Belmont, president of the Motion Picture Research Council, in an address at Philadelphia to a meeting called to organize a local branch, urged that the film business "give us freedom for each community to choose what film plays it won't have." Local exhibitors, she said, "plead that 'we can't help ourselves.'"

Dr. Bernard Sachs, president of the New York Academy of Medicine, charged that "the moving picture, in its presentation of excessive sex drama and above all in its presentation of gangster activities has become the veritable school of crime." He took issue with the critics of the Payne Fund studies who have declared films have no adverse effect on the child.

Named members of the national educational committe of the Motion Picture Research Council, under the chairmanship of Dr. William Kilpatrick of Columbia, were: Dean Virginia Gildersleeve, Barnard; Dean William F. Russell, Columbia Teachers' College; Ethel Stringfellow, Miss Chapin's School; Dr. Edward Lee Thorndike, Columbia; Florence Hale, editor of *Grade Teacher;* Dr. Edward C. Lindeman, New York School of Social Work; Dr. Paul R. Mort, Teachers' College; Mrs. Evelyn W. Adams, Buckley School; Dr. William C. Bagley, Columbia. Appointed to the committee from the West Coast are Ray Lyman Wilbur, president of Stanford University; Dr. Eliot Grinnell Means, Stanford, and Dr. William Kebb Kemp, University of California.

Mrs. James E. Ayer, chairman of the Boston chapter of the Council, has announced appointment of the executive committee for Boston as follows: Mrs. I. Tucker Burr, Mrs. Barrett Wendell, vice chairmen; Henry R. Atkinson, Mrs. Arthur H. Brooks, Robert Cutler, Herbert V. Ehrmann, Roger Ernst, Rev. C. Leslie Glenn, Bartholomew F. Griffin, Mrs. Herbert Lyman, Mrs. Maurice M. Osborne, Mrs. Charles A. Rheault, Mrs. Eva Whiting White. Already named are: Mrs. Harriette Brazzelle, Mrs. Pope Parker, Mrs. Frederick L. Emery, Mrs. F. B. Twitchell, Mrs. V. H. Richards, Mrs. Robert R. Ames, Mrs. John C. Lee, Mrs. J. T. Baldwin.

Oregon Industry Enjoys Its Golf

At the first annual Motion Picture Golf Tournament of the Oregon motion picture industry, held at Medford, Ore., last week, practically everyone in the trade was represented and everyone was pressed into service on some useful committee. The fun was fast and furious and all considered themselves repaid for their trip into the great Rogue River Valley, which never looked better. Final scores and trophy winners will soon be announced.

On the general committee were Dennis Hull, chairman; Sam Whiteside, Ted Gamble, Dude Smith, Dutch Stoever, Guy Matthews, Harry Poole, Robert Marsden and Hank Crabill.

The two efficient bartenders were George A. Hunt and Walter H. Leverette.

On the golf tournament committee were Jack Hueston, pro-chairman; Dennie Hull and Dutch Stoever. Entertainment committee, Gene Childers, chairman; Tom Shearer and Bill Ripley.

On rules and regulations: Jack Noble, chairman; Ted Gamble and Gordon Craddock. Transportation committee: Jimmy Beale, chairman; Guy Matthews and George Jackson. Handicap committee: Frank Clark, chairman; Robert Marsden and Bill Graeper. Grievance committee: Bill Cutts, chairman; Ike Geller, Bob White, Col. Woodlaw, Miss Ruth Doyle. Billy Green was chairman of the instructions committee, assisted by Clarence Tillman.

Russian Film Head Here To Study American Market

Distribution deals of a reciprocal nature between American film companies and the Soviet motion picture trust will be discussed by M. Usievitch, head of Soyuzkinoexport, the combined Russian film interests, who arrived in New York this week.

The executive will remain here several weeks, studying possible outlets for Russian films, and seeking methods of increasing the popularity of Soviet product in America. Vladimer I. Verlinsky, formerly associated with the Russian film trust, has been named president of Amkino, American representative of the Soviet industry.

Open 16mm. Library Branch

The Sound Film Circulating Library, Inc., has opened a branch office in the metropolitan New York district, through which 16 mm. sound-on-film pictures are available on a daily rental basis. Other branch offices are planned throughout the country.

Mrs. Walton Resigns Post

Mrs. Alma Walton has resigned as secretary of the MPTO of Arkansas, Mississippi and Tennessee and the Memphis Film Board, having been informed by the Code Authority she cannot retain these posts while acting as local code board secretary.

New York SMPE Moves

The New York headquarters of the Society of Motion Picture Engineers is now located at the Hotel Pennsylvania. Sylvan Harris is editor-manager. The fall convention will be held at the Pennsylvania.

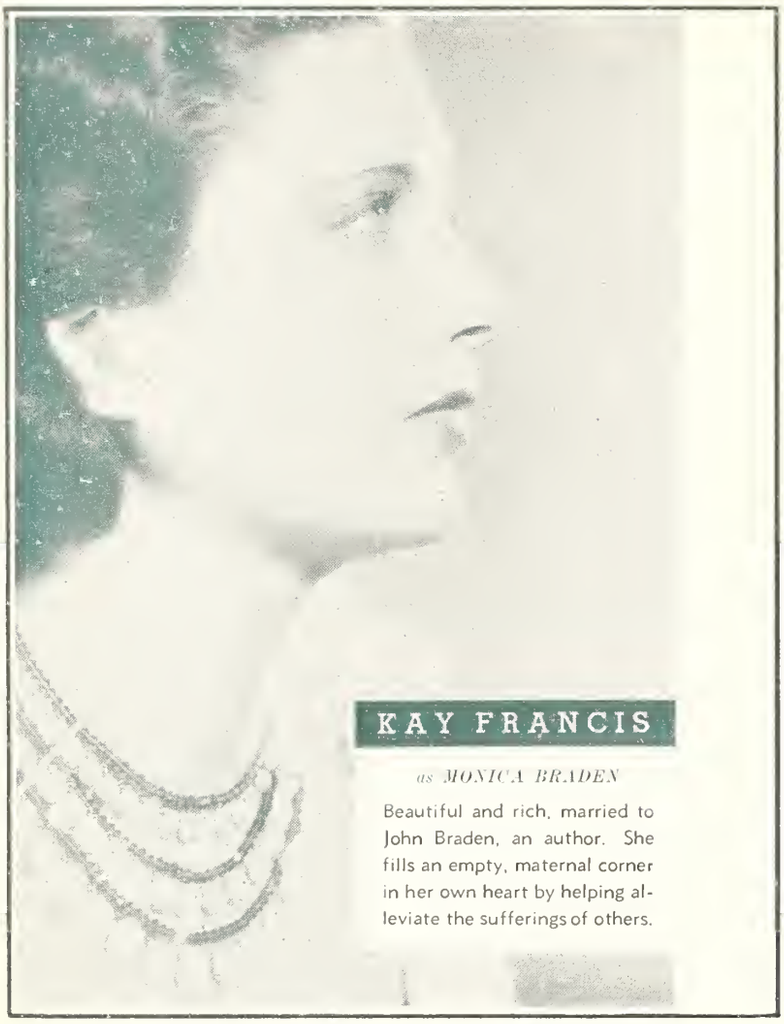
A "PREVIEW" OF

KAY FRANCIS
in
"DR. MONICA"

Because "Dr. Monica" will be one of the most important dramatic attractions of 1934, WARNER BROS. present for the first time in any publication an advance "screening" of this production, in words and pictures...We believe it will be to your financial interest to give special study to the powerful story values of this picture.



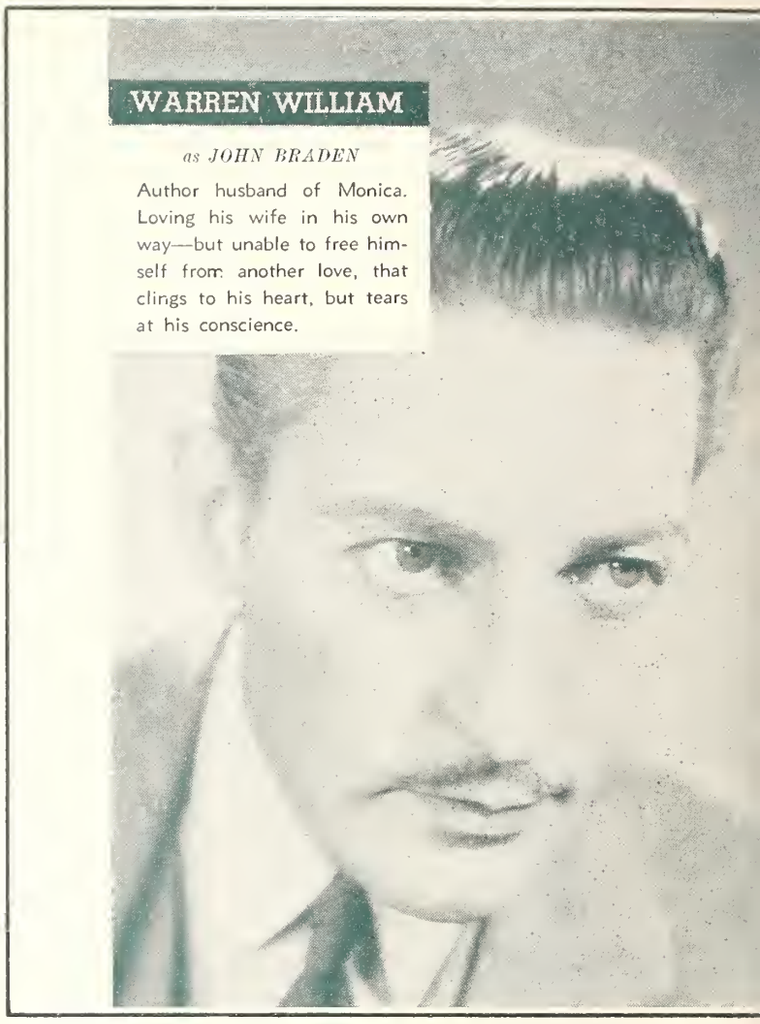
"DR. MONICA" • THE CAST



KAY FRANCIS

as MONICA BRADEN

Beautiful and rich, married to John Braden, an author. She fills an empty, maternal corner in her own heart by helping alleviate the sufferings of others.



WARREN WILLIAM

as JOHN BRADEN

Author husband of Monica. Loving his wife in his own way—but unable to free himself from another love, that clings to his heart, but tears at his conscience.



JEAN MUIR

as MARY

Young, beautiful aviatrix — friend and patient of Monica. Not immoral, but life pulses within her like the rhythmic call of primitive drums. Her heart beats only for John Braden.



VERREE TEASDALE

as ANNA

A friend of Monica, John and Mary. Always in the very center of the dramatic maelstrom, she manages to stay afloat and help with the life lines.

DR. MONICA" • THE STORY

Monica has just mentioned that her husband is going to Europe. Casual words—but not to Mary. They send her world crashing about her. She collapses in Monica's arms. John going away! Mary believes he is running away from her—from the consequences of their secret love!



1



In a soul-searing scene, Mary and John meet for the last time at their rendezvous and agree that they must part forever.

"There's a spark of decency in both of us," she tells him, "that we cannot overcome. Monica must never know. This must be good-bye."

Repressing the tears that welled from her stricken heart, she turns her back on all that makes life worth living for her—Alone she will face—the terrifying future—

2

MONICA: You must be frank if you want me to help you.

MARY: Nobody can help me.

MONICA: I think I can . . . it's in my line. You're going to have a baby.

The agonizing knowledge that she can no longer hide her guilty secret! John must never know what Monica has told her! Monica must never know who the man is . . .



3



Reckless—caring nothing for life without the man she loves—she laughs at danger, throws caution to the winds—But forgetfulness does not lie that way . . . she must live to drink deeper of Folly's bitter potion—

4

● *MONICA:* Don't you ever talk that way again —don't you ever dare think that way again — why you miserable little . . .

MARY: Then what's going to become of me? Put yourself in my place.

MONICA: Now listen, darling—I'll take care of you until it's all over—I know a little place in the country, where you can go—leave everything to me—



5



● Monica hears her patient in delirium calling for John! The realization that the man in Mary's life is Monica's trusted husband. Her friend false! Her husband unfaithful! Everything she holds dear is shattered — leaving only sharp-edged fragments of memories . . .

6



7

● Knowing the truth now — hatred for Mary burns with a consuming flame.

MONICA: Do you think I would touch her now? I'd kill her . . . it's my right!

ANNA: That woman upstairs is nothing to you but a patient . . . you're a doctor bound by oath to deliver her child . . . you must go upstairs, Monica, and do your duty—

MONICA: I am not a doctor now . . . I am a woman whose best friend betrayed her . . . I have no duty to her . . . none . . . none . . .

ANNA: You have a duty to yourself—to your profession. Do you think you could ever face your own conscience, if you let that girl die because you failed her. You are a doctor—and doctors have a mission too big to be measured by a woman's feelings. Go upstairs to your patient, Dr. Monica . . .

The woman, Monica, fights desperately against the doctor, Monica. The doctor triumphs. She will bring John's baby into the world, and lay it safely on the bosom of . . . the other woman!

8

"DR. MONICA" • THE STORY

● Mary's baby . . . John's! The womanly soul of Dr. Monica expands beyond the petty bounds of jealousy and resentment. This little bundle of innocence must not be made to suffer. She will love it for John's sake—and forgive its mother.



9



● He thinks Monica is going to Europe solely to study—but she knows that she will remain away forever, so that John may have his freedom. She loves him enough to give him up. She does not tell him that she knows about his affair with Mary. John, torn between the love of two women is in despair at the thought of Monica leaving him even for a short while. He has given Mary up for Monica's sake and is beginning to realize that it is his wife who really owns his heart. Is it too late?

10

● Mary realizes that with the baby to remind her always of John, she can never forget. There is only one way to still the storm that rages in her soul. She knows that Monica, who can never have a baby of her own, would treasure John's child—

MARY: Take the baby with this note to Dr Monica.

NURSE: How long will you be gone, ma'am?

MARY: Not too long for the baby's good—

And so—Mary solves her problem gallantly . . .



11



● With enough gasoline for an hour or two, why not fly out over the broad bosom of the sea—until—

12

DR. MONICA" • THE STORY

● Word of what Mary has done is a thunderbolt rending the clouds that hover over Monica and John! Her heart crushed with pity for the girl who wronged her—but who so bravely tried to right the wrong—



13



● Out of the murk of sin and disloyalty, pain and sorrow, doubt and dismay, One Thing rises to beckon them on—Love is still the Great Healer

14

DR. MONICA • BRITISH AGENT

DAMES • MADAME DUBARRY

(TENTATIVE TITLE)

20 MILLION SWEETHEARTS

CIRCUS CLOWN • HE WAS HER MAN

are coming from

WARNER BROS.

this summer!

Vitagraph, Inc., Distributors

PARAMOUNT BANKRUPTCY ALMOST OVER; $1,500,000 NET IN QUARTER

Bondholders Urge Submission of a Reorganization Plan; Sir William Wiseman Leaves the Protective Committee

With earnings for the first quarter of 1934 estimated at more than $1,500,000 before interest charges, which, it is understood, will not be paid, the financial condition of Paramount Publix Corporation this week appeared to observers as approximating a status where reorganization and discharge from bankruptcy will be a matter of but a few months.

Early submission of a plan of reorganization was advocated late last week by the bondholders' protective committee, one of Paramount's principal creditor groups.

Other developments pointing to the imminence of the corporation's reorganization, included:

1. Resignation from the bondholders' protective committee of Sir William Wiseman, Kuhn, Loeb & Co., associate and former member of the Paramount board, in order that he might dissociate himself from any single group of creditors prior to the submission of a reorganization plan, which must be approved by "various classes of creditors."

2. Announcement by the bondholders' committee of the withdrawal of their $178,000,000 claim on the Paramount Building, New York, which was filed against the bankrupt estate.

3. Expectation that the total creditors' claims provable against Paramount Publix can be scaled down to between $50,000,000 and $60,000,000. Total claims aggregate $282,000,000.

4. Filing of plans for reorganization—to be heard May 21—for two Paramount Pacific Coast theatre bond issues, constituting liens on the California, San Francisco, and the Paramount, Seattle, and aggregating $1,600,000.

According to the Dow-Jones *Wall Street Journal*, "steady progress is being made in the preliminary steps to reorganization" of Paramount Publix. Auditors for Kuhn, Loeb & Co., representing bondholders, are now engaged in obtaining data necessary before a plan can be formulated, the *Journal* said. Information being gathered includes details of earning power, cash balances and liabilities of the various subsidiary companies.

While the cash on hand of operating subsidiaries and trustees totals in excess of $12,000,000, it is necessary, the financial paper said, to determine how much actually will be available to pay claims; how much must be retained for the obligations of subsidiaries and how much for essential working capital. Actual earning power of the group must also be established, with a large number of subsidiaries both in this country and abroad.

When these data are completed a plan must be prepared that will be acceptable to the various groups interested in the property; general creditors; bankers with loans totaling about $13,000,000; holders of $25,000,000 bonds of the parent company and holders of the 3,220,903 shares of stock.

The bondholders' protective committee, from which Sir William Wiseman resigned last week in order to dissociate himself from any single group of creditors prior to submission of a reorganization plan, has withdrawn its $178,000,000 claim on the Paramount Building, the claim being the largest single item in the total of more than $282,000,000 of creditors' claims against the corporation.

While the actual amount of valid claims has not been finally determined by the court, as nearly as can be estimated the real liability of the parent company totals between $50,000,000 and $60,000,000. This includes the $25,000,000 bonds, the $13,000,000 bank loans and from $12,000,000 to $20,000,000 worth of general creditors. In this latter amount is included ordinary creditors' and landlords' claims for past and future rents, which have been limited by recent court decisions.

Possible Settlement Plans

The primary problem, financial observers believe, will be to arrive at a settlement with general creditors. If claims are determined at around $12,000,000 to $15,000,000, it is considered probable that most of this amount could be met out of cash balances that will be available over the next six months since the corporation has been accumulating cash from operations for some time. Banking creditors may be induced to accept some form of short term securities for their claims or even to take convertible notes of some sort, particularly, the *Wall Street Journal* noted, since their position as secured creditors is being challenged by bondholders and trustees, on the basis that the transfer of films to a subsidiary as security for bank loans illegally removed assets from behind the bonds.

Bondholders presumably will be offered a new income note or preferred stock, possibly convertible, or with a bonus of common. A similar arrangement might be made with banking creditors. In view of the current substantial earning power of the corporation it appears probable that there will be considerable equity left for the common stock if a favorable reorganization can be effected.

Recent progress made in settling the affairs of theatre owning subsidiaries, notably Paramount Broadway Corp., which owns the Paramount Building in Times Square, and the pending reorganization of other properties are cited as clearing the way for work on the main problem.

The Saenger Theatres reorganization plan, ending the receivership of the southern circuit, will be completed next week, according to Paramount officials. E. V. Richards, operating head of the circuit, who will retain that post as a partner, is in New York working out details.

Pacific Coast Bond Issues

Plans of reorganization for two Paramount Pacific Coast theatre bond issues have been completed for Paramount Publix by the trustees in bankruptcy and petitions asking Federal court authorization for the plans were filed Monday with Referee Henry K. Davis. Mr. Davis set May 21 for a hearing on the plans.

The issues aggregate approximatelv $1,600,000 and constitute liens on the California, San Francisco, and the Paramount, Seattle. Under the plans filed, the Paramount trustees enter into agreement with the bondholders' protective committee for the San Francisco property and the First National Bank of Seattle, as trustee under the bond issue of the Paramount there, by which the bondholders agree to withdraw

$178,000,000 Claim Withdrawn on the Paramount Building; Total Creditor Claims Due To Be Cut to $50,000,000

pending claims and accept bonds in an equal amount from new companies to be organized in accordance with the agreement.

Reorganization of the two issues was regarded as essential to the completion of a plan for settlement of Paramount Publix claims against Fox West Coast arising out of alleged non-performance of lease obligations by Fox West Coast.

Settlement of the Paramount claim of approximately $2,000,000 against FWC under an agreement which replaces defunct leases on five Pacific Coast theatres with new leases, was completed this week.

Fox West Coast Agreement

The agreement gives FWC new 10-year leases on the St. Francis, Paramount and California in San Francisco, and a 10-year Paramount pictures franchise for the houses; a new lease on the Paramount at Oakland, and the Paramount at Portland, with Paramount franchises for both houses.

On the three San Francisco theatres, Fox is to pay $114,299 in back rent to Paramount for the period from December 1, 1932 to February 28, 1933. Additional rent from that date to April 30, 1933 is to be adjusted on the basis of the net income of the houses for the period. The new 10-year leases are retroactive to May 1, 1933, and call for an average annual rental of $98,000 for the Paramount, $75,000 for the St. Francis, and $41,000 for the California. In addition, Paramount will receive 37½ per cent of the net earnings of all downtown San Francisco houses in which FWC has an interest during the period from May 1, 1933 to June 30, 1943.

A new corporation will be organized to take over all the FWC interests in downtown San Francisco theatres, including the three under lease from Paramount, to carry out this part of the agreement.

New Lease for Oakland Paramount

The landlord of the Paramount, Oakland, withdraws a claim of $2,211,500 filed against Paramount Publix for breach of lease on the house and receives, in consideration, a new lease from Fox. Title to the furnishings and equipment in the theatre is transferred to Paramount by Fox and, in accordance with the agreement, Paramount is to sell the title to Solano Theatre Corp., a FWC subsidiary, for $390,000. Fox receives a 15-year Paramount franchise for the house.

The Oakland Paramount was constructed for Paramount in 1930 and was equipped and furnished by the corporation before being sub-let to FWC. The landlord is the Broadway & Twentieth Corp., whose petition put Paramount Publix into equity receivership January 26, 1933.

Under the agreement, Fox also pays Paramount $35,030 in defaulted rent on the Paramount and Rialto, Portland, and the Paramount, Seattle. The Rialto has been repossessed by the landlord and is not included in the present agreement.

Paraport Leasing Corp., a new corporation formed to take over the Paramount at Portland, on a new lease will be 75 per cent owned by Fox, the remaining 25 per cent of the capital

(*Continued on following page, column 3*)

CONFOUNDING CENSORS

Exhibitor Head of Review Board Finds Himself Showing for Charity Mae West Film He Had to Bar

By EARLE E. GRIGGS
Atlanta Correspondent

About a year ago Mae West's picture, "She Done Him Wrong" was banned in Atlanta by action of the Atlanta Film Board of Review.

James W. Setze, Jr., is president of the Atlanta Film Board of Review.

The Buckhead theatre is just outside the city limits of Atlanta, a deluxe theatre located in a deluxe residence section of Fulton County.

The edicts of the Atlanta Film Board of Review do not extend to the Buckhead theatre.

The foregoing recital of facts sets the stage for an unusual and mirthful situation which brought together Mae West's picture and Jimmie Setze. Mr. Setze is also chairman of the board of the Scottish Rite Crippled Children's Home, which operates the theatres of Atlanta and vicinity on Sundays, following a supreme court decree that theatres may not be operated on Sunday under the law except for charity and actually must be operated by the sponsors of the charity involved.

Mae West Comes to the Buckhead

On the very first Sunday following this court decree Mr. Setze and his committee took over the actual and physical operation of the theatres. Pictures for that showing had been scheduled days in advance by the regular bookers of the theatres.

Now, following the decree of the Atlanta Board of Film Review that the Mae West "She Done Him Wrong" was not good for the citizens of Atlanta to see on the screens of Atlanta, Willis Davis, owner and manager of the Buckhead theatre, knowing that his theatre was out of the jurisdiction of the Atlanta board, and being a good theatre man, booked it for showing at the Buckhead. It played for one week to the largest gross the theatre ever had done. This was a natural aftermath of the review board's banning of the picture, for their decree had been widely printed in all newspapers, not only of Atlanta, but over the state, and many local columnists took sly digs at the official decree. Reams of unpurchasable publicity followed the board's action.

Then the Supreme Court Acts

The Buckhead booked the picture for a second week's showing. And, at the behest of hundreds of patrons, it was brought back again and again for two-day showings. This game of off-again-on-again was played for about a year, and each subsequent run of the picture did as much business as earlier runs, until not less than 47,000 persons (some two and three times) had seen the picture, and still it had not played itself out.

Then came the supreme court decree that theatres may not be operated on Sundays unless for charity.

Whereupon Mr. Setze and his committee of Scottish Rite Hospital sponsors took over the actual physical operation of the theatres.

Then it was discovered that the Buckhead theatre unwittingly had booked "She Done Him Wrong" for the eighth two-day run and one of these days was that fateful Sunday.

Thus Mr. Setze, president of the Atlanta Board of Film Review, whose committee officially had banned the Mae West picture a year before, became the official sponsor of all pictures shown in Atlanta on Sunday by reason of his position as chairman of the Scottish Rite Hospital theatre committee, and therefore sponsor for "She Done Him Wrong" as a Sunday show.

When this ironic situation became known Mr. Setze, a likeable and cordial young man, just grinned. Come to think of it, what else could he do.

P. S.—No other Mae West picture has been banned in Atlanta.

Schlaifer Quits Sales Post with United Artists

L. J. Schlaifer, western division manager for United Artists, has resigned. Al Lichtman, general sales manager, has appointed no successor as yet. Mr. Schlaifer is expected to announce a new connection shortly.

Bernard Simon, of the home office publicity department, has resigned, as has William Sully of the studio publicity division. Mr. Sully has joined Columbia.

Morris Halpern, of Fox's home office publicity staff, will succeed Bernard Simon at United Artists. Charles Wagner of the New York *Daily Mirror* joins Fox in Mr. Halpern's post. C. N. O'Dell, of Fox, has joined the Paramount studio publicity department on Long Island. Jeannette Sauer replaces Mr. O'Dell at Fox.

Consolidated Film Net For Quarter Over 1933

Preliminary reports of Consolidated Film Industries for the first quarter of 1934 shows net profit of $317,781 after all charges, which compares with earnings of $265,400 for the corresponding period of 1933. A 50-cent dividend on preferred stock has been voted, payable July 2 to stockholders of record June 8.

Monogram Pays Quarterly Dividend

Monogram Pictures Corporation has paid a dividend of one and one-half per cent on its capital stock. The payment is a regular quarterly dividend declared at the annual convention in Atlantic City last month.

William Bernower Dead

William C. Bernower, 62, for many years identified with theatres in Akron, died there last week. He was leader of the pit orchestra at the Colonial for a long period.

Paramount Speeds Settlement Plans

(Continued from preceding page)

stock being retained by Paramount. In addition, Fox gets a 10-year Paramount franchise for its Portland and Seattle houses. The Liberty at Portland also is to be controlled by the new corporation.

Canadian Note Renewal Factor

Also involved in the settlement of the Paramount claim against West Coast is a Fox agreement to renew Famous Players Canadian notes which it holds in the event a request for renewal is made by Famous on the maturity of the notes, next July 8. The notes aggregate $693,000 and represent the balance of a $1,155,000 purchase of Fox properties in Canada in 1931.

The entire settlement is contingent upon Federal court approval, which will be sought May 21 by Charles D. Hilles and Eugene W. Leake, Paramount trustees in bankruptcy. Trustee Charles E. Richardson took no part in the settlement because of his former association with Fox.

An order authorizing the Paramount trustees to proceed with the settlement of an $85,250 rent claim on the Riviera at Anderson, Ind., filed against the company by Anderson Amusement Enterprises, was signed in New York Monday by Referee Oscar W. Ehrhorn. Other minor claims set for early hearings are those of St. Louis Properties Corp., for a rent claim of $43,333 on the Missouri, St. Louis, heard May 17; Indemnity Insurance Co., $229,842, to be heard May 28; a claim of $816,666 by the Citizens' National Trust & Savings Bank, Los Angeles, on two notes of Paramount Land Corp., to be heard June 13; two additional claims by the same bank for $28,550 in connection with the Paramount property at Third and Broadways, Los Angeles, to be heard May 28, and a claim of $58,749 by the First National Bank of Boston, for the same date.

Barney Balaban on Council

Barney Balaban, Balaban & Katz head, was named to Paramount's national theatre advisory council as Chicago district representative last week by Sam Dembow, Jr., vice-president of Paramount Theatres Service Corp. John Balaban was named as an alternate.

The council, originally intended to include only six Paramount operating partners, each representing an important theatre division of the corporation, may be enlarged to include eight, Mr. Dembow said. Already elected to the council, in addition to Mr. Balaban, are N. L. Nathanson, Karl Hoblitzelle, E. V. Richards and A. H. Blank.

Appointed this week were M. J. Mullin and M. E. Comerford to represent New England and Middle Atlantic States partners, respectively. Alternates are Sam Pinanski, for Mr. Mullin, and M. B. Comerford for M. E. Comerford.

Decrying what he termed "unwarranted criticism" of Emanuel Cohen, Paramount production head, Adolph Zukor arrived in Hollywood Sunday and attributed the situation to Mr. Cohen's refusal to "play Hollywood politics."

"It takes years to become familiar with all angles of production," Mr. Zukor said. "Mr. Cohen has been in charge of production for only two years and for that reason he should receive all possible support and cooperation instead of opposition. And I am going to see he gets it."

Trans-Lux in RKO Building

Trans-Lux Daylight Screen Corporation has taken space on the 21st floor of the RKO Building in Radio City, New York. The new quarters will be used for executive and sales departments and for equipment demonstration offices.

MILLION SAVING A YEAR CLAIMED FOR RADIO FILMS BY PRE-EDITING

Studio's Planned Production, Started by David Selznick, Blossoms under Merian Cooper to $25,000 Saved on a Picture

By VICTOR M. SHAPIRO
Hollywood Representative

With the hue and cry for quality films at reasonable negative cost constantly in the air, significant it is that at least one studio, with a prime purpose to accomplish just that, has gone in for "Planned Production" in a big way.

Quietly, under David Selznick, Radio carried forth experiments with this revolutionary idea. After the chrysalis stage, "Planned Production" sprang to full bloom under the aegis of Merian Cooper.

It's Pre-editing

In a word, "Planned Production" is pre-editing, and is no longer considered an experiment by Radio. Pre-editing starts after a script has been whipped into shape by writer, director and producer, and is on paper. Before a shot is fired by the camera, the production is charted, graphed and battled out on paper, as an architect blueprints a skyscraper or a general staff plots an objective.

Pre-editing attempts to assure inclusion of all the showmanship stuff of the story in the finished film. It aims to eliminate overshooting or undershooting. It purports to minimize "retakes," "added scenes" and extension of shooting schedules. It permits checking charted plan with daily rushes. It uses red and green signals to avoid production traffic jams.

Here is how the innovation works at Radio Studio.

The first draft script goes into the consulting room for analysis and X-ray. First the scenario is divided as to dialogue and action. Exact shooting time is then measured for speeches and the same is done for action. A metronome is used to gauge dialogue. Facts of ear and eye fatigue decide length of scenes and sequences.

Tempo playing its part in footage, a yardstick of one of five different tempos is applied for slow society drama, American drama, comedy drama, broad comedy, farce comedy.

Then Studied for Balance

After approximate footage is computed for dialogue and action in definite tempo, the script is X-rayed scene by scene, to see if all box-office values are included and are in balance.

Plot, drama, romance, comedy, thrill, suspense, and so on, are all lined up and timed, to see if all show elements are spaced and spotted for length and strength in accord with intent of writer, director and producer.

After the first diagnosis, with scene footage and showmanship highlights timed and measured, the charts usually shuttle back and forth from production office to chart headquarters, with changes in script and graphs made between trips.

When the script has been okayed by the associate producer and the pre-editing department, it goes to the executive producer for final appraisal, with the production staff ready to shoot.

In the meantime, all other costs have been computed, sequence by sequence. Footage being known, each scene having been clocked, the time span of personal services of actor and actress easily is arrived at for action by the casting department.

Budgets are set up for sets outdoor and in; negative film allowance stipulated usually runs to 60,000 feet for a 7,500-foot feature. The casting budget, depending on drawing power of personalities, is decided by the production staff exclusively.

Each Day's Rushes Checked

As filming progresses, each day's rushes are checked against the plant chart for footage length, box-office values and tempo. When danger lines appear, chart markings notify all concerned.

The procedure also calls for editing the production in step with shooting.

Since pre-editing has been in operation, most productions have come in under the wire about 500 feet above or below chart. One particularly successful picture was only 100 feet over the charted footage, a record.

Pre-editing was applied in the "Planned Productions" of "King Kong," "Little Women," "Double Harness" and "Flying Down to Rio," and their negative costs were surprisingly low.

Creative workers at one time marshalled opposition against the plan. One producer, after saying the "Plan Idea" stifled his artistry and imagination, resigned from the studio and sold his services to another studio, using the "Planned Production" concept as his persuader. He got the job.

Another director, at first vehement against the charts after making two pictures, now says he wouldn't make a picture without pre-editing as his friendly guide.

The studio points out that since the "Blue Print Plan" has been in vogue, savings of between $25,000 and $35,000 have been effected on each production released and, according to executives, without sacrifice of quality. On the basis of forty pictures a year, Radio has saved about a million dollars in the twelve months by "Planned Production."

The creator of the idea is a former industrial engineer from New York, Merian Abbott. Known to few of the Hollywood colony, except perhaps as myth or legend, Mr. Abbott, a man in his forties and looking like an ex-football star, shuns the spotlight.

For one year before he put pen to paper, in conceiving his plan, built on engineering principles, Mr. Abbott went from stage to stage, gathering facts from grips, props, juicers, cameraman, directors, assistants, producers, writers, and others.

Mexico Prefers Motion Pictures

By JAMES LOCKHART
Mexico City Correspondent

Of the 21,167,245 tickets sold last year for a total of 8,803,525.88 pesos (approximately $2,500,000, U. S.) by public diversions in the federal district, which includes Mexico City and has a population of about 1,300,000, 18,123,748 were vended by the cinemas at an aggregate intake of 5,623,-416.93 pesos, reports the department of national statistics.

Local picture houses gave 20,061 performances in 1933, and 48 cinemas functioned here in 1933. Runner up in public amusement favor last year were the 11 legitimate theatres which gave 4,025 performances for which 1,866,250 tickets were sold for 1,471,-560.21 pesos. Only 393,215 tickets were sold for 817,739.41 pesos for 97 functions at the three bullfight arenas in 1933.

Mexico wants films and more of them. That is proved by the fact that the Iris theatre, one of the largest local playhouses, is being wired for sound and will soon be inaugurated as a first run cinema. The first talking pictures exhibited in Mexico were shown at this theatre in 1929. After that, it returned to stage shows, but with indifferent results. The Iris going cinema gives Mexico City 49 film houses. It is reported that the Politeama theatre, a burlesque bulwark, is soon to be wired for screen performances exclusively.

A general movement by governmental agencies to prevent further alleged defamation of Mexico, its people and customs, has been launched in Mexico City, according to dispatches to the New York *Herald-Tribune* on Wednesday. In the past American motion pictures were said to have been the principle offenders along these lines. The New York newspaper's correspondent reported a bill is now being prepared by the Ministry of Interior designed to control "rigorously the production and distribution of motion pictures which might in any way give offense to the Mexican people."

Midwest SMPE Hears Talk on Education Films

The Midwest Section of the Society of Motion Picture Engineers was to hold an open meeting at the University of Chicago this week, on "The Use of Sound Motion Pictures in Educational Work." Professor Harvey B. Lemon was to discuss the subject. Two new reels selected from the physics lectures of the university were to be projected. They are "Sound Waves and Their Sources," and "Fundamentals of Acoustics."

Eastman Stock on $4 Basis

Eastman Kodak common stock went on a $4 annual basis last week with the announcement of a quarterly dividend of $1 per share.

PATMAN IN ERROR ON 23 COUNTS, SAYS PETTIJOHN

Counsel for M.P.P.D.A. in Brief Says Proposed Censor Bills Would Destroy Initiative and Self Restraint in the Industry

The film industry last week massed opposition to the Patman censorship measures, recently introduced in the House at Washington by the Texas Representative, with a voluminous brief filed by Charles C. Pettijohn, general counsel to the Motion Picture Producers and Distributors of America, Inc., setting forth 23 specific reasons why the Patman bill should not become law.

Emphasized was the protest that the Patman bill would destroy initiative and self-restraint within the industry and demolish the machinery already built up for concurrent development of higher standards of taste and production, and at the same time would forestall further growth of a sense of responsibility of the public.

Other objections set forth in the brief hold that the Patman bill:

1. Repudiates the NRA and creates a conflict of authority. Ninety-five per cent of the motion picture industry has already signed the NRA code.

2. Does not, as is claimed, "prevent the necessity of State censorship," nor does it eliminate "forty-eight standards for motion pictures." It abolishes none of the six existing State censor boards nor can it prevent the creation of 42 additional boards should the remaining states see fit to establish them.

3. Trebles censorship by adding Federal supervision, both before and after production, to existing state and municipal censorship.

4. **Establishes a national censorship identical in principle with European political controls which prescribe in advance what news may be printed and what films produced.**

5. It is confiscatory. No limits are placed on the expenditures of the Commission. The fees stipulated in the present bill would amount to more than $8,000,000 annually. The cost of the Commission must be borne by the industry in addition to the cost of the existing Motion Picture Code Authority, and the state and municipal censor boards.

6. It is discriminatory. By far the greater part of the motion pictures shown in this country are produced in California. Some are produced in New York State. All films produced in those states could be shown there without reference to the Commission.

7. It is unenforceable. It would require constant federal supervision of 15,000 theatres.

8. It invites evasion by placing a premium on indecent and salacious films. Passage would result in the appearance of bootleg product which neither the Commission nor the industry could control.

9. **It is impracticable. It would be a physical impossibility, for example, to control all advertising used in connection with motion pictures.**

10. It is a paternalistic measure whereby the Federal Government assumes entire responsibility for the nation's screen morals.

11. It automatically imposes class standards upon a mass audience. The futility of attempting to legislate morality has been abundantly demonstrated. Good taste in motion picture entertainment is a matter of education.

12. It gives the Commission authority over news reels that is tantamount to the censorship of a pictorial press seen by some 60,000,000 persons weekly.

13. It is unconstitutional in depriving citizens of their property without due process of law.

14. It violates the fundamental principle of American jurisprudence which assumes innocence until guilt has been established. Federal legislation already exists penalizing interstate commerce in obscene motion pictures.

15. It is an old bill in new disguise. Congress and public opinion have already rejected the proposal.

16. It puts politics into the motion picture industry and the industry into politics.

17. It creates confusion and disorder within the industry, and opens the way to extensive and unnecessary litigation.

18. It requires the proposed commission to find something to eliminate from scenario or film to justify its official existence.

19. It is wholly negative. It destroys but it does not create. It contributes nothing toward the content of motion pictures or the development of the cinema art.

20. It is wasteful. Detailed supervision and cataloguing of a great majority of motion picture films serves no useful purpose.

21. It rests upon a false conception of the effect of human and especially juvenile behavior. The data upon which it is based are not accepted by qualified and disinterested social scientists.

22. It does not have sanction of the majority, the theatre-going public.

"The measure proposes to set up a non-professional and semi-political oligarchy to regiment not only the output of the motion picture industry, but the cinema tastes of its patrons as well," said the brief. "It aims, in a word, to supplant self-discipline within the industry by autocratic control from without and to establish a moral dictatorship over the sixty million attending theatre patrons at the behest of an abstaining minority."

Section 10 of the bill provides for maintenance of the Commission and fixes a fee of $10 for each 1,000 feet, or fraction thereof, of film, and $5 each for each additional copy inspected by the Commission.

Fees Would Exceed $8,000,000

In 1933, 520 feature pictures were released. These averaged eight 1,000-foot reels each. Between 150 and 250 prints—positive copies for theatre use—were used for each feature in the United States, an average of 200. Under this bill, at $5 per reel, the cost to the industry would be $40 per print, or, for the necessary 200, $8,000 per feature for prints alone. Cost for the original studio negative at $10 per reel would equal $80, or, altogether, $8,080 per picture. Thus, on the basis of 520 features multiplied by $8,080, the Commission's fee for censoring pictures would amount to $4,201,600.

The number of reels of short subjects, including newsreels, travelogues, comedies, cartoons, etc. manufactured each year exceeds the number of reels used in feature pictures, but figuring them at the same amount would indicate a grand annual total for censoring under this bill of $8,403,200—plus.

The five newsreels—Pathe, Paramount, Fox, Hearst-Metro, and Universal—issue each week a total in excess of 2,500 reels. On this basis, the minimum contribution of each newsreel company toward the maintenance of the Commission would be at least $130,000 annually, according to the brief.

"A toll in excess of $8,000,000 a year, reflected in production costs, would directly affect every theatre and every theatre patron in the United States," the brief declared.

For the benefit of the nation's legislators the brief then goes into a resume of the work of the MPPDA during the 12 years since its organization in 1922. Outstanding is the explanation of the production codes of 1927 and 1930 as adopted by the major producing companies for the purpose of "self-discipline within the mold of good taste."

According to the brief, the following table of operations since 1930, under the Production Code of Ethics, illustrates the thoroughness and fidelity with which the product of the screen is being exposed to the social illumination of the code:

1931	Features	Short Subjects	Total
Scripts, books and synopses read	527	260	787
Conferences on scripts, books, etc.	959	522	1481
Pictures reviewed	363	370	733
Written opinions sent	446	381	827

1932	Features	Short Subjects	Total
Scripts, books and synopses read	654	272	926
Conferences on scripts, books, etc.	703	386	1089
Pictures reviewed	401	294	695
Written opinions sent	1107	395	1502

1933	Features	Short Subjects	Total
Scripts, books and synopses read	564	293	857
Conferences on scripts, books, etc.	629	490	1119
Pictures reviewed	380	168	548
Written opinions sent	1073	478	1551

Approximately 160 story proposals were rejected by the producers in 1933 on the advice of the studio relations committee, and nearly 100 more on the advice of the Title Registration Bureau in New York, it was pointed out. These figures indicate only those instances in which rejection resulted from formal conference with the association's staff members.

Says There'd Be No Protection

Touching on proposed censorship of newsreels under the Patman bill, the brief charges that H. R. 6097 proposes to vest autocratic control of the newsreels in a politically appointed Commission, with but one safeguard provided against abuse of this power being contained in the bill's provision which states that "the Commission shall formulate rules and regulations for the prompt showing without inspection of current events or newsreels by persons duly bonded not to violate any of the provisions of this Act."

"It is obvious," the brief asserted, "that this clause provides no protection whatever. The formation of rules and regulations is left entirely in the Commission's hands."

The brief also contained editorials from some 40 daily newspapers favorable to the industry in regard to the aspects of the Patman bill. Testimonials from leading sociologists were also included.

Coast Pioneer Dead

Frank R. Macauley, for more than 25 years associated with the motion picture industry at San Francisco as theatre owner and manager, and for the past 12 years in charge of theatres at Santa Cruz, Calif., died in that city last week of heart trouble.



JUST 10 years ago there came into the language of motion pictures three little words, METRO-GOLDWYN-MAYER

There's no place like the























Leo's Anniversary Menu

RIPTIDE
Norma Shearer

MEN IN WHITE
Clark Gable
Myrna Loy

TARZAN AND HIS MATE
(Weissmuller)

VIVA VILLA!
Wallace Beery

SADIE McKEE
Joan Crawford

MANHATTAN MELODRAMA
Clark Gable, Wm. Powell, Myrna Loy

THE THIN MAN

HOLLYWOOD PARTY

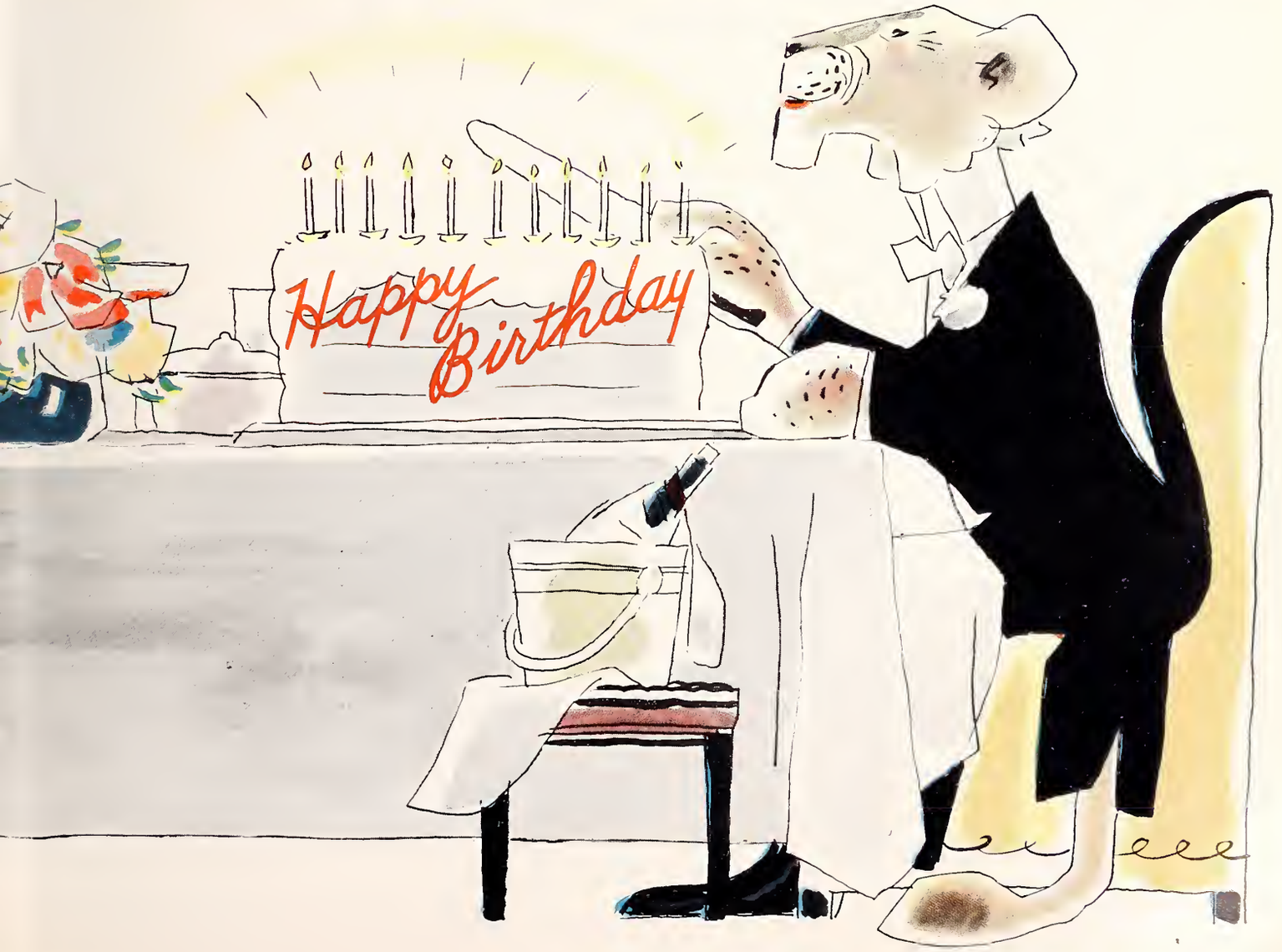
OPERATOR 13
Marion Davies, Gary Cooper

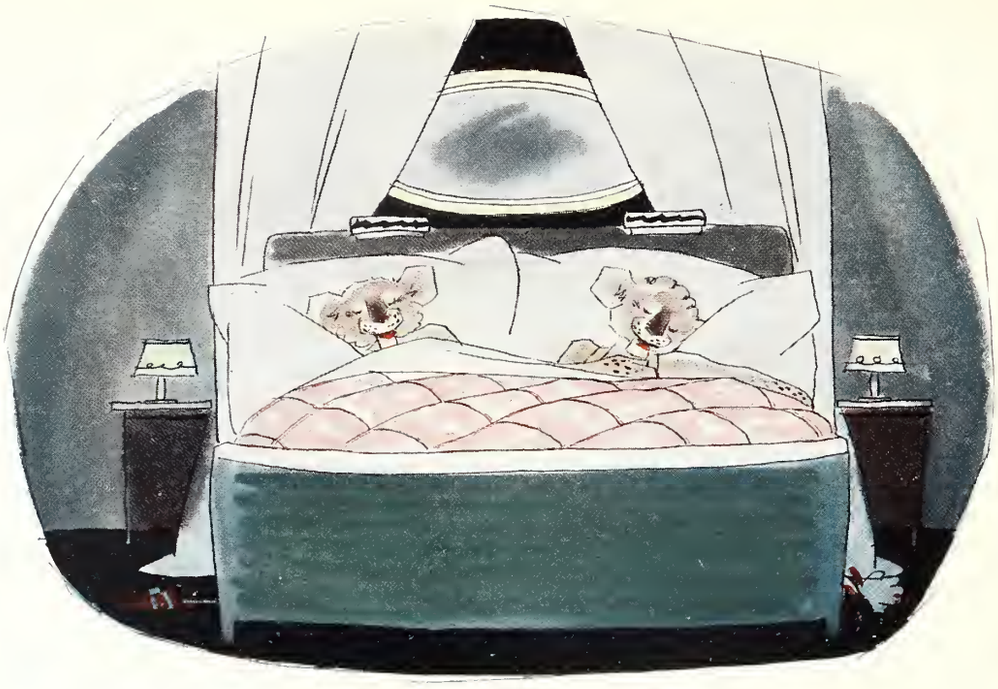
TREASURE ISLAND
Wallace Beery-Jackie Cooper

Assorted Short Subjects

home of M-G-M Pictures!







WHEN MR. & MRS. LEO TURN OUT THE LIGHTS–

Sweet dreams, Leo! The Anniversary is over but the memory lingers on. Bright years studded with achievement! From "Big Parade" and "Ben-Hur" you set the pace for others to follow. You've had your "Trader Horns" "Broadway Melodies" "Tugboat Annies" all through the years . . . we could mention a hundred of them. And right now while the folks are cheering you and the Missus, the trade paper headlines are shrieking "Riptide" "Men in White" "Viva Villa!" "Tarzan and his Mate." Then you top them off with "Sadie McKee" "The Thin Man" and a flock more! Okay, kid, march on with your starry banners flowing! There's ten thousand exhibitors marching with you into happy years ahead!

FROM THE SOCIETY COLUMNS

MR. & MRS. LEO CELEBRATE ANNIVERSARY

Yesterday's gala event was the 10th Anniversary of Mr. & Mrs. Leo of M-G-M. The charming couple received congratulations from friends all over the world.

Three little words that spell happy days

Metro-Goldwyn-Mayer

The Hollywood Scene

by VICTOR M. SHAPIRO

IT'S MURDER MYSTERY MELLERS NOW
SOMETHING NEW FROM HAROLD LLOYD
SINGLE BILL PLEDGES ARE CIRCULATED
TEN FILMS COMPLETED, EIGHT STARTING

GANGSTER pictures being taboo in Hollywood, murder mystery melodramas now hold the center of the stage.

Listed herewith are the current and coming crime pictures, which imposing array brings to mind the newspaper truism that mass interest centers around the four front-page "C's", including Coin, Corruption and Crime.

Judged by numbers alone, the most popular of these "C's" is "Crime," according to the following tabulation of productions from all studios:

"Doomed to Die" (Universal).
"Double Door" (Paramount).
"Murder in the Studio" (Columbia).
"Dark Tower" (Warner).
"Murder in Trinidad" (Fox).
"Bulldog Drummond Strikes Back" (20th Century).
"Murder on the Blackboard" (Radio).
"Murder at the Vanities" (Paramount).
"Murder on the Campus" (Chesterfield).
"Railroad Detective" (Columbia).
"British Agent" (Warner).
"The Key" (Warner).
"Man of Two Faces" (Warner).
"Return of the Terror" (Warner).
"Charlie Chan's Courage" (Fox).
"Take the Stand" (Liberty).
"The Thin Man" (MGM).
"Affairs of a Gentleman" (Universal).
"Dragon Murder Case" (Warner).
"Now I'll Tell" (Fox).
"The Witching Hour" (Paramount).
"The Crime Doctor" (Radio).
"Journal of a Crime" (Warner).

▽

Any Harold Lloyd Production is an event of importance to showmen.

His forthcoming picture, "The Cats Paw," first since "Movie Crazy," released two years ago, will be a complete departure from anything the comedian has done heretofore.

This time, Lloyd's film is adapted from a published story. All vehicles prior have been originals. "The Cats Paw," by Clarence Buddington Kelland, received first run printing in a national magazine and is now in novel form.

Radical also is the treatment of the picture. Instead of using gag comedy, "The Cats Paw" emerges a comedy drama, characterization playing a big part. Lloyd no longer plays the shy youngster, typical of "Grandma's Boy." In this, he is grown-up, a schorlarly youth of twenty-seven. The story is of an American lad, born and reared in China, who returns to America, and not understanding American manners and psychology, applies Chinese philosophy to a political squabble of which he is the storm center. He speaks Chinese in the picture; Mandarin for foreign prints; Cantonese in the American version. He also sings with a Chinese quartet.

In "Cats Paw" Lloyd does not carry the comedy burden alone. He has surrounded himself with name comedians, among whom are Una Merkel, Grace Bradley, Nat Pendletin, George Barbier, Alan Dinehart, Grant Mitchell, J. Farrell MacDonald, Frank Sheridan, Vince Barnett, Fuzzy Knight, James Donlan and Edwin Maxwell.

Sam Taylor, responsible for some of Lloyd's biggest successes, also directed his newest.

If the comedian is able to overcome the "time-outs" imposed by illness, which held up production, he hopes to have his film ready for showing at the Fox convention in June. After that, it will be launched in typical Lloyd manner with original exploitation campaigns in key spots.

▽

News Flashes

Major John Zanft has joined in partnership with Sol Lesser for the production of six George O'Brien features to be released through Fox. Mr. Lesser's present program calls for eight pictures, but may be raised to twelve if he can negotiate a release for the additional pictures through Fox or some other major distributor. In this event he will acquire the lease of Sennett studios.

* * *

Warner is now working on a Russian story based on an idea obtained by Paul Muni on his recent trip to that country. Muni will be starred.

* * *

Edward G. Robinson's new contract with Warner permits him to make one outside picture yearly. The first outsider will be "Four Walls" for MGM.

* * *

The committee appointed to work out a plan for abolishing double featuring in Los Angeles is now circulating pledges among the independent exhibitors, which cards will be placed in the lap of Charles Skouras on his return here. It is believed that if ninety per cent of the independents pledge to run single bills, Fox West Coast will join the parade and make it unanimous.

* * *

Reuniting Walsh, McLaglen, Lowe

Fox is reuniting the trio of Raoul Walsh, Victor McLaglen and Edmund Lowe for two pictures. The first, "Dames and Dynamite," will be followed by Damon Runyan's story, "Service Stripes."

* * *

Al Jolson's first upon his return from Europe will be "Go Into Your Dance," another musical extravaganza authored by Bradford Ropes, who also wrote "Forty-Second Street."

* * *

Warner will remake "Captain Blood." It was produced as a silent in 1924.

* * *

Rosita Moreno has been penciled by Fox for four Spanish pictures.

* * *

Dorothy Reid, absent from independent production the past two years, resumes her post as an associate producer with Trem Carr.

* * *

Fox will roadshow "The World Moves On" following a $2 showing on Broadway.

* * *

After personally buying out her contract from RKO, Wera Engels has been signed to a long term ticket by Edward Small, who is now looking for stories.

* * *

Roach Signs "Snowflake" Toone

Hal Roach is in the race to give Stepin Fetchit some competition by signing Fred Toone, better known as "Snowflake," to a long-term contract. He will be given feature spots.

* * *

David Selznick will go into production on "David Copperfield" on June 15. The producer will return from England June 1, bringing four English players with him for the picture.

* * *

Mervyn LeRoy thinks he has a superior to Sessue Hayakawa in Sazuki Demi, whom he discovered and signed on his recent trip

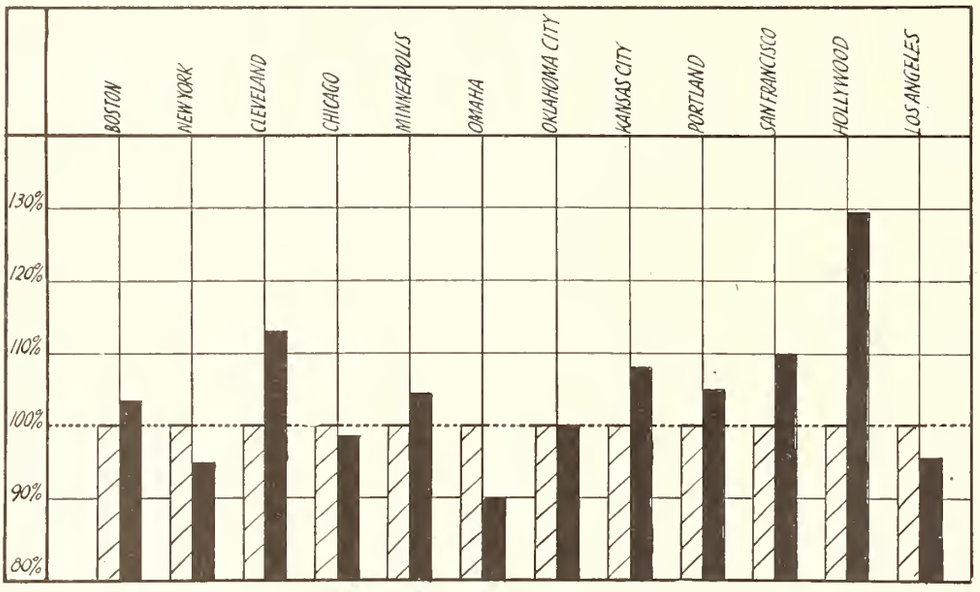
(*Continued on following page, column 3*)

IRVIN COBB FINDS JOKE'S ON HIMSELF

Making his debut as a Hollywood screen actor, Irvin Cobb, famed humorist and writer, decided that he should have a business manager. So he went to his boss, Hal Roach, the producer.

E. F. Hutton, multimillionaire broker and close friend of Mr. Roach, was visiting at the studio and Roach, somewhat of a ribber himself, decided to have some fun. Rehearsing the financier in the part, Roach introduced Hutton to Cobb as an experienced bookkeeper looking for a job.

The noted humorist lost no time in questioning the hopeful applicant, with Roach sitting on the sidelines. The interview continued for at least five minutes before both Hutton and Roach burst out laughing as Cobb inquired of the applicant if he needed a few dollars to tide him over until his first payday.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in each of twelve key cities during the Lenten period from February 24 to March 31, 1934, with the receipts for the same cities during the period from April 7 to May 5. The black bar indicates the average weekly gross during the more recent period. The shaded bar indicates the average weekly business during the period of Lent.

CENSORSHIP FORCED UPON ARGENTINIANS

Exhibitors Have No Voice in New Board and Producers and Distributors Have Only One Member of the Eight

By N. BRUSSI

Buenos Aires Correspondent

As if the critical situation through which the show business in this country is actually passing were not enough, official action, far from collaborating in the solution of its numerous problems, is only placing more obstacles in the path of its development and increasing the difficulties of the distributors and exhibitors.

After quite a number of years in which we did not have film censorship—only a sort of honorary commission whose activities never caused anxiety to the showmen, as they always maintained themselves within a frame of moderation and circumspection in their duty—the Deliberative Council of the Municipality, yielding to the constant pressure of false moralists, has finally created an entity under the pompous name of "Assessoring Commission of Cinematographic Control," not taking into consideration the fundamental principles of the Argentine Constitution, whose liberal and democratic spirit is in direct opposition to these proceedings, should they be against the freedom of word, press or any other manifestation of thought.

The decree, which carries the number 5439, reads as follows:

Article 1. Create an Honorary Commission of Cinematographic Control, destined to cooperate with the General Inspection of Spectacles in the approval of the films to be exhibited in public theatres.

Article 2. Said commission shall be presided over by a member elected by a simple majority of votes and will be composed by

(a) The General Inspector of Spectacles, who will be his secretary.
(b) One representative of the National Department of Hygiene.
(c) A representative of the Board of Health.
(d) Two representatives of the Ministry of Justice and Public Instruction.
(e) Two representatives of the National Board of Education.
(f) One representative of the producers or distributors of films.

Article 3. This commission will classify the films in the follow way:

(1) Familiar shows, specially destined for children.
(2) Shows for elders, to which minors under 16 years shall not be admitted.
(3) Films of scientific character for students, professionals and elders.
(4) Films not fit to be exhibited.

As may be observed, this commission will have only one representative of producers or distributors, whose vote, as easily can be understood, will have practically no value, as his interest will almost always be at outs with those of the rest of the commission.

As far as the exhibitors are concerned, they have been entirely excluded, though they are the link that joins the public with the whole business.

Fox Branch Head Moves

Moe Grassgreen, branch manager at the Fox Boston exchange, has been transferred to Albany in a similar capacity.

10 Films Finished; 8 Others Started

(*Continued from preceding page*)

to Japan. The actor will arrive within the next month, to start his American screen career.

* * *

Hal Roach signed Irvin S. Cobb to act and supervise eight two-reelers to be made for the new season. This may be followed by a feature length picture from an original by Cobb.

Ten Completed in Week

Ten pictures were completed in the past week with no letdown evident in production activity, as eight new pictures went before the cameras. Three were finished at Warner, two each at Universal and Radio. Columbia, Fox and Paramount were responsible for one apiece.

Of the new ones, Paramount has two, the others coming from Warner, Universal, Columbia, Small Productions, Monogram and MGM.

The three new Warners include "Housewife," a domestic drama, with Bette Davis, George Brent and Ann Dvorak; "Hey, Sailor," a comedy featuring James Cagney, Pat O'Brien and Gloria Stuart; and "Madame Du Barry," a historical romance with Dolores Del Rio, Reginald Owen, Veree Teasdale and many others.

Universal's new two are "Let Talk It Over," a comedy with Chester Morris and Mae Clarke, and "I Give My Love," romantic drama, featuring Wynne Gibson and Paul Lukas.

Radio's "Down to Their Last Yacht," musical comedy, girl glamour spectacle, teams Mary Boland and Polly Moran and features Sidney Blackmer, Sydney Fox, Ned Sparks and Sterling Holloway. "Vergie Winters" offers Ann Harding and John Boles in leads.

Columbia's new picture is "Special Agent," starring Tim McCoy and Shirley Grey in an action romance drama. Fox completed "Grand Canary" with John Boles, Marjorie Rambeau and Zita Johann as its headliners. Paramount's "Shoot the Works," a comedy with Jack Oakie, Dorothy Dell and Roscoe Karns, winds up the list of completed pictures.

Paramount Starts Two

Paramount leads the new starting list with two. They are "You Belong to Me," with Gary Cooper, Carole Lombard, Shirley Temple and Guy Standing; and "The Notorious Sophie Lang," which stars Alison Skipworth.

Warner's new number is "Kansas City Princess," featuring Joan Blondell, Glenda Farrell and Hugh Herbert. Universal started "One More River," with Diana Wynyard, Frank Lawton and Colin Clive. Columbia's new picture, "The Defense Rests," features Jack Holt and Jean Arthur.

At MGM "The Rear Car," a comedy mystery, started with Una Merkel, Charles Butterworth and Mary Carlisle heading the cast. Monogram began a western, "The Lone Packer," and Edward Small Productions started its United Artists release, "The Count of Monte Cristo," from the Dumas novel, in which Robert Donat and Elissa Landi head a large cast.

HANDLING ZONING AND GRIEVANCES



ALFRED E. STEERS (above), New York Clearance Board, impartial member, former borough president of Brooklyn.



BARNEY ROSE (above), San Francisco Grievance Board, unaffiliated distributors, is Universal manager.



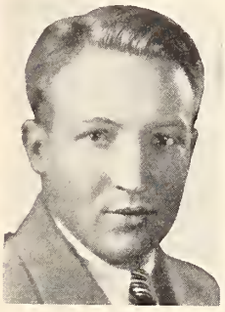
HUBERT LYONS (above), Atlanta Grievance Board, affiliated national distributors, is Radio manager.



(Vincent photo)

WESLEY A. STURGES (above), New Haven Grievance Board, impartial member, Yale University Law School professor.

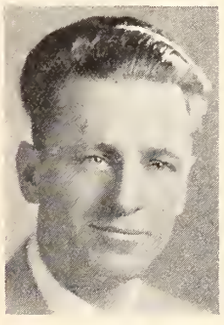
C. T. BARRON (below), Washington Grievance Board, affiliated exhibitors, is Loew's city manager.



RUSSELL ROGERS (below), Los Angeles Clearance Board, unaffiliated first runs, general manager Pacific National Theatres.



H. V. HARVEY (below), San Francisco Clearance Board, unaffiliated first runs, interested in five theatres.



LEON ROSENBLATT (below), New Jersey Clearance Committee, unaffiliated subsequent runs, owns several theatres.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



FRANK STURM (above), Memphis Clearance Board, impartial member, assistant cashier of National Bank of Commerce.



LOU GARMAN (above), Washington Clearance Board, unaffiliated subsequent runs, vice-president Suburban Amusement & Development Co.



ED. C. BEATTY (above), Detroit Grievance Board, affiliated exhibitors, general manager of W. S. Butterfield Circuit.



FRED B. PICKREL (above), Oklahoma City Grievance Board, unaffiliated exhibitors, part owner of Poncan and Murray.



T. F. O'TOOLE (above), Boston Clearance Board, unaffiliated distributors, is Columbia manager.



MARTIN R. TOOHEY (above), Boston Grievance Board, unaffiliated exhibitors, manages Leroy.

EDWARD N. RUGOFF (below), New York Clearance Board, independent subsequent runs, partner Rugoff & Becker circuit.



F. C. MOREY (below), Oklahoma City Clearance Board, impartial member, vice-president Tradesmen's National Bank.



JOSEPH WEISS (below), Pittsburgh Clearance Board, unaffiliated subsequent runs, operates two theatres.



ARTHUR A. MORROW (below), Des Moines Grievance Board, impartial member, is dean of law at Drake University.





(Photo copyright Underwood & Underwood)

WILLIAM STANLEY WILDER (above), Washington Clearance Board, unaffiliated first runs, operates Wilder Theatres.



HARRY K. HECHT (above), New Jersey Clearance Committee, unaffiliated first runs, owns several theatres.



ADOLPH J. RETTIG (above), New Jersey Clearance Committee, unaffiliated subsequent runs, owns Ormont.



A. J. SUZORE (above), Memphis Clearance Board, unaffiliated subsequent runs, owns Bristol.

ASKS STRONG NAMES

DEMANDS REAL BOX OFFICE NAMES

To the Editor of the Herald:

The new buying season is at hand. There have been few real box office attractions this year and the ballyhoo that went with some of the stupendous productions fell flat and left every exhibitor who was oversold gasping for breath. It is with a very uncertain feeling that we approach the new season.

I offer a suggestion for governing future picture making. We human beings cannot stand too much prosperity, unless we actually earn that prosperity. It seems that a great many players of the films have fallen heir to a great deal of unearned prosperity. In the rapid development of pictures the past year the industry has acquired too many names. These names are set out in the announcements as stars and the word "star" is just like water on a duck's back. The names just do not mean a thing, and this condition is getting worse every day.

The wise ones of production thought they discovered a quick way to stardom and in the rush they have created more than the industry will assimilate. The big shots of the production end must make arrangements to go back to the old star system and create stars that are stars and not the nonentities that we are now putting out in front for no good reason other than forced publicity created stars. It is possible right now to select 100 star names, names that are going up in the big lights, that have positively no talent, and they think they are getting by, and possibly they are getting by with murder, but they are not building any future for themselves, and one by one they are falling by the wayside and more nonentity names are gaining places in the sun.

Prospective patrons are looking for someing in the pictures to sell them the urge to attend the movie theatre, and in the old days, you or most of you will remember, this was accomplished through star names, Doug Fairbanks, Mary Pickford, Charlie Chaplin, actual stars that meant big business with a satisfied following. We have glided away from this and have exhausted every title book and play, and there is nothing else left but to start over and actually develop real box office names. In order to do this the producers must first of all clean house of a million leeches that this industry has carried as excess baggage. They will have to drop the surnames of super this and super that, and get right down to brass tacks. It makes you dizzy to try to select a picture for Sunday opening in the small town. There are a million pictures available and not one that you are sold on. Let's make fewer pictures and what we do make, be sure that they will command the business.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

CALLS ASSESSMENT FOR CODE UNFAIR

To the Editor of the Herald:

The Code Authority's allocation of assessments to theatres is, in my opinion, the first step taken to aid the theatres in the large situations. That is all very well, but just who is going to have to pay for all of this key situation assistance? Why, naturally, the very small theatres. In as few words as possible, I am going to try to point out how very unfair this is.

These large theatres are open to potential customers, approximately 12 hours a day, where my theatre, for example, is really open for business one hour per day. At the same time, the boys operating the very largest situation covered by the code pay only eight times as much as I do for the Code upkeep. Their drawing possibility is hundreds of times greater than mine, and they have the opportunity of using the Code one hundred times to my once.

There is one theatre, for example, that averages $70,000 to $100,000 per week; at the same time, I consider myself very fortunate to do $75 to $100 per week, and yet, this pays $48 for the Code upkeep, just eight times as much as I do.

Naturally, my ratings puts me in the very lowest class allocation, A-2. That $6.00 means as much to me as $600.00 would mean to some of the large affiliated theatres in the key cities. Unless there are some drastic measures taken, I will no doubt have to continue to pay the $12 per year, and like it.

There are many sides of this, so I would like to hear from some of the other smaller exhibitors, and larger one as well, in regard to their feelings toward the Code Authorities, after their putting something over on us like this.

If I am wrong, I will cheerfully admit same, and sit back quietly, and pay my dues, like a good little boy.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky.

Crawford, Durante Contracts Extended

Metro-Goldwyn-Mayer has exercised its options on Joan Crawford and Jimmie Durante, renewing their contracts for another year. Bernard Schubert, Lawrence Eyre and Ethel Borden, writers; Louise Henry and William Henry, players, have been given short term contracts. Mrs. Patrick Campbell's option for a second picture has not been taken up.

"Film Daily" Golf June 7

The 22nd annual *Film Daily* golf tournament has been scheduled for June 7 at Glenn Oaks, Great Neck, Long Island. On the committee are Jack Alicoate, chairman; Al Lichtman, Louis Nizer, Lee Ochs, William Ferguson, William Brandt, Don Mersereau.

MPPDA Takes Year Lease

A new one-year lease taken by the Motion Picture Producers and Distributors of America on their quarters at 28 West 44 street, New York, includes extensive alterations, part of which will entail a new lobby and reception room.

Mascot Signs Baby Stars

Mascot Pictures has signed the Wampas "baby stars" to appear in "Young and Beautiful."

Warner Files St. Louis Suits

The filing of three suits for a total of $105,864, plus interest, in the United States district court in St. Louis, by Warner Brothers Pictures, Inc., and Warner Brothers Theatres, Inc., a subsidiary, against the St. Louis Amusement Company, operators of a local chain of neighborhood and suburban houses, is pointed out as further indication of the struggle that is under way by various interests to dominate the local situation.

Warner in the fall of 1928 acquired control of about 93 per cent of the outstanding stock of the St. Louis Amusement Company when they bought Skouras Brothers Enterprises, Inc., from Spyros, Charles and George Skouras, and through purchases of its stock, but when Skouras Brothers Enterprises, Inc., was thrown into bankruptcy some weeks ago Warner became minority stockholder in the neighborhood circuit organization, as the control of 51 per cent of the St. Louis Amusement Company stock was tied up in the bankruptcy proceedings.

In one suit it is alleged that Warner paid bills and payrolls for the amusement company totaling $9,264 between November 15 and November 28, 1931, and that $8,945 of this amount is still due. In another action the charge is made that Warner advanced $47,499 to the local circuit between August 16, 1930, and March 31, 1934, and that $46,919 of this amount is still due.

The third suit brought on a note of April 9, 1930, for $30,000, and a second note for $20,000 dated April 28, 1930, seeks interest at six per cent. The same rate of interest is asked on the $8,945 action, while in the suit for $46,919 interest amounting to $6,055 is asked. The suit for $8,945 was brought in the name of Warner Brothers Theatres, Inc., and the others by Warner Brothers Pictures, Inc.

Franklin, Selwyn Join Cochran in Stage Plan

Arch Selwyn, theatrical producer, and Harold B. Franklin, former president of RKO Theatres, have united forces to sponsor legitimate theatrical presentations. The new company is called "Frankwyn."

In addition to their activities as independent producers of plays, they will be associated with Charles B. Cochran of London, in the presentation of four British stage hits in New York.

Gaumont Names Booth

George W. Booth has been named special sales representative for Gaumont British Pictures Corporation of America, handling Connecticut and western Massachusetts. The company has in preparation "Mr. Pickwick," based on Dickens' "Pickwick Papers."

Harry J. Cohen has been appointed in charge of the non-theatrical department of the company.

Warner Outing June 20

The annual boat ride of the Warner Club, organization of home office employees of Warner, is scheduled for June 20, the destination to be Bear Mountain.

Carl Laemmle has the honor to present



Margaret Sullavan

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, DeWitt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. From the novel by Hans Fallada. Screenplay by William Anthony McGuire. Directed by Frank Borzage.

LITTLE MAN WHAT NOW?

A FRANK BORZAGE PRODUCTION



The greatest Universal picture since "All Quiet on the Western Front"

LITTLE MAN WHAT NOW?



THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

OPERATOR 13

MGM-Cosmopolitan

This is a story of love and adventure told against the spectacular military and political background of the Civil War. The original historical drama was written by Robert W. Chambers, appearing in *Cosmopolitan* Magazine and many newspapers. The screen play is by Harvey Thew, whose work on "Silver Dollar" is indicative of his ability with historical material; Zelda Sears, scenarist of many important MGM productions, and Eve Greene, who has often collaborated with Miss Sears. Richard Boleslavsky, who recently completed "Men In White," is the director.

Marion Davies and Gary Cooper are teamed in the leads. The supporting cast is composed entirely of known screen personalities, such as Jean Parker, recently in "Lazy River" and "Little Women"; Katherine Alexander, who appeared in "Should Ladies Behave" and "Death Takes A Holiday"; Ted Healy, Russell Hardie, Douglas Dumbrille, Willard Robertson, Fuzzy Knight, Sidney Toler, Robert McWade, Marjorie Gateson, Wate Boteler and Walter Lang, and the Four Mills Brothers featured.

In the story Miss Davies is a Northern spy, who loses her heart to Cooper, a Southern officer. As the thrill of war is presented by symbol, marching armies and roaring guns, skirmishes endow the picture with action thrill that accentuates the girl's danger as she endeavors to serve her country and both deceive and protect the man she loves. Produced on a spectacular scale, with a technique that accurately mirrors the hatred and loves of its occasion, it appears to be both an unusual showmanship and entertainment feature. In authorship credits as well as cast, story and production values, it presages an attraction which will give aggressive showmen many opportunities for "big" campaigns.

MURDER ON THE BLACKBOARD

Radio

Murder mystery, peppered with dashes of vivid comedy, is the showmanship essence of this story. Based on a novel by Stuart Palmer, it was adapted by Willis Goldbeck, who did "Penguin Pool Murder." Direction is by George Archainbaud, who also handled that picture as well as many other mystery thrillers.

The cast features the pair who solved the "Penguin Pool Murder," and Edna May Oliver in similar roles. In the support are Bruce Cabot, now in "Finishing School," Gertrude Michael, currently appearing in "Murder at the Vanities"; Regis Toomey, Edgar Kennedy, Tully Marshall, Jackie Searle, Frederick Vogedin, Barbara Fritchie and Gustav von Seyffertitz.

The murder takes place in a school room. Musical notes on a scale written on the blackboard (an adaptable exploitation gag) give Miss Oliver a clue. Gleason and his dumb aide, Kennedy, are called in to ferret out the crime. Four are suspects—Gertrude Michael, Cabot, Vogedin, the janitor, and Marshall. As comedy situations interlude, the hunt goes on with feverish intensity, baffling the actual and would-be sleuths. The climax, absolutely impossible to anticipate, is a surprise that is the outstanding selling feature of the story.

The production itself, supported of course by the cast names, and references to "Penguin Pool Murder" to identify the comedy character, suggests the type of showmanship.

OUR DAILY BREAD

Viking-King Vidor-United Artists

In producing this story, King Vidor, maker of "The Big Parade," "The Crowd," "Hallelujah" and many other notable pictures, is attempting an unusual entertainment picture. Besides acting entirely on his own from a financial standpoint, Vidor both wrote the original story and is directing it.

The story is a topical dramatization of modern times, life and conditions. In a direct way, it dramatically and romantically picturizes the philosophy of the New Deal. Basically it treats of the agricultural situation as it is today, given a topical atmosphere that capitalizes on the drama of current headlines and reflects the influence of government, politics, unemployment, communism and the human aspirations of the great masses of people who are struggling to rehabilitate themselves, their fortunes and destiny by making the earth produce.

The thread of the story is carried by five principals: Karen Morley, Tom Keene, John T. Qualen, Barbara Pepper and Addision Richards. In addition, a supporting cast of nearly two score character artists aid in interpreting the story.

As dramatic realism colors the story, and it is a farm story, it is not a "rural" within the general understanding of that term. It concerns city folk, factory workers, while collar people, etc., who, victims of economic conditions, band together under the leadership of Miss Morley and Keene to effect a "back to the farm" experiment in a manner that has been suggested by sociologists, government officials and other leaders for years.

As a combination of entertainment, education and topical propaganda, it undoubtedly will prove a subject of considerable news interest—a quality making its exhibition a matter of specialized local and neighborhood showmanship.

TREASURE ISLAND

MGM

This is Robert Louis Stevenson's classic which for half a century has fired the imagination of the millions of persons who have read the more than 2,000,000 printed copies of the thrilling adventure of pirates, the Spanish Main, buried treasure, sailing ships, fighting men and the open sea. Anyone who has read the book knows that it's romantic adventure, teeming with thrills, brimming over with the pathos of human interest and sparkling with comedy. It was adapted to screen entertainment by John L. Mahin, whose accomplishments with "Bombshell," "Prizefighter And Lady," "Eskimo" and "Hell Below" attest his ability. Victor Fleming, who made "Red Dust," "The White Sister" and "Bombshell," is the director.

The fact that Wallace Beery and Jackie Cooper are teamed in the leads is all that is necessary to indicate the showmanship possibilities of the cast. And to those names are added Lionel Barrymore, Otto Kruger, Lewis Stone, Nigel Bruce, Chic Sale, Richard Bennett, Douglas Dumbrille, Dorothy Peterson, Little Cora Sue Collins, and a host of other familiar personalities.

Familiarity of the original story makes unnecessary any outline. That it is an approved literary classic indicates that from a juvenile angle it should have the endorsed cooperation of schools, libraries, and most important of all, the parents. For the adults, it's an invitation to live again the exciting days of imaginative youth. In every way, from the creation of unique exploitation gags to the preparation of personal advertising copy, it's a story affording endless possibilities for ingenious, spectacular showmanship opportunities, which because of lack of incentive have long been dormant.

DOWN TO THEIR LAST YACHT

Radio - Lou Brock

Here are comedy and music; novel, colorful eye-spectacle; girls, dancing, glamor; real story value, elaborate production sets—all characteristic of previous Lou Brock pictures, 'So This Is Harris" and "Flying Down to Rio"; but all presented in a radically different and a far more spectacular atmosphere.

Seconding those assets are the cast names. Mary Boland and Polly Moran, her first picture in months, are teamed in the leads. Sidney Blackmer, star of "This Man Is Mine," has the romantic lead. Sidney Fox, long absent from the screen, is back. Ned Sparks and Sterling Hollaway have important parts. Such names as Marjorie Gateson, Irene Franklin, GiGi Parrish, Tom Kennedy, Maurice Black and Harry Semels appear in supporting roles. All this affords plenty of material for those who must have names to sell.

FUNNY THING CALLED LOVE

Universal-B. F. Zeidman

This story offers the showmanship elements of the comedy of sailors on the loose, poor boy-rich girl romance and character drama. The yarn is an original by Dore Schary, author of "He Couldn't Take It," and Lewis Foster, collaborating scenarist on "Eight Girls in a Boat." The screen play is the initial effort of John Meehan, Jr., son of the MGM writer. Direction is by Kurt Neumann, who handled Chester Morris in his last picture, "King For A Night," and also did "The Big Cage," "Secrets Of The Blue Room" and the recently completed "Half A Sinner."

While familiar names predominate in the cast, several new personalities are introduced. Chester Morris and Mae Clarke, recently in "Nana," have the leads. Morris' gob pals are the squeaky voiced Andy Devine and the stage recruit, Russ Brown, who previously appeared in "Moulin Rouge." Frank Craven, noted stage star, author of "First Year" and "Melody In Spring," has an important role and others who will be seen are: John Warburton, lately in "Charlie Chan's Greatest Case" and "Secrets Of The French Police"; Goodee Montgomery, daughter of the famous Dave Montgomery of Montgomery and Stone; Irene Ware, who appeared in "Loves Of Cellini" and "Orient Express," and several Universal girl juveniles.

Beginning as a riotous comedy, the story veers to romance and is climaxed with light drama, in which the original comedy atmosphere never is lost sight of. Modern, colorful, localed in Newport and New York, production values being influential in reflecting the appeal of the yarn, the idea implied in the title, backed up by the cast name values, suggests light, frothy showmanship directed at the masses.



"UNDERWORLD"

BEN HECHT and CHARLES MacARTHUR

writers and producers

Hecht and MacArthur are two of the day's most gifted and successful writers of stage and screen plays. Ben Hecht has authored such hits as "Viva Villa", "Underworld", "Scarface", "Topaze", "Design for Living". Charles MacArthur has written such film successes as "Get - Rich - Quick Wallingford", "Paid", "Sin of Madelon Claudet", "Rasputin". Together they have written such stage and screen smashes as "Front Page" and "Twentieth Century".

PARAMOUNT

announces four pictures to be produced by BEN HECHT and CHARLES MacARTHUR

• The first of these pictures will be . . .

"CRIME WITHOUT PASSION"

with Claude Rains and a skilled cast of players. The thrilling and melodramatic story of an intellectual "Scarface", who called himself "Champion of the Damned"

Messrs. HECHT and MacARTHUR will be assisted by a quartette of technical specialists including Lee Garmes, ace cameraman, whose beautiful photography in "Zoo in Budapest", "Shanghai Express" and "Smilin' Thru" made these productions outstanding; Slavko Vorkapich, Hollywood's cutting genius; Arthur Rosson and Albert Johnson, famed scenic designer.



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Defense Rests"	Story by Jo Swerling. Director: Lambert Hillyer.	Jack Holt, Jean Arthur, Donald Meek, Sara Padden, Ward Bond, John Wray, Raymond Hatton, Ray Walburn.	Shooting
"Whom the Gods Destroy"	Story by Sidney Buchman. Director: Walter Lang.	Walter Connolly, Doris Kenyon, Robert Young, Scotty Beckett, Rollo Lloyd, Jack Mulhall.	Shooting
FOX			
"Baby Take a Bow"	Story by Edward E. Paramore. Director: Harry Lachman.	James Dunn, Claire Trevor, Shirley Temple, Dorothy Libaire, Ray Walker, Alan Dinehart, Rolfe Harolde, James Flavin.	Shooting
"Charlie Chan's Courage"	Based on a novel by Earl Derr Biggers. Director: George Hadden.	Warner Oland, Drue Leyton, Donald Woods, Paul Harvey, Reginald Mason, Virginia Hammond.	Shooting
"She Learned About Sailors"	Screen play by William Conselman and Henry Johnson. Director: George Marshall.	Lew Ayres, Alice Faye, Mitchell and Durant, Nick Foran, Harry Green.	Shooting
"Grand Canary"	Original story by A. J. Cronin. Director: Irving Cummings.	Warner Baxter, Madge Evans, Zita Johann, Marjorie Rambeau, Barry Norton, Roger Imhof, Juliet Compton, H. B. Warner, Gilbert Emery, John Rogers.	Shooting
"Caravan"	Story by Melchior Lengyel. Director: Erik Charell.	Charles Boyer, Loretta Young, Jean Parker, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Phillips Holmes, Charles Grapewin, Billy Bevan.	Shooting
METRO-GOLDWYN-MAYER			
"100% Pure"	Original screen play by Anita Loos and John Emerson. Director: Jack Conway.	Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Patsy Kelly.	Shooting
"Rear Car"	Stage play by Edward E. Rose. Director: Harry Beaumont.	Charlie Ruggles, Una Merkel, Ted Healy, Mary Carlisle, Russell Hardie.	Shooting
"The Green Hat"	From the novel by Michael Arlen. Director: Robert Z. Leonard.	Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Patrick Campbell, Leo Carroll, Hugh Williams, Alec B. Francis, Elizabeth Allan.	Shooting
"The Barretts of Wimpole Street"	Stage play by Rudolf Besier. Screen play by Claudine West and Ernest Vajda. Director: Sidney Franklin.	Norma Shearer, Charles Laughton, Fredric March, Katherine Alexander, Maureen O'Sullivan, Ferdinand Munier.	Shooting
"Treasure Island"	Original by Robert Louis Stevenson. Director: Victor Fleming.	Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Dorothy Peterson, Lewis Stone, Nigel Bruce, Cora Sue Collins, William V. Mong, Chic Sale.	Editing
"The Merry Widow"	Original operetta by Franz Lehar. Screen play by Ernest Vajda and Samson Raphaelson. Director: Ernst Lubitsch.	Maurice Chevalier, Jeanette MacDonald, Una Merkel, Edward Everett Horton, George Barbier, Sterling Holloway, Minna Gombell.	Shooting
PARAMOUNT			
"It Ain't No Sin"	Original story by Mae West. Director: Leo McCarey.	Mae West, Roger Pryor, John Mack Brown, John Miljan, Katherine DeMille.	Editing
"Shoot the Works"	Original story by Ben Hecht and Gene Fowler. Director: Wesley Ruggles.	Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Alison Ekipworth, William Frawley.	Shooting
"She Loves Me Not"	From the novel by Edward Hope. Director: Elliott Nugent.	Bing Crosby, Miriam Hopkins, Kitty Carlisle, Warren Hymer, Judith Allen, Edward Nugent, Lynn Overman, Vincent Barnett, Henry Stephenson.	Shooting
"The Old-Fashioned Way"	Original story by W. C. Fields. Director: William Beaudine.	W. C. Fields, Joe Morrison, Judith Allen, Baby LeRoy, Tammany Young, Jack Mulhall.	Shooting
"The Great Flirtation"	Original story by Gregory Ratoff. Director: Ralph Murphy.	Elissa Landi, Adolphe Menjou, David Manners, Alan Mowbray, Lynn Overman, Judith Voselli, Paul Porcasi, George Baxter.	Shooting
"Here Comes the Groom"	Original story by Richard Flourmey. Director: Edward Sedgwick.	Jack Haley, Patricia Ellis, Mary Boland, Neil Hamilton, Isabel Jewell.	Shooting
RKO RADIO			
"Afterwards"	Director, James Cruze.	Zasu Pitts, Slim Summerville, William Gaxton, Bruce Cahot.	Shooting
"Bachelor Bait"	Director: George Stevens.	Stuart Erwin, Rochelle Hudson, Pert Kelton, "Skeets" Gallagher, Edgar Kennedy.	Shooting
"We're Rich Again"	Director: William Seiter.	Marian Nixon, Joan Marsh, Reginald Denny, Gloria Shea, Billie Burke, Edna May Oliver, Edgar Kennedy, Buster Crabbe, Grant Mitchell.	Shooting
UNIVERSAL			
"There's Always Tomorrow"	Original screen play by Edward Sloman. Director: Edward Sloman.	Frank Morgan, Lois Wilson, Louise Latimer, Elizabeth Young, Robert Taylor, Helen Parrish, Dick Winslow.	Shooting
"One More River"	From the novel by John Galsworthy. Director: James Whale.	Diana Wynyard, Colin Clive, Frank Lawton, Mary Astor, Reginald Denny.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Kansas City Princess"	Screen play by Manuel Seff and Cy Bartlett.	Joan Blondell, Glenda Farrell, Osgood Perkins, Robert Armstrong, Hugh Herbert, Gordon Westcott.	Shooting
"British Agent"	Original by H. Bruce Lockhart. Screen play by Laird Doyle. Director: Michael Curtiz.	Leslie Howard, Kay Francis, Irving Pichel, William Gargan, Ivan Simpson, Doris Lloyd, Walter Byron, J. Carroll Naish, Dorothy Tree.	Shooting
"Dragon Murder Case"	Story by S. S. Van Dine. Director: H. Bruce Humberstone.	Warren William, Margaret Lindsay, Robert Barrat, Lyle Talbot, Eugene Pallette.	Shooting

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Merry Wives of Reno

(Warner)

Comedy

Comedy is the showmanship element of this show. For any purpose, in any theatre, it's just a load of laughs. There's not much rhyme or reason to the story. It simply combines hokum and slapstick, with gags, situations and specialties yanked in by the tail to create an entertainment atmosphere that is directly in line with the title tone.

It moves fast. Clocking the laughs is a man-sized job for anyone. When one hilarious situation is milked to the limit, it merely moves on to another, and while a certain semblance of continuity is preserved, quick advantage is taken of odd twists to create more fun.

Three married couples are concerned. Madge and Frank are a pair of blissful newlyweds; the others are pairs of old stagers who have been through the mill, and none of them has any illusions about the others. Through a mix-up in overcoats, the fires of domestic jealousy are kindled and the whole kit and kaboodle embark for Reno. What has been fun thus far becomes riotous farce in the hotel as husbands try to explain; Captain Fitch drags in his pet sheep; the old Trapper makes his appearance, and the hotel is turned into bedlam, scenes to which bell-boy Al contributes gayly. In the end the suspicious wives have the tables turned on them, but a gift of fur coats ends everything happily for everyone.

This is a show that can be labeled an all-laugh attraction. With the title serving as an identifying tipoff, use Margaret Lindsay and Donald Woods for romantic appeal, and promise Kibbee, Glenda Farrell, Herbert, McHugh, Ates, Ruth Donnelly and Cavanaugh, all well-known as comedians, in a carnival of fun.—McCarthy, Hollywood.

Produced and distributed by Warner. Story and screen play by Robert Lord. Additional dialogue by Joe Traub. Director, H. Bruce Humberstone. Supervisor, Sam Bischoff. Art director, Jack Okey. Photography by Ernest Haller. Film editor, Thos. Pratt. Gowns by Orry-Kelly. Running time 64 minutes as seen on Coast. Release date, May 12, 1934.

CAST

Madge	Margaret Lindsay
Frank	Donald Woods
Tom	Guy Kibbee
Bunny	Glenda Farrell
Colonel Fitch	Hugh Herbert
Al	Frank McHugh
The Trapper	Roscoe Ates
Lois	Ruth Donnelly
Derwent	Hobart Cavanaugh

The Party's Over

(Columbia)

Domestic Comedy

Dealing with a familiar situation, this domestic comedy stacks up as pleasing entertainment which probably will find its best success in the neighborhood and smaller theatres. Keyed to a human interest pitch, smile-laugh provocation is its objective. Continually clean, the light drama and natural romance included serve to accentuate the comedy basis. It moves speedily and laughs crop out in dialogue, action and situations. Basically, it's a good little picture, the kind that can be recommended as entire family amusement. The picture suggests many unique interest-creating showmanship possibilities.

In understandable words it's simply the story of a nutty family that made a sucker of its only worthwhile member. The mother, presuming on filial devotion, carries on her social ambitions in a harum-scarum style. A tippling father continues his sly philandering and extravagant habits, firm in the knowledge that the breadwinning son never will permit scandal to cross the domestic threshold. A love-mad sister marries a would-be super-egotistic crooner who won't work for less than $1,000 a week. A collegiate brother gets in a jam with a waitress. With all the mouths to feed and keep out of trouble, only his secretary has an inspiring grain of sense. It's she who loves him but has to leave him, before he realizes that he has a life and an art of his own to live. It's she who provokes the situation that forces the harassed boy to put the whole works on its own that he may be free to do the things and live the life he wants for himself.

The show is well acted, as realism is tempered with theatric license. While the cast boasts names that are commercially valuable, the real adaptable showmanship is in the story itself. If not every family, at least every neighborhood has a boy or girl who is Stuart Erwin's character counterpart. The way in which the Blakely family gets by is common, ordinary, over the back fence gossip. The picture is simple in its appeal in that it merely mirrors affairs which almost every American family has experienced or knows about. It should be backed up by a smart advance, which does not hesitate to be a bit satirically provocative.—McCarthy, Hollywood.

Produced and distributed by Columbia. Story by Daniel Kusell. Screen plan by S. K. Lauren. Director, Walter Lang. Assistant director, Arthur Black. Cameraman, Benjamin Kline. Sound Engineer, George Cooper. Film editor, Viola Lawrence. Running time, 63 minutes as seen on Coast. Release date, May 15, 1934.

CAST

Bruce	Stuart Erwin
Ruth	Ann Southern
Phyllis	Arline Judge
Martin	Chick Chandler
Mabel	Patsy Kelly
Sarah	Catharine Doucet
Betty	Marjorie Lytell
Theodore	Henry Travers
Clay	William Bakewell
Tillie	Esther Muir
Fred	Rollo Lloyd

The Circus Clown

(First National)

Romance, Comedy, Drama

The circus comes to town for the kids and those grownups who enjoy hokum amusement in this latest Joe E. Brown picture. It's a canned three-ring circus; the whole melange—big tents, clowns, freaks, acrobats, barkers, roustabouts, animals and parades—all serving as the atmospheric background and providing the excitement for its basic romance-drama tinged human interest character comedy. Those qualities naturally suggest the colorful, flamboyant exploitation that should precede its public presentation.

The story is of little consequence, merely serving as the medium to carry Brown through his various disappointing, triumphant and exciting experiences. The circus background is the prime salable asset through which popular interest can be created. It presents Brown in a dual role. Chuckles is the father gone sour on the business, who strives to keep Happy, the son, away from the big tops. But the blood of the game is in the boy's veins. There's drama in his experiences. Ambitious to be a star performer, he is made a roustabout. There's a little romantic tingle in his association with the girl on the flying trapeze. But the real entertainment is in the comedy situations. There's Chuckles shaming the lion with his roaring powers; the sequence in which he falls in love with the alluring bareback rider only to discover that the "her" is a "him," with consequent disaster to the her-him; a fun thrill when Chuckles mistakes the wild lion for his pet cat, saving himself only by a super-special Joe E. Brown wide mouthed roar; Chuckles substituting for Alice's drunken brother in the flying trapeze final.

The young folk are the patrons to go after for this show. Next to them follow the grown-up circus fans. Sell it to both with all the color and excitement utilized by the circus advance men, circus music, clowns, special fronts, specially decorated fronts and even a trick kid pet parade.—McCarthy, Hollywood.

Produced and distributed by First National. Story and screen play by Bert Kalmar and Harry Ruby. Additional dialogue by Paul Gerard Smith. Dialogue director, Stanley Logan. Directed by Ray Enright. Photography, Sid Hickox. Art director, Esdras Hartley. Supervisor, James Seymour. Film editor, Clarence Kolster. Gowns by Orry-Kelly. Running time, 75 minutes as seen on Coast. Release date, June 30, 1934.

CAST

Happy Howard	Joe E. Brown
Alice	Patricia Ellis
Bebe	Dorothy Burgess
Jack	Donald Dillaway
Frank	Gordon Westcott
Sheldon	Charles Wilson
Ajax	Harry Woods
Dickie	Ronnie Cosby
Moxley	John Sheehan
Kingsley	Spencer Charters
Mac	Tom Dugan
Ringmaster	Earl Hodgins
Happy as a Boy	Bobby Caldwell

Bulldog Drummond Strikes Back

(United Artists - 20th Century)

Melodrama

Comedy mystery melodrama is the entertainment and showmanship center of this picture. It's a series of surprises. Each prepares the audience to expect a blood-freezing thrill; but instead of provoking screams, shudders, gasps and stopped hearts, it delivers, every time, a healthy thump on the funny bone. With value in performance and presentation continually moving with punch and speed with an unusual brand of suspense utilized, it's both class and mass entertainment.

The show is based on a tried and proved mystery entertainment idea and every fun-creating possibility of that premise is cleverly worked to the limit. At the same time a novel comedy twist is applied and the fun starts all over again. It deals with the adventures of an amateur detective. There's the girl in the case for romance; the menacing wily Oriental and his henchmen for thrill and mystery; the harassed Scotland Yard Inspector who would rather put the amateur detective in jail than his suspects; cryptic coded radiograms, disappearing corpses, sliding doors, dungeons, all kinds of ruses, traps and deliverances to color the basic plot with a realistic hokum. And to keep the whole thing going, and give it its deft


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A MERIAN C. COOPER PRESENTATION

comedy verve, there's a bridegroom who must accompany the amateur detective on his hectic adventures rather than be with his bride on their wedding night.

While being catchy entertainment in its own right, "Bulldog Drummond Strikes Back" points a satirical finger of fun at all the thrill and horror pictures. That information accentuating the fact that the show is a laugh-provoker, should be emphatically brought home to potential audiences.—McCarthy, Hollywood.

Produced by Twentieth Century for United Artists release. A Darryl F. Zanuck production. Director, Roy Del Ruth. Associate producers, William Goetz and Raymond Griffith. Screen play by Nunnally Johnson. Based on a novel by H. C. McNeile. Photographed by Peverell Marley. Art direction, Richard Day. Film editor, Allen McNeil. Musical score by Alfred Newman. Costumes designed by Gwen Wakeling. Assistant director, William J. Scully.

CAST

Hugh Drummond ..... Ronald Colman
Lola Field ..... Loretta Young
Prince Achmed ..... Warner Oland
Algy ..... Charles Butterworth
Gwen ..... Una Merkel
Ispector Neilson ..... C. Aubrey Smith
Dr. Owen Sothern ..... Arthur Hohl
Singh ..... George Regas
Lola's Aunt ..... Ethel Griffies
Hassan ..... Mischa Auer
Parker ..... Douglas Gerrard
1st Bobby ..... Halliwell Hobbes
2nd Bobby ..... E. E. Clive

Wild Boy

(Gaumont-British)

Sporting Melodrama

Greyhound racing provides the background and offers the main appeal in this Gainsborough production, which is reminiscent in plot of many horse track melodramas in which attempts to dope the favorite are defeated by a last minute victory. The originality and realism of the dog-racing scenes staged at the London White City track compensate for the familiarity of the story material, which is popular enough in any case.

The dog, the real hero of the film, is played by Mick, the Miller, a British racing greyhound which enjoys wide popularity in its native country. Mick is known in America. Other good exploitation possibilities are offered by the last scenes in which the dog, stolen, escapes to make his way through the streets of London to the White City and a thrilling victory in the Dog Derby. Shots of a coursing meeting, good pictures of greyhound training methods, and effective crowd scenes are other points in favor of the picture.

The story is this: Wild Boy, a greyhound puppy, is the main asset left to an orphaned girl, Marjorie Warren. Billy Grosvenor saves the pup from drowning while chasing a hare, falls in love with the grateful Marjorie, and buys the pup at a forced sale of the Warren kennel. Another pup of the same litter, Black Prince, is bought by one Redfern. Both dogs develop into champions and Redfern, a crook, failing to bribe Billy to withdraw his dog from the Derby, tries to steal Wild Boy on the eve of the final heat, but Wild Boy turns up unaided at the last moment.

Sonnie Hale, Gwyneth Lloyd, Lyn Harding, Leonora Corbett and the Flanagan-Allen team, as comedy auctioneers and bookmakers, are the humans, but the film stands on its sporting appeal plus what star value Mick the Miller possesses for American greyhound racing fans. —Allan, London.

Produced in London by Gainsborough Pictures. Directed by Albert de Courville. Story by Albert de Courville and J. E. S. Bradford. Scenario and Dialogue by Stafford Dickens. Photography by R. Tannura.

CAST

"Wild Boy" ..... Mick the Miller
The Boy ..... Sonnie Hale
Marjorie ..... Gwyneth Lloyd
Gladys ..... Leonora Corbett
Redfern ..... Lyn Harding
Rollo ..... Ronald Squire
A plumber ..... Fred Kitchen
Murphy ..... Arthur Sinclair
Kennel-boy ..... Cyril Smith
Bookmakers and auctioneers ..... Flanagan and Allen

Once to Every Bachelor

(Liberty)

Dramatic Romance

This modern dramatic romance is entertainment and affords several unique interest-creating showmanship angles. Well acted and so directed that the primary subject of the story is always dominant, it tinges its different romantic premise with some natural relevant comedy, introduces some nicely gauged menacing drama, and with suspense cleverly used in the anticlimax, produces a surprise punch that the preview audience liked.

The story deals with a familiar, easily understood situation. Because of his gay playboy method of living, Stewart faces the possibility of having his income shut off. Unwittingly sheltering Natalie, fleeing from the police, he decides, even though he is the much appreciated flame of Mrs. Bryant, on a strictly business marriage with the girl. As the locale shifts to Paris, Aunt Henrietta, controller of the money bags, is glad to know that her wastrel nephew has settled down. The jealous Julie seeks to upset the apple-cart, but Henrietta quickly puts her in her place. However, as Stewart grows romantic, Natalie still sticks to the marriage for business proposition.

Back in New York, Uncle John, previously presented as a straight comedy relief, discovers that the cards to be used at Stewart's poker party that night are marked. In the meantime, Racketeer Rocco has thought it a good idea to blackmail Natalie. Sending his agent, Schuyler, also a poker-playing and winning confere of Stewart, to the party, Natalie sits in, and due to her ability to read the marked cards, hands Mr. Schuyler a neat trimming, getting back an incriminating cigaret case. Then, of course, the marriage for business idea succumbs to real love.

The marketable value of the title should not be overlooked in any campaign. It is one that can readily be adapted to a wide variety of commercial contracts. Likewise the quality of the cast should be stressed.—McCarthy, Hollywood.

Produced by Liberty Pictures. Directed by William Night. Story, continuity and dialogue by George Waggner. Suggested by "Search for the Spring," by Eleanor Gates. Associate producer, M. H. Hoffman, Jr. Photographed by Harry Neumann. Production manager, Rudolph Flothow. Film editor, Mildred Johnston. Recorder, R. E. Tyler. Running time, 70 minutes as seen on Coast. Release date to be announced.

CAST

Natalie ..... Marian Nixon
Lile Stewart ..... Neil Hamilton
Jeaves ..... William Austin
Uncle John ..... Raymond Hatton
Judie Bryant ..... Aileen Pringle
Aunt Henrietta ..... Kathleen Howard
Schuyler ..... Ralf Harolde
District Attorney ..... Bradley Page
George Bryant ..... George Irving
Rocco ..... Don Alvarado

The Thin Man

(MGM-Cosmopolitan)

Mystery Melodrama

Seldom do pictures so effectively combine so many different forms of entertainment normally appealing to so many different classes of patrons as does "The Thin Man." Equally rare are those possessing as much ready-made and commercially valuable showmanship in cast, story and production assets.

Basically it's straightaway hokum, full of the color that enthuses the masses. Paradoxically, it's a smart, sophisticated production for the class crowd. Here's mystery melodrama, with all the thrill and suspense of the hallowed penny dreadfuls; comedy in which there is a laugh in almost every line of dialogue, action and situation; romantic love-interest that's sweet and sympathy stimulating in one phase, rowdy-dowdy in another; the drama of three baffling murders, an enigma to the police (played straight but with an unique comedy twist for a change) as the guilty finger points at four or five suspects. The mystery is solved by a retired detective, who'd rather drink and play around with his wealthy wife and dog than be bothered by any detecting.

As this is entertainment that entertains, it's also a showmanship medium affording those who will play it a grand opportunity to demonstrate their business building talents. The yarn from which it's adapted was a "Book of the Month" story, later serialized in the Hearst papers and consequently familiar to many readers. It offers William Powell in the type of role in which he has enjoyed his best success—the detective. Similarly, Myrna Loy has a semi-exotic character. All the way down the line, the other players, each of whom in turn is a principal, turn in fine performances. The manner in which this story has been brought to the screen is worthy of more than a little attention.

As for exploitation possibilities accruing to the who's-the-killer-and-why idea and the baffling mystery surrounding it, interest quickening showmanship will be limited only by the extent to which ingenuity and purse are stretched. For most practical purposes, billing the show as 100 per cent amusing, thrilling entertainment, with a real surprise in almost every sequence, looks to be the best way of starting it off, and after that there's the word-of-mouth advertising.—McCarthy, Hollywood.

Produced and distributed by MGM. A Hunt Stromberg production. A Cosmopolitan picture. Directed by W. S. Van Dyke. Screen play by Albert Hackett and Frances Goodrich. From the novel by Dashiell Hammett. Musical score by Dr. Wm. Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons; associates, David Townsend and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by James Wong Howe, A.S.C. Film editor, Robert J. Kern. Running time, 95 minutes as seen on Coast. To be cut. Release date, May 25, 1934.

CAST

Nick ..... William Powell
Nora ..... Myrna Loy
Dorothy ..... Maureen O'Sullivan
Guild ..... Nat Pendleton
Mimi ..... Minna Gombell
MacCaulay ..... Porter Hall
Tommy ..... Henry Wadsworth
Gilberg ..... William Henry
Nunheim ..... Harold Huber
Chris ..... Cesar Romero
Julia Wolf ..... Natalie Moorhead
Morelli ..... Edward Brophy
Wynan ..... Edward Ellis
Tanner ..... Cyril Thornton

Tomorrow's Children

(Bryan Foy Productions)

Topical Drama

How this picture will stack up as general entertainment in view of the subject treated is difficult to estimate. Basically, it's a topical study in eugenics, a matter currently being widely discussed. It is a frank presentation, from both a pro and anti standpoint, of human sterilization and its possibilities of improving or harming the human race.

Naturally it's dramatic. In that phase it has values of convincing presentation. It gives both proponents and opponents an opportunity to claim the picture as a conclusive argument of their respective positions. Yet as the picture is more controversial than straightaway formula entertainment, its successful presentation is a matter entirely in the hands of those who book it.

Here's the setup: Living in one of the 27 states where sterilization laws are on the statute books, the Mason family is a group of physical and mental misfits. Only the daughter Alice is normally healthy. As her love for Jeff and their marriage plans create dramatic and romantic interest, welfare workers, after first obtaining the parents' consent for sterilization, obtain a court order to operate on Alice. Suspense is built as Dr. Brooks, taking an interest in the girl and being an opponent of sterilization, seeks to convince the hospital heads that the girl should not be touched. In the meantime, Father O'Brien is trying to prevail upon Mrs. Mason to sign an order preventing the operation. Tension is maintained as two misfits, a criminal and a lunatic, are sterilized. In the climax, Mrs. Mason confesses that Alice is not her own daughter. With this information, Father O'Brien and Dr. Brooks

obtain a court injunction and arrive at the hospital just in the nick of time to save Alice for Jeff and the babies they hope to have.

In dialogue, the subject is handled from an anti-sterilization viewpoint, and very much in accordance with the tenets of the Catholic Church. On the other hand, the action serves to demonstrate the scientific benefits of sterilization, with no regard for moral law or personal wishes.

Thus the picture resolves itself into a controversial educational, rather than ordinary screen entertainment. The showmanship is apparent, presenting it as a dramatic exposition of sterilization, creating public pro and anti discussion; using hypothetical or actual cases as vivid illustrations—such as "should a Dillinger be permitted to produce his own kind?" as startlers.—McCarthy, Hollywood.

Produced by Bryan Foy. Original story by Wallace Thurman. Screen play by Wallace Thurman and Crane Wilbur. Directed by Crane Wilbur. Running time, 70 minutes as seen on Coast. Release to be announced.

CAST

Dr. Brooks ..... Don Douglas
Dr. Crosby ..... John Preston
Dr. McIntyre ..... W. Messenger Bellis
Alice Mason ..... Diane Sinclair
Jim Baker ..... Carlyle Moore, Jr.
Spike ..... Hiram Hoover
Nurse ..... Constance Kent
Jeff ..... Lewis Gambart
Father O'Brien ..... Crane Wilbur
Dr. Dorsy ..... Sterling Holloway
Mr. Mason ..... Arthur Wanser
Mrs. Mason ..... Sarah Padden

In Love With Life

(Chesterfield)

Drama

If the title of this independently-produced screen drama were to read "And a Little Child Shall Lead Them" it would most aptly and completely convey the basic theme of the story, in which a small boy is the means of reconciling a father and daughter and at the same time is more than a contributing factor in consummation of a romance which takes its slow and bashful way through the length of the picture.

It is, on the whole, what may be described as midweek screen material, lacking considerably in punch and action, yet conveying the tear-jerking complications especially adaptable to the feminine contingent. The selling, in consequence, might better be pointed in the feminine direction, stressing the idea implied in the suggested subtitle. There is little that would seem to lend itself to an appeal to men. Sell the women and rely on their arrival with the men in tow.

There are two child sequences, featuring the Meglin Kiddies group. The rest of the picture opens the way for selling which includes the family in the invitation. Help along these lines comes from the fact that Dickie Moore, wholly charming child star, is the "child who leads them." The cast is not otherwise particularly strong for marquee purposes, featuring Onslow Stevens, Lila Lee and Claude Gillingwater. As far as performance is concerned, and because of the story, the acting leans heavily in the direction of obvious theatric.

Stevens, inhibited young professor, loses his college job, and in the park accidentally meets Miss Lee, looking worn and hopeless, and her son, Dickie. Stevens obtains a post with Gillingwater, stern, embittered old man of considerable wealth, and learns he has been hired as tutor and companion to the boy, Gillingwater's grandson. The mother, estranged daughter of Gillingwater, is given the ultimatum of never seeing her child again, or taking him with her to a highly uncertain future and impoverished care. The boy's father, it is understood, deserted Miss Lee shortly after they were married against Gillingwater's wishes.

Gillingwater gives the boy everything he can possibly desire, but that fails to cause the boy to forget his mother. Stevens, all his latent sympathy aroused, acts virtually as go-between for mother and child, and succeeds in finding a job for Miss Lee at the wealthy children's restaurant where the youngsters are surrounded by the atmosphere and decoration of a child's playland. In the happy atmosphere of the place and the strict circumstances of the wealthy home, romance buds and flowers for the professor, the mother is given a tearful consolation in the sight of her child, and the grandfather slowly is softened by the youngster. Eventually, when Gillingwater's wealth goes in the 1929 debacle, and he falls ill, a general four-cornered reconciliation takes place at the bedside.—Aaronson, New York.

An Invincible picture. Distributed by Chesterfield. Directed by Frank R. Strayer. Story and adaptation by Robert Ellis. Photographed by M. A. Anderson. Film editor, Roland Reed. Release date, April 1, 1934. Running time, 68 minutes.

CAST

Sharon ..... Lila Lee
John Applegate ..... Onslow Stevens
Laury ..... Dickie Moore
Morley ..... Claude Gillingwater
Marie ..... Betty Kendig
Barlow ..... Clarence Geldert
Bookstore proprietor ..... Tom Ricketts
Broquet ..... Rosita Marstini
Mrs. Goots ..... Milla Davenport
Townsend ..... William Arnold
Stevens ..... James T. Mack
Forbes ..... Lloyd Ingraham

Passing Shadows

(Fox-British)

Melodrama

A family resemblance to that old "it was only a dream" finish is to be found in the climax of this story of a science student who kills a train thief and vacillates between confession and concealment of the crime until he has estranged his fiancee and plunged his mother and father into distress. Ultimately, he is arrested and it is then revealed that the real murderer is the train thief, who, having killed his man and thrown his body on the line, has forced a fight with the hero in order that suspicion shall fall on him.

The retrospective effect of this type of denouement is to reduce the dramatic value of the story proper, which is concerned with the courageous efforts of the "murderer's" old father and mother to save their son, the loyalty of his fiancee in face of his inexplicable behavior, and the efforts of the police to unravel the crime.

There is performance value in the work of Edmund Gwenn as the father and in the comedy by Walter Patch as an incompetent policeman who thinks he can solve the mystery. The "reconstruction" scene, however, questionable it may be in a dramatic sense, is well staged.

Jim Lawrence, a student returning to his provincial home from a London visit, gets into a fight with a thief who tries to pick his pocket on the train and, apparently, kills him and throws his body on the line. At home he confesses his "crime" to his father, who tries to persuade him to go to the police, but his mother's pleas decide him to cover things up. Though he goes out of his way to antagonize his fiancee, she sticks to him. All the time the probability of detection overhangs the scene, there is police activity and an atmosphere of suspense. It is dispelled by the revelation that the murder was planted on Jim by the real culprit.

This can scarcely be sold as a mystery melodrama, for the final explanation is of a problem of which the audience has not been advised. The problem aspects raised by the father's attempts to shield his son from the law perhaps provide the best angle, though they cannot be taken too seriously in view of the film's conclusion.—Allan, London.

Produced by British Lion Film Corporation, Ltd., at Beaconsfield and distributed by [illegible]. Directed by Leslie Hiscott. Screen story by Michael Barringer. Photographed by Alex Bryce and Harry Rose.

CAST

David Lawrence ..... Edmund Gwenn
Jim Lawrence ..... Barry Mackay
Mary Willett ..... Aileen Marson
The Stranger ..... D. A. Clarke-Smith
Mrs. Willett ..... Viola Lyel
Mrs. Lawrence ..... Barbara Everest
The Sergeant ..... Wally Patch
Inspector Goodall ..... John Turnbull
Det. Serg. Moore ..... Barry O'Neill
Mr. Willett ..... Philip Newland

Money Means Nothing

(Monogram)

Drama

The title is the theme of this picture, as developed in rather prosaic fashion in an unpretentious motion picture, which has its selling possibilities. The fact that the story to an extent concerns the hijacking and outright theft of shipments of automobile tires may afford an opportunity for the exhibitor to tie up with automobile accessory stores or tire dealers.

Outside of that feature, the selling of necessity will follow straight copy lines, making whatever use possible of the story's theme. That a spoiled young child of wealth, married to an equally young and quite penniless clerk, is able to stick with him through adversity, is the idea to be conveyed in seeking to draw the younger patrons (not children) into the theatre.

The leading players are Wallace Ford and Gloria Shea. Edgar Kennedy, with Maidel Turner, supplies what is occasionally quite amusing comedy. There would appear to be no definite necessity for the story development whereunder the young wife suddenly finds herself about to have a child. Neither plot nor picture would suffer were that element left out.

Ford, working for an automobile company, is in charge of several trucks which are hijacked and at the same time meets Miss Shea, who followed the hijackers from a night club, merely to see what it was all about. She is spoiled, craves excitement and is of a wealthy family. When she is laughed at for her friendship with the tire store clerk, she practically sells Ford the idea of marrying her, and he succumbs, not at all unwillingly. Their small apartment domestic bliss is crashed wide open by the neighborly spirit of Miss Turner and her husband, Kennedy, who not only are next-door pests of the first water, but an insolvable problem, since Kennedy is Ford's boss.

When Kennedy feels himself insulted by Miss Shea's relatives, who have come to visit the young couple, he has Ford fired by spreading the suspicion that he is in league with hijackers. Out of a job and unable to find one, he is about to leave his wife, permitting her to go back to her family, but she insists on sticking by him. He lands what appears to be a good job, driving a truck for a tire dealer who turns out to be a tire thief on a large scale. At the point of a gun Ford is forced to assist in the theft of a carload of tires, but halts the trucks in time to permit a roundup of the gang by the police. His reward is the return of his job and happiness for himself and his wife.

The picture is perhaps most suitable to a midweek position.—Aaronson, New York.

Produced and distributed by Monogram. Supervised by Ben Verschleiser. Directed by Christy Cabanne. Adapted by Frances Hyland from the stage play, "Cost of Living," by William Anthony McGuire. Release date, June 15, 1934. Running time, 70 minutes.

CAST

Kenneth ..... Wallace Ford
Julio ..... Gloria Shea
Green ..... Edgar Kennedy
Mrs. Green ..... Maidel Turner
Mrs. Ferris ..... Betty Blythe
Robby ..... Eddie Tamblyn
Helen ..... Vivian Oakland
George ..... Richard Tucker
Silverman ..... Tenen Holtz
Mrs. Silverman ..... Ann Brody
Butler ..... Olaf Hytten

Cheaters

(Liberty)

Drama

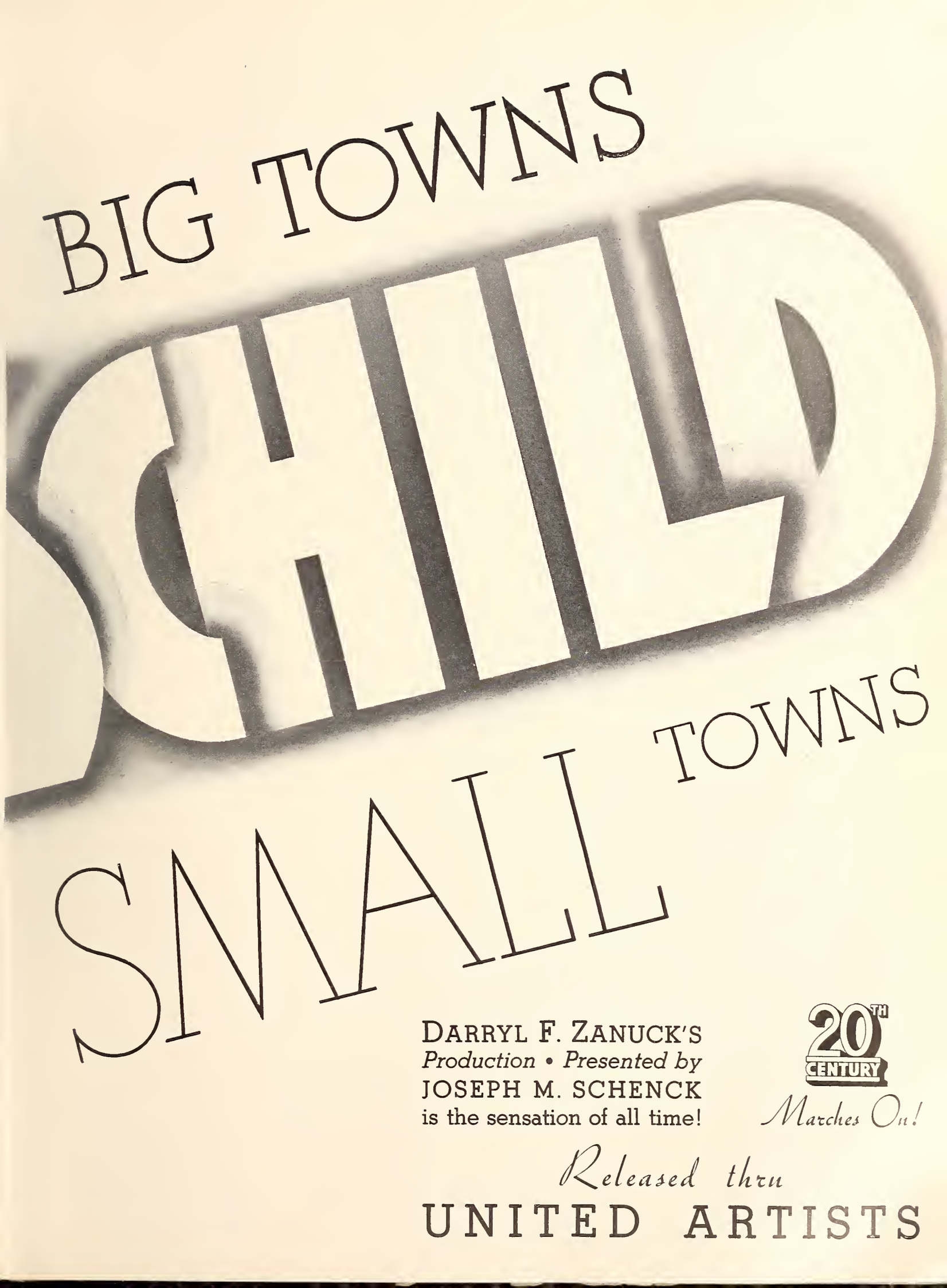
A story of a big-time crook who couldn't stay crooked when he met the right kind of a girl, this results in rather tame melodrama, which is more completely concerned with the development and culmination of a romance than with the activities of the clever confidence man, who finds an ace henchwoman, then ruins his own setup by falling in love with her himself.

Spotted with fair comedy, the picture has a reasonable amount of entertainment for the not too discriminating. Let the selling take the line of the story, building copy material around

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the title and the idea of the cheater who cheated himself and his partners, but found at the same time that cheating may not pay.

The cast contains substantial names. The attractive personality of Bill Boyd heads the players, supported by June Collyer, Dorothy Mackaill and William Collier, Sr. Collier, as Boyd's not too scrupulous and hardly soft-spoken partner in the fine art of separating the wealthy from their resources, handles the comedy, aided to an extent by Miss Mackaill as his wife.

The settings have been well handled, often verging on the elaborate, with a touch of polo and Long Island villas featuring the background.

Boyd, confidence man with a reputation and plenty of money from his last job, leaves prison at the same time as Miss Collyer, who "took the rap" for an erring brother. Boyd befriends her, and when later he finds that the chief foil in his little game of duping the wealthy has deserted him, he takes a chance on Miss Collyer. It is all a straight business proposition. Miss Collyer is to cause wealthy Alan Mowbray to marry her, then the divorce settlement is to be split among the partners, Boyd, Miss Mackaill, Collier and Miss Collyer.

Everything goes swimmingly, with Miss Collyer a not too willing but considerably expert foil, and Collier, Sr., troubled with a bad case of itching fingers when he glimpses the Mowbray family emeralds, trotted out on display. Instead of being happy at the prospect of Miss Colyer completing the job with her marriage to Mowbray, Boyd is anything but pleased. He has fallen for the girl on his own account, and the girl apparently has done likewise in his direction. When Boyd refuses to let her go through with it, Collier makes a last attempt to get the jewels. He is successful, but Boyd tries to take them back when a detective takes over the situation. Miss Collyer decides she would rather marry a reformed confidence man than a millionaire, and Mowbray refuses to prosecute.—AARONSON, New York.

Produced and distributed by Liberty Pictures. Directed by Phil Rosen. Story, continuity and dialogue by Adele Buffington. Suggested by "The Peacock Screen" by Fanny Heaslip Lea. Release date not set. Running time, 68 minutes.

CAST

Steve Morris	Bill Boyd
Kay Murray	Jue Collyer
Mabel	Dorothy Mackaill
"K. C." Kelly	William Collier, Sr.
Paul Southern	Alan Mowbray
Detective Sweeney	Gwuinn Williams
Lily	Louise Beaver

Adieu Les Beaux Jours

(Ufa)

Drama

Where, probably in the large metropolitan centers, French motion pictures may be played to advantage by the exhibitor, this production has the values of a neat blend of comedy, romance, drama, clever crook activity and scenic background effects.

A somewhat different device has been used in this instance to permit of more ready understanding of plot movement by those without a knowledge of the language. Instead of the now common super-imposed subtitle translations of dialogue, this production occasionally halts the action to flash on the screen a complete English subtitle which briefly outlines what has gone before. It is an able and inconspicuous device which serves its purpose effectively.

The film, which is of unusual length, may be used in school tieups by the exhibitor whose previous experience has indicated success with foreign language product, or as a special showing of some nature. It is an unconscious tribute to the production values of the film that the length, one hour and one-half, seems but average. The story, set in Europe, makes full and happy use of the unusually beautiful panoramic scenic effects afforded. The Pyrennees Mountains, bordering France and Spain; Biarritz, beautiful seaside resort; Cadiz, in Spain, follow the opening sequence in Paris. The cast is, of course, unknown in this country.

Olga, feminine crook, dupes a jeweler and a famous doctor, working them against each other in a clever maneuver which results in her getting away with an expensive necklace. At the same time that she sets off for Spain in her fast roadster, after conferring with Alexandre, leader of the gang of international crooks, Pierre, automobile engineer, starts for Spain on a trip to popularize his new small automobile. A description of the girl, her accomplices and the car she is driving, is flashed to the Spanish police, and she is trapped in the mountains, pursued up winding mountain trails by two motorcycle policemen. When her car breaks down, she rolls it over a cliff. Detectives trail her to Biarritz, where she has gone with Pierre, who has picked her up on the mountain road.

Trapped again there, she makes good an escape, sails with Pierre to the Spanish shore, and there disappears. The gang leader is arrested, but two friends, disguised as detectives, release him. The girl meets Pierre again and during two days in Spain they fall in love. She plans to break from the gang. With Pierre she goes to a carnival, there is arrested, and thus loses both love and liberty.—AARONSON, New York.

Produced by UFA-Pfeifer Supervision. Distributed by L'Alliance Cinematographique Europeenne, Paris. In New York, by Ufa Films, Inc. Directed by Johannes Meyer. Story and screen play by Peter Francke and Walter Wasserman. French aadptation by Andre Beucler. Photographed by Friedel Behn-Grund. Release date, April 21, 1934. Running time, 100 minutes.

CAST

Olga	Brigitte Helm
Pierre	Jean Gabin
Alexandre	Henry Bosc
Fred	Carette
Jeweler Dergan	Lucian Dayle
Professor Ronnay	Henry Vilbert
Detective Domprel	Thomy Bourdelle
Detective Marle	Andre Nicolle
Father Gaston	Paul Fromet
Marietta	Ginette Leclerc

Romance in Budapest

(Du World)

Romance with Music

There is a gay and tuneful liveliness about this foreign language film which, lacking the chorus activity almost necessary to merit the musical comedy description, is nonetheless "with music."

Occasional subtitles describing the movement of the plot structure make for ready under understanding on the part of the patron lacking a knowledge of the Hungarian language, and in several situations the exhibitor decidedly has something to sell. In other spots, however, though he may sell sprightly, melodious romance, the exhibitor has an obstacle in the highly unfamiliar language, except in the large metropolitan center, and the theatre which makes a practice of showing foreign product.

If the reactions of an understanding audience at a New York theatre be any criterion, the dialogue is smart and fully equipped with laughs. The situations are conducive to entertainment, as well. The cast, though thoroughly capable, especially in regard to the leading feminine players, is completely unknown here.

The production and direction is by Geza von Bolvary, credited with being the creater of "Two Hearts in Waltz Time," that bright musical affair which some time ago took New York, if not a considerable portion of the country, more or less by storm. That credit line might well be effectually utilized in the selling of the film.

Eve, daughter of wealth landowners, who are interested in her non-existent marriage prospects, obtains their permission to attend the wedding of her best friend in Budapest. There she discovers the temperamental bridegroom-to-be has postponed the wedding, and decides to go to his hotel to remonstrate. Mistaken identity causes her to confront a famous young concert pianist, whom she mistakes for the fiance of her friend. She slaps his face and causes a lobby scandal. When she meets the real fiance she returns to the hotel to apologize. She finds the musician is at a reception, and going there is refused admittance, the hostess fearing another scandal. The pianist, Moray, accompanies her home and they fall in love, Moray believing her to be a girl he once knew.

When Moray learns the girl is not the old flame she pretended to be, he is resentful and stages a surprise for her, in turn pretending to talk about an old love of his. Again she slaps his face and walks out. Home, her listlessness is relieved when Stangl, who supplies the comedy as Moray's manager, comes to her, admits he framed the idea, and Moray follows to insist again that he loves her.—AARONSON, New York.

Produced by Hunnia Film Company, Budapest. Distributed in United States by DuWorld Pictures. Supervision and direction by Geza von Bolvary. From a play by Aladar Laszlo and Sandor Farago. Screen play by Carl Noti. Cameraman, Steve Hiben. Sound engineer, Frank Lehr. Film Editor, Stephen Szekely. Release date, April 18, 1934. Running time, 93 minutes.

CAST

Eve Balogh	Franziska Gaal
Paul Moray	Paul Horbiger
Tini	Mici Erdelyi
Stangl	Szoeke Szakall
Mogyorossy	Puffi Huszar
Mr. Balogh	Julius Gozon
Mrs. Balogh	Lilina Berky
Director Rolland	Gabor Kertesz

The Lash

(Radio-British)

Drama

Cyril's Champion's stage play, already very dated, was a heavily underlined exposé of "modern youth." Its advocacy of the principle of paternal discipline, even when vindicated by means of a cattle whip, is in no danger of being taken too seriously by today's audiences. The theme appeal is in fact to the older and more old-fashioned section of any community. Dramatic interest is fairly well maintained and there are possibilities of controversial exploitation aimed at the women and young folk.

The big scene is that in which Bronson Haughton, millionaire father of a spoiled son who has specialized in sexual blackgardism, takes the advice and proffered stock whip of an old Australian friend and lashes the young cub into a sense of his shortcomings and, apparently, into a sincere resolve to behave like a gentleman in the future. The moral seems to be that a flogging 20 years in arrears is better than no flogging at all, but there is a certain amount of theatrical effectiveness in the scene.

Bronson Haughton, an Australian mining millionaire retired in England, has lost control of his only son, Arthur, whose main interests are night clubs and girl adventure. Arthur has contracted a force marriage with Mary Charles, a working class girl, but deserts her and starts an intrigue with Dora, wife of Colonel Bush. Mary tells her story to the elder Haughton.

Arthur continues to neglect Mary and pursue Dora, and his father ultimately ships him to Australia and takes Mary into his own home. Arthur leaves the boat at the first port and, in the absence of the Colonel in a nursing home, speeds up his affair with Dora. Haughton learns of his return and with the stock whip goes to Dora's flat. The whipping scene follows, interrupted by the return of the Colonel, who has been warned of the presence of his wife's lover. He fires at and wounds Arthur and the double shock brings the boy to his senses.

While controversy for and against "strict" upbringing could be stimulated, "The Lash" will remain old-fashioned in form and appeal; what is true of the story applies also to the acting.—ALLAN, London.

CAST

Produced in London by Julius Hagen and distributed by Radio. Stage play by Cyril Champion. Screen adaptation by Vera Allison and H. Fowler Mear. Directed by Henry Edwards. Cameraman, William Lu. Art director, James Carter.

Bronson Haughton	Lyn Harding
Arthur Haughton	John Mills
Dora Bush	Joan Maude
Colonel Bush	Aubrey Mather
Alec Larkin	Leslie Perrins
Mr. Charles	D. J. Williams
Steve	Roy Emerton
Jake	S. Victor Stanley
Margaret Haughton	Mary Jerrold
Mary	Peggy Blythe

(Continued on page 74, column 2)



Creator of STYLES! *Mistress of* CHIC!

What Shirley Temple wears today, the whole world will wear tomorrow. Women follow with envious regard every fashion whim that moves La Temple in her quest for glamour.

FOX

TRAVELERS . . .

MADELEINE CARROLL, Gaumont-British star who has just completed "The World Moves On," for Fox, sailed for England from New York.

CRESSON E. SMITH, western and southern division sales manager for RKO Radio, is on a 10-day trip to Chicago and Oklahoma City.

SOL A. ROSENBLATT, NRA Division Administrator, has advised the Code Authority he will go to Hollywood the latter part of June further to investigate Code operation on the Coast.

HUBERT T. MARSH, chairman and managing director of British & Dominions Film Corp., Ltd., and HERBERT WILCOX, director of productions, will arrive in New York May 31.

DARRYL F. ZANUCK, vice-president of 20th Century; GENE MARKEY and his wife, JOAN BENNETT, and HAL WALLIS and his wife, LOUISE FAZENDA, sailed from New York for Europe.

COL. CECIL E. VOGEL, city manager for Loew in Memphis, is vacationing in New York.

MARCELLA BENNETT, secretary to DAVID O. SELZNICK, arrived in New York for a vacation.

JEAN HERSHOLT and LEO CARRILLO arrived in New York from the Coast.

CLAUDETTE COLBERT will be in New York the end of this month.

E. L. McEVOY, eastern and Canadian sales manager for RKO, left New York for a tour of his territory.

"LAUDY" LAWRENCE, MGM general European manager, arrived in New York from Paris.

E. I. SPONABLE, chief sound engineer for Fox, is in New York.

BINNIE BARNES, British star under contract to Universal, sailed from Southampton for New York.

NED E. DEPINET arrived in Hollywood for conferences with J. R. McDONOUGH and B. B. KAHANE on RKO Radio new season product.

VINCENTE PADULA, Argentine actor, arrived in New York to play in the CARLOS GARDEL picture being made for Paramount in Astoria.

JOSEPH H. HAZEN of the Warner legal department returned to New York from a five-month business trip to England.

ETIENNE PALOS, London Films sales manager, arrived in New York from England for conferences with United Artists officials on the new season lineup.

ELIZABETH ALLAN arrived in Hollywood from New York.

COL. E. A. SCHILLER left New York for a Hawaiian vacation.

IRWIN ROSENBAUM, impartial member of the Cincinnati grievance board, is in New York for conferences with SOL A. ROSENBLATT.

WILLIAM D. SHAPIRO, vice-president of Majestic, and Boston franchise holder, is in New York.

HAROLD RODNER returned to New York from a nine-day trip to Hollywood, where he established a Warner Club.

WILLIAM E. ATKINSON, president and receiver for Fox Theatres Corp., left New York for Denver.

JOHN D. CLARK, Fox general sales manager, left New York for Hollywood.

GEORGE DEMBOW returned to New York from Hollywood.

PATRICIA ELLIS left Hollywood for Detroit to start a brief personal appearance tour.

FELIX FERRY, theatrical producer, and LILLIAN ELLIS, Viennese actress, arrived in New York from Europe en route to Hollywood.

HARRY SCHENCK, producer and director of "Beyond Bengal," arrived in New York from Columbus and Cincinnati for the opening of his picture.

SYDNEY HOWARD, star comedian of British & Dominions, and no relation to SYDNEY HOWARD, the American playwright, will arrive in New York May 31 en route to the United Artists lot.

Showmen's Reviews

(*Continued from page 72*)

Hello Prosperity
(Educational)
Amusing

Andy Clyde provides a goodly portion of amusement in this comedy, which is at the same time tunefully entertaining. Andy, small town cobbler, is still in love with the girl of his young days, who is now the owner of a large wine distillery. Receiving a letter, he closes his shop and goes back to the old town, where a wedding is about to begin. He thinks it is for him and the woman of his dreams, until he discovers she is about to marry the manager of the place. After something in the nature of slapstick, the manager is revealed as a crook, and Andy gets his "girl."—Running time, 20 minutes.

Gulliver Mickey
(United Artists)
Good Cartoon

Walt Disney has made a highly enjoyable and novel cartoon of Mickey's adventures as the hero of the land of the Lilliputians. Telling his noisy nephews a story of his shipwreck, with a standing lamp and window shade for sound effects, he relates his landing in the land of the Lilliputs. Their cannons bounce projectiles about him until they turn and flee from a huge spider. As Mickey does triumphal battle with the intruder, the scene returns to the story telling, where one nephew frightens Mickey badly with a toy spider. The youngsters should be especially entertained.—Running time, 9 minutes.

Beauty and the Beast
(Vitaphone)
Good Cartoon

Done in color, with the Cinecolor process, this subject should be found cleverly entertaining by both the adults and the youngsters. The little girl eats too much and too widely before going to sleep and has a disturbing nightmare, landing in a toyland where the wooden soldiers march. She is pursued by the great spider, and is being triumphantly rescued by the captain of the soldiers when she wakes up with a bump. Smart and well executed.—Running time, 7 minutes.

The First Paradise
(Monogram)
Of Interest

One of the Port o' Call series, produced by Deane Dickason, and for which he renders the accompanying explanatary dialogue, this tells pictorially something of the life and habits of the inhabitants of the Island of Ceylon, called the "first paradise," because tradition has it that it was on a portion of this island that Adam and Eve dwelt in their Garden of Eden. Well photographed, this ranks well among travel subjects, and should be found generally interesting. —Running time, 10 minutes.

Very Close Veins
(Vitaphone)
Fair Comedy

Ben Blue is featured in this comedy, as the man with the unusual jumping vein in his leg, who is warned by the doctor to seek a cold climate. He goes to Alaska, and the saloon talk of an unusual vein, which he misunderstands, results in a miniature gold rush. Blue, with his "dead pan" expression and oversized feet, combining thereby the Keaton and Chaplin technique, is fairly amusing as a comedian, which is approximately the rating of this subject.—Running time, 20 minutes.

SIGNED . . .

Columbia

Lambert Hillyer to direct Jack Holt in "Mud Turtle." . . . Tim McCoy to make "Railroad Detective." . . . Max Scheck engaged to supervise negro ceremonial dances in "Black Moon."

▽

Fox

Contracts of Claire Trevor and Herbert Mundin renewed. . . . Alan Dinehart added to "Baby Take a Bow." . . . Director David Butler's contract renewed. . . . Lew Ayres replaced Kent Taylor in "She Learned About Sailors." . . . Contract to Jack Yellen, song writer. . . .

▽

Invincible

Margaret Dumont, John Elliott, Eddie Boland and Harry C. Bradley assigned to "Fifteen Wives," Frank Strayer directing. . . .

▽

MGM

Cortland Fitzsimmons to prepare adaptation of his novel, "Death on the Diamond." . . . Herbert Marshall in "Painted Veil." . . . George Brent opposite Myrna Loy in "The Stamboul Quest." . . . Clarence Brown will direct Joan Crawford and Clark Gable in "Sacred and Profane Love." . . . Charles Butterworth, Evelyn Laye, Joan Crawford and Jimmy Durante given new contracts. . . .

▽

Monogram

Sign Christie Cabanne to direct "Jane Eyre." . . . Vera Hillie opposite John Wayne in "The Star Packer" (Lone Star). . . . Alberta Vaughn in "Randy Rides Again." . . .

▽

Paramount

Lee Tracy's first will be "A Son Comes Home." . . . Carole Lombard opposite Gary Cooper in "You Belong to Me." . . . Jessica Dragonette given contract. . . . Patricia Ellis in "Here Comes the Groom" (Rogers). . . . Director Charles Vidor's contract renewed. . . .

▽

RKO Radio

John Beal given contract. . . . John Barrymore in "Hat, Coat and Glove," with Barbara Robbins. . . . William Gaxton and Bruce Cabot additions to "Afterwards." . . . Helen Vinson awarded role in "The Life of Vergie Winters."

▽

United Artists

Elissa Landi and Louis Calhern added to "The Count of Monte Cristo" (Reliance). . . . Ethel Merman joins "The Treasure Hunt" (Goldwyn), Roy Del Ruth to direct. . . . Addison Richards and Barbara Pepper in "Our Daily Bread." . . .

▽

Universal

Frank Lawton engaged for "The River" and "The Mystery of Edwin Drood." . . . Lois Wilson and Elizabeth Young sign for "There's Always Tomorrow." . . . Contracts to Edmund Lowe, Boris Karloff and Douglas Fowley. . . . Jacques Devel to adapt "Angel." . . .

▽

Warner - First National

Aline MacMahon and Guy Kibbee given leads in "Big Hearted Herbert." . . . Mary McCall, Jr., adapting own story, "A Lady Surrenders." . . . William Gargan engaged for "British Agent." . . . Robert Armstrong added to "Kansas City Princess." . . . Joseph Cawthorne signed for "Housewife." . . . Josephine Hutchinson to make two pictures. . . . Lawrence Hazard to do adaptation of Maxwell Anderson's "Saturday's Children." . . .



Genius of Make-up!

Even the veteran stars of Hollywood envy the supreme artistry of Shirley Temple in adding those subtle touches which make her characterizations unforgettable.

FOX

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

26—THE CODE AND OPERATORS' WAGES IN SMALL TOWNS

QUESTION—Does the motion picture code affect theatres in towns having a population of 2,500 inhabitants? If so, what is the salary scale of projectionist?—VIRGINIA.

ANSWER—The motion picture code does affect theatres in towns having a population of 2,500.

The code does not specify what actual wages shall be paid to operators, but it does say the minimum wages under the code shall be the same as the minimum wages which were in effect in a place on August 23, 1933.

▽ ▽ ▽

27—CANCELLATION RELIEF FROM FEATURES AND SHORTS OVERBOUGHT

QUESTION—Suppose an exhibitor is up-to-date on his feature bookings, but is in arrears on his short subjects with any one company; will the latter fact—being in arrears on short subjects—prevent him from canceling 10 per cent of his features?

Can an exhibitor cancel 10 per cent of his entire feature contract, or only 10 per cent of his features released after December 7?

Can one cancel any part of his short subjects when the entire output has been contracted for?

Does the code provide any relief for an exhibitor in a non-competitive situation who has so overbought that he cannot play all his pictures in a reasonable length of time? Both features and shorts will run into 1935, when the subjects will be so old his business will be detrimentally affected.

Do you think the Local Grievance Board would likely give an exhibitor relief from a situation as described above?

In order to get the right kind of pictures for this town—the features must have a certain special appeal—I had to buy more pictures than I can possibly use this season, and, of course, to get the features I was compelled to buy the short subjects and, as a result, I have more pictures than I know what to do with.—VIRGINIA.

ANSWER—The fact that a short subject contract is not up-to-date does not interfere with the right of an exhibitor under the code to cancel 10 per cent of his feature pictures released after December 7, provided, however, that the feature contract is in good standing.

An exhibitor can only cancel 10 per cent of the feature pictures released after December 7.

One can not cancel any of his short subjects even though the entire output has been contracted for. The 10 per cent cancellation privilege in the code does not mention short subject cancellations in any way.

The code does not provide relief for an exhibitor in a non-competitive situation who has so overbought that he cannot play all of his pictures in a reasonable length of time, because it is the exhibitor's own fault for having so overbought in order to select only a few pictures from a group of pictures. The Local Grievance Board can not give an exhibitor relief from a situation as above described.

While a certain code clause specifies that a distributor shall not force upon an exhibitor, as a condition of a feature sale, more short subjects than he can use in proportion to the number of features booked, the code does not prevent an exhibitor from "loading up" both on features and shorts, as in the situation described above, except that no exhibitor shall overbuy product with the intent and effect of depriving a competitive theatre from acquiring such product that is overbought.

▽ ▽ ▽

28—DISCRIMINATION BY PAPER IN PLACEMENT OF THEATRE ADS

QUESTION—When I first started advertising in a local newspaper, the paper cooperated 100 per cent, and classified my theatre ad with my competitor's ad, as per my instructions, until the nearby division headquarters of my circuit competitor complained to the newspaper people, stating they did not want my ad to appear on the same page with their ad.

Since then I have not been allowed to classify my theatre ad with my competitor's, unless I overtop the other ad, which is unnecessary, too expensive, and a waste of money.

My claim is that this is unfair business policy, and that the newspaper is discriminating, and catering to my competitor. This is hurting my business, making my advertising practically worthless, and forcing me to operate under a serious handicap.

My opposition also has a five-and-ten-cent bargain day, which I cannot compete with on account of the minimum admission regulation.

Please advise if the code can assist me in clearing up this situation to such an extent that I will have an even break on advertising position in the local newspaper, and force my competitor to adhere to the 10-cent minimum admission.—MISSOURI.

ANSWER—There is no clause in the motion picture code affecting the newspaper advertising situation described above. However, the code for the newspaper industry might contain a clause controlling such alleged unfair discrimination of advertising accounts. An exhibitor might write to the NRA at Washington and ask them whether this advertising "discrimination" is a violation of the newspaper code by the local newspaper.

The five-cent bargain day matinee staged by the competitor is a violation of Section 1, Part 3, Article V-E, which says that an exhibitor must not fail at all times to maintain the minimum price of admission specified in contracts, and such minimum admission is 10 cents. A complaint against the competitor may be filed with the Local Grievance Board, located in Kansas City, Mo., in Suite 907, Davidson Building.

▽ ▽ ▽

29—OVERTIME FOR THEATRE PROJECTIONISTS

QUESTION—We operate about 43 to 45 hours per week. We have been hiring an extra projectionist for one day each week who has to come from another town 12 miles away. There is not another projectionist here in town that we can get.

Now, the extra man that we have been using has secured another position. There are one or two operators in his town that we could get, but none are reliable and we do not want to turn the responsibility of our projection over to either of them.

Please advise if we could use our regular man and pay him overtime for the few extra hours. This plan meets with his approval.—SOUTH CAROLINA.

ANSWER—The code specifically says that the working schedule for projectionists shall not exceed 40 hours weekly.

In order to be technically clear, the exhibitor should bring the matter before the Local Regional Labor Board in his territory, securing its address from the National Labor Board of the NRA at Washington. The situation should be stated in detail to the Regional Labor Board and its permission asked to place the plan in effect. The Labor Board might grant such permission.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Ohio Firm Sues Warner For $369,315 Claimed Due

The Seitz Theatre Company, Sandusky, Ohio, has filed suit in the local common pleas court against Warner Brothers, for $369,315 alleged due in defaulted rent on a 15-year lease on the State theatre in Sandusky. The amount asked is alleged to represent a 10-year period, the unexpired term of a lease written in 1928.

General Theatres Company assumed the obligations of the original tenant, Schine Chain Theatres, the petition contends, and having defaulted in three months' rent, was evicted in July, 1933. Now it is claimed the defendant has defaulted on the remaining 10 years of the lease, and that $369,315 is due. Warner Brothers is noted as the parent company of General Theatres, and it is claimed the assets of its subsidiary are insufficient to meet the amount of the claim.

General Register Files Suit

General Register Corporation, 1540 Broadway, New York, and Brooklyn, manufacturer of ticket registers, has filed a suit charging infringement of certain patents against Reuben H. Helsel, Charles J. Wolfe and Fred J. Faust, named as members of the Silent American Ticket Machine Company.

Engel with Fox

Joe Engel, pioneer production executive, formerly with MGM and later with Fox, has joined Sol Wurtzel and John Stone in an executive capacity at the Western Avenue studio, Hollywood.

Empress of a Thousand Moods

As the shimmering surface of a woodland lake reflects the passing of each fleeting breeze, so the face of the great Temple (*we all call her Shirley*) mirrors the joys, the passions and the eternal sorrow of a world bowed down. *Hot Cha! That's telling 'em, Shirley!*

FOX



TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 224.—(A) How are matched lenses usually selected? (B) If you broke one lens of a projection lens, what would you do? (C) In ordering replacement of a single lens element of a projection lens, what must be done? (D) Why is it necessary to send the broken lens along with the unbroken ones when ordering a single element replacement?

Answer to Question No. 218

Bluebook School Question No. 218 *was*: *(A) In measuring the focal length of a simple lens, in what way must the light rays reach the lens? (B) How would you proceed to measure the focal length of a bi-convex lens? (C) What two focal lengths are of importance to the projectionist, and why are they important? (D) What do you understand "working distance" to mean, as applied to projection lenses?*

The following made good: C. Rau and S. Evans; D. Danielson; G. E. Doe; D. Ferguson; J. Wentworth; R. De Totto; T. Van Vaulkenburg; H. Edwards; A. F. Sprafke; R. J. Arntson; G. Thompson; B. R. Walker; L. J. O'Melia; J. R. Walker; D. L. Sinklow; L. R. Doty; Nic Granby; L. B. and D. H. Palmer; L. Klar and F. G. Klar; D. Goldberg and L. Hutch; M. Spencer and D. T. Arlen; L. Grant and R. Geddings; G. Johnson and L. R. Spooner; C. B. and L. N. Traxler; G. Lathrope and N. L. Tomlinson; R. Schuler and M. R. Davidson; L. C. Northup; R. and K. Wells; L. E. Gregeson; K. L. Hess; T. Granger and T. Wythe; J. H. Rathburn and D. Little; J. J. Richmond; M. F. Clark; O. L. Daris and F. Simms; G. Sargent; D. L. Lode, K. Y. Spencer, B. H. Sanders and J. Jensen; W. Broadbent; F. L. Granby; J. Turner; D. U. Granger; F. H., S. and P. Dalbey; D. D. Davis and L. Thomas; P. Itt; J. Williams and O. Allbright; D. Breaston and D. Haber; B. R. Hansen; H. R. Baldwin; F. L. Lyons and G. Squires; U. L. Danielson; T. H. Norton; C. Haugan and J. Turner; M. U. Sampson; F. L. Benton and A. L. Dodson; B. W. Williams, L. H. Daniels and B. T. Carter; J. J. Richmond; L. N. Haynes and A. Richardson; R. D. Oberleigh and J. Lansing; P. R. Ingram, J. W. Holmes and C. L. Cerbi; D. L. Monehan and L. B. Bryant; L. Jones and B. L. Banning; D. Sanders; R. S. Fielder; B. H. Thaler and S. Spanner; T. V. King and R. S. Gonzalez; J. R. Carr; A. Brown; R. S. Chamberlain; C. L. Bagby.

J. Regan Walker of the Mecca theatre, Thurber, Texas, starts his first letter as follows: "For two months past I have been borrowing the HERALD and would of course have been late with answers to Bluebook School questions, did I attempt to answer them. I am now a subscriber and would very much like to join the 'school.' As this is my first letter to that splendid department, please forgive me if I am using a wrong method of contacting you. I am very eager to learn everything possible pertaining to the projection of sound motion pictures."

Because of his friendly opening note I will print the answer of Friend Walker to Section A: "In measuring the focal length of a simple lens, as for example a bi-convex, the light rays must enter the lens at precisely right angles to its surface. In optical language, the rays must be perpendicular to the surface of the lens."

And now to show Friend Walker, as well as some others, how careful one must be, the words "precisely" and "surface" are incorrect. The terms should have been *closely approximately* and *plane*. You see, even the rays of the sun are not *precisely* parallel, and in measuring a bi-convex you must, in one measurement, have the convex surface toward the light. The *plane* means a line at right angles to the optical axis of the lens.

D. Ferguson puts it thus: "The light rays must be parallel to the principal axis of the lens." De Totto says, "Directly parallel." Evans and Rau, G. E. Doe, D. Danielson and many others say, in different words, "The focal length of a simple lens is the distance from its optical center at which parallel rays will be focused to an image, hence the rays must reach the lens in essentially parallel lines." Which is entirely correct.

(B) There were too many correct answers to select any one for publication. The answer is, focus the image of some distant object as sharply as possible upon a screen (a sheet of paper, wall or what have you) and measure the distance from center of lens to screen.

(C) In this many made the error of saying, "the back focus," which is not correct. There is a difference between working distance and back focus. The difference is slight, but it nevertheless exists. Rau and Evans say, "The two focal lengths with which projectionists are mostly concerned are back focus (more correctly termed the working distance) and the equivalent focus. Working distance is the distance from the object (in projection, the film or slide emulsion) to the first surface of the projection lens when the image is in sharp focus on the screen. Working distance is of importance for the reason that it directly affects necessary lens diameter. Equivalent focus (E. F.), as used in projection work, is the distance from optical center of the lens combination to surface of the screen when the screen image is in sharp focus. It is of importance to projectionists for the reason that it is the item used to calculate dimensions of screen image a lens will project at any certain distance."

(D) H. Edwards says, "Working distance is distance from film or slide photographic emulsion to first surface of rear element of the projection lens when screen image is in sharpest possible focus.

In giving the answer to Question No. 217 in the May 12 issue, I explained that the answer to Section B would be given at another time. Here it is.

I was under the impression that there were still reasons why a lens no larger than sufficient to admit the beam, was best from an optical standpoint. I took the matter up with the Bausch & Lomb Scientific Bureau, which has answered thus:

"It is self-evident that it will cost more money to make a given lens five inches in diameter than it would be to make it 2½ inches in diameter. Projection lens barrels cannot be made larger than the size made as standard for standard projection machines, and due to this fact the arc lamps have been designed to give only a rather narrow cone of light such as can all be transmitted through the projector.

"The chief reason for not using a larger projection lens than is necessary to transmit the whole light beam is that it adds to the cost of the lens and serves no useful purpose, because the outer zone of the lens diameter is not illuminated and is, therefore, of no use in adding to the illumination on the screen."

Building Her New Home in Beverly Hills

The world may know Temple only as the exotic queen of emotion, the smart sophisticate of the screen. But at times even Shirley (as the studio gang call her among themselves) must have quiet and relief from public clamor. Here the camera has caught her building a little nest far up in the hills.

FOX



THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 12, 1934, from 110 houses in 19 major cities of the country, reached $1,107,452, an increase of $18,221 over the total for the previous calendar week, ended May 5, when 110 theatres in 19 cities reported an aggregate gross of $1,089,231.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"No Greater Glory" (Col.) and.... "Sisters Under the Skin" (Col.)	19,000	"The Crime Doctor" (Radio) and.. "Finishing School" (Radio)	19,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"Merry Wives of Reno" (W.B.) .. and "Double Door" (Para.)	9,500	"As the Earth Turns" (W. B.) and "Three on a Honeymoon" (Fox)	9,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Stand Up and Cheer" (Fox).....	20,000	"Catherine the Great" (U. A.)....	20,000	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"....	12,000
Loew's State ...	3,700	35c-50c	"Viva Villa!" (MGM)	21,000	"Sorrell and Son" (U. A.).....	19,500	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"20 Million Sweethearts" (F.N.)..	33,000	"We're Not Dressing" (Para.)....	34,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Merry Wives of Reno" (W.B.).. and "Double Door" (Para.)	9,500	"As the Earth Turns" (W. B.) and "Three on a Honeymoon" (Fox)	9,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Manhattan Melodrama" (MGM).	16,800	"We're Not Dressing" (Para.)....	17,100	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Journal of a Crime" (F.N.) and.. "You're Telling Me" (Para.)	5,500	"Harold Teen" (W. B.) and..... "Lazy River" (MGM)	6,800	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Stand Up and Cheer" (Fox).....	9,400	"Tarzan and His Mate" (MGM)..	9,200	High 6-24 "Gold Diggers of 1933".....	16,100
							Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood	300	25c-40c	"The Road to Ruin" (First Div.).. (5th week-4 days)	200	"The Road to Ruin" (First Div.).. (4th week)	600	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day".....	400
Lafayette	3,300	25c	"The Crosby Case" (U.) and..... "In the Money" (Chesterfield)	5,800	"No Greater Glory" (Col.) and.... "Charming Deceiver" (Majestic)	6,500	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"20 Million Sweethearts" (F. N.)..	30,000	"Bottoms Up" (Fox)	34,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Stand Up and Cheer" (Fox).....	11,000	"Tarzan and His Mate" (MGM).. (2nd week)	5,000	High 4-14-34 "Wonder Bar"	23,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"Lazy River" (MGM).....	13,000	"Let's Be Ritzy" (U.)	15,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Twentieth Century" (Col.)	22,000	"Sisters Under the Skin" (Col.)..	17,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour".....	11,500
Roosevelt	1,591	25c-50c	"Mystery of Mr. X" (MGM).....	8,000	"Six of a Kind" (Para.).....	7,000	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Countess of Monte Cristo" (U.)..	14,000	"Keep 'Em Rolling" (Radio).....	13,500	High 1-13-34 "Goodbye Love".....	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists ..	1,700	30c-60c	"The House of Rothschild" (U.A.) (2nd week)	17,500	"The House of Rothschild" (U.A.) (1st week)	30,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Countess of Monte Cristo" (U.)..	2,000	"Sorrell and Son" (U.A.).....	2,700	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Stand Up and Cheer" (Fox)....	9,000	"As the Earth Turns" (W. B.)..	4,000	High 10-21 "East of Fifth Avenue"....	30,000
							Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace	3,100	30c-75c	"Twentieth Century" (Col.)..... (30c-44c)	8,000	"Glamour" (U.)	14,500	High 3-3-34 "It Happened One Night"..	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"The House of Rothschild" (U.A.)	15,000	"We're Not Dressing" (Para.)....	14,000	High 8-19 "Tughoat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"Melody in Spring" (Para.) and.. "Fighting Ranger" (Col.)	3,000	"Good Dame" (Para.) and..... "The Thundering Herd" (Para.)	4,000	High 10-28 "I'm No Angel".....	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake...	800	30c-40c	"Murder in Trinidad" (Fox) and.. "Stolen Sweets" (Chesterfield)	1,800	"Jimmy the Gent" (W. B.) and.. "Taming the Jungle" (Ind.)	2,800	High 10-28 "Footlight Parade".....	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-40c	"The House of Rothschild" (U.A.) (2nd week)	6,000	"The House of Rothschild" (U.A.) (1st week) (25c-50c)	9,000	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-40c	"The Witching Hour" (Para.)....	4,000	"We're Not Dressing" (Para.).... (8 days)	7,000	Low 4-28-34 "Registered Nurse".....	2,500
							High 10-28 "I'm No Angel"	16,000
Denver	2,500	25c-50c	"Stand Up and Cheer" (Fox).....	6,000	"Tarzan and His Mate" (MGM)	7,000	Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
							High 1-13-34 "Roman Scandals"	17,500
Orpheum	2,600	25c-55c	"A Very Honorable Guy" (F.N.)..	7,000	"This Man Is Mine" (Radio).....	7,500	Low 12-16 "The World Changes"	3,000
							High 2-17-34 "Hi, Nellie!"	19,500
Paramount	2,000	25c-40c	"Laughing Boy" (MGM) ..... (3 days)	600	"Lazy River" (MGM) ..... (3 days)	900	Low 6-10 "Zoo in Budapest"	3,750
							High 4-1 "The Kid From Spain"	7,000
			"Three on a Honeymoon" (Fox).. (4 days)	1,400	"The Show-Off" (MGM) ..... (4 days)	1,100	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Downtown	2,750	15c-40c	"All Quiet on the Western Front" (U.) (2 days) "Murder in Trinidad" (Fox) and "Finishing School" (Radio) (5 days)	5,200	"No Greater Glory" (Col.).....	4,100	High 10-14 "No Marriage Ties"	16,500
							Low 6-10 "The Woman I Stole"	3,700
Fisher	2,700	15c-40c	"20 Million Sweethearts" (F.N.)..	5,300	"Harold Teen" (W.B.)..... (15c-50c)	4,300	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Twentieth Century" (Col.).....	22,100	"Stand Up and Cheer" (Fox)....	18,400	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"We're Not Dressing" (Para.)....	21,200	"20 Million Sweethearts" (F. N.)	18,300	High 4-7-34 "Mystery of Mr. X".....	31,400
							Low 7-1 "College Humor"	7,300
United Artists...	2,000	15c-50c	"The House of Rothschild" (U.A.) (25c-50c)	17,600	"Men in White" (MGM)..... (2nd week)	10,200	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100



TEMPLE BREAKS SILENCE; GRANTS PRESS INTERVIEW

HOLLYWOOD, May 18.— Cornered by reporters here today, Shirley Temple broke the silence which she has maintained about her future plans. "I am going to appear next," she said, "in the Fox picture 'Baby Take a Bow' with Jimmy Dunn and Claire Trevor." Declining to discuss rumors of her engagement to the Prince of Wales, La Temple rushed to the studio restaurant for an ice cream cone.

FOX

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (5th week)	16,460	"The House of Rothschild" (U.A.) (4th week)	18,741	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
W.B. Hollywood	3,000	25c-55c	"20 Million Sweethearts" (F.N.)..	15,000	"Gambling Lady" (W. B.).....	12,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"....	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Stand Up and Cheer" (Fox).....	3,000	"Three on a Match" (F. N.).....	2,000	High 2-18 "State Fair"	7,000
							Low 5-5-34 "Three on a Match".....	2,000
Circle	2,800	20c-40c	"We're Not Dressing" (Para.).... (2nd week-5 days)	2,500	"We're Not Dressing" (Para.).... (1st week)	6,000	High 8-19 "She Had to Say Yes".....	12,000
							Low 3-4 "The Sign of the Cross"..... (2nd run)	2,500
Indiana	3,100	20c-40c	"Crime Doctor" (Radio) and..... "Massacre" (F. N.)	2,500	"His Double Life" (Para.) and.... "Come On, Marines" (Para.)	3,000	High 3-25 "Parachute Jumper"	15,000
							Low 5-12-34 "Crime Doctor" and "Massacre"	2,500
Lyric	2,000	20c-40c	"A Very Honorable Guy" (F. N.)	7,500	"Glamour" (U.)	6,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The House of Rothschild" (U.A.)	6,000	"Tarzan and His Mate" (MGM)..	4,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Journal of a Crime" (F. N.).... (7 days and Sat. late show) (25c-50c)	10,000	"The Lost Patrol" (Radio) and.... "Sing and Like It" (Radio)	4,800	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Viva Villa!" (MGM) ..... (7 days and Sat. midnite show)	16,700	"The House of Rothschild" (U.A.) (7 days and Sat. midnite show)	15,800	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding" ...	4,900
Newman	1,800	25c	"Melody in Spring" (Para.) and.. "Women in His Life" (MGM) (7 days and Sat. late show)	4,500	"We're Not Dressing" (Para.) and "You Can't Buy Everything" (MGM) (7 days and Sat. late show)	8,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Royal	900	25c	"The House of Rothschild" (U.A.) (2nd week downtown run) (25c-40c)	2,000	"Narcotic" (S.R.) ..... (2nd week-9 days)	1,800	High 3-17-34 "Elysia, Valley of the Nude"	6,500
							Low 3-3-34 "The Ghoul"	2,000
Tower	2,200	25c	"Success at Any Price" (Radio).. (7 days and Sat. midnite show)	4,500	"Let's Fall in Love" (Col.)..... (7 days and Sat. midnite show)	4,000	.....	
Uptown	2,000	25c-40c	"Stand Up and Cheer" (Fox).....	4,900	"Three on a Honeymoon" (Fox)..	2,600	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Through the Centuries" (Beacon)	500	"The Constant Nymph" (Fox).... (2nd week)	1,600	High 4-14-34 "Moon Over Morocco"	7,600
							Low 5-12-34 "Through the Centuries"	500
Loew's State	2,416	30c-55c	"Stand Up and Cheer" (Fox)....	10,550	"All Men Are Enemies" (Fox).. (5 days)	3,250	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Double Door" (Para.)	21,000	"She Made Her Bed" (Para.)....	21,784	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Where Sinners Meet" (Radio)....	3,100	"Spitfire" (Radio)	4,900	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	30c-55c	"Sorrell and Son" (U.A.)..... (5 days)	2,500	"We're Not Dressing" (Para.).... (2nd week-4 days)	4,200	High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"20 Million Sweethearts" (F. N.)..	12,000	"Gambling Lady" (W. B.).....	10,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Lyric	1,238	20c-25c	"Come On, Marines" (Para.).....	1,500	"Lazy River" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-40c	"Men in White" (MGM).....	7,500	"We're Not Dressing" (Para.)....	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"20 Million Sweethearts" (F. N.)	5,500	"Glamour" (U.)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"You're Telling Me" (Para.).....	5,500	"Mystery of Mr. X" (MGM)....	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Private Life of Henry VIII".... (U. A.) (6th week)	3,000	"Private Life of Henry VIII".. (U. A.) (5th week)	4,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"..	1,000
Montreal								
Capitol	2,547	25c-60c	"Riptide" (MGM) and ..... "Hold That Girl" (Fox) (2nd week)	8,500	"Riptide" (MGM) and ..... "Hold That Girl" (Fox) (1st week)	11,000	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"Madame Spy" (U.)	10,000	"From Headquarters" (W. B.)....	10,000	High 1-21 "The Mask of Fu Manchu"..	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Stand Up and Cheer" (Fox) and "Murder in Trinidad" (Fox)	11,000	"Wild Cargo" (Radio) and ..... "Sing and Like It" (Radio)	9,000	High 2-18 "The Sign of the Cross"...	15,500
							Low 4-14-34 "Melody in Spring" and "Wharf Angel"	8,500
Princess	2,272	25c-65c	"The House of Rothschild" (U.A.) and "Chance at Heaven" (Radio) (2nd week)	8,500	"The House of Rothschild" (U.A.) and "Chance at Heaven" (Radio) (1st week)	10,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (8th week)	18,000	"The House of Rothschild" (U.A.) (7th week)	19,600	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Manhattan Melodrama" (MGM)..	54,450	"Tarzan and His Mate" (MGM).. (2nd week)	25,482	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Hitler's Reign of Terror" (Jewel) (2nd week-3 days)	1,750	"Hitler's Reign of Terror" (Jewel) (1st week)	12,500	High 1-7 "The Half Naked Truth"....	24,750
							Low 6-3 "When Strangers Marry"	4,900
Palace	2,500	25c-75c	"Stand Up and Cheer" (Fox)....	11,800	"As the Earth Turns" (W. B.).... (1 day) "The Trumpet Blows" (Para.) (6 days)	10,100	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Double Door" (Para.)	17,500	"Witching Hour" (Para.)	22,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Success at Any Price" (Radio)..	7,700	"She Made Her Bed" (Para.)....	8,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"We're Not Dressing" (Para.).... (2nd week)	19,400	"We're Not Dressing" (Para.).... (1st week)	28,440	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"This Man Is Mine" (Radio)..... (4 days) "The Trumpet Blows" (Para.) (3 days)	5,800	"The Lost Patrol" (Radio)..... (4 days) "Bottoms Up" (Fox) (3 days)	6,200	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Twentieth Century" (Col.).....	75,000	"Stand Up and Cheer" (Fox)..... (2nd week)	61,800	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"....	44,938
Roxy	6,200	25c-65c	"No Greater Glory" (Col.)	17,500	"Journal of a Crime" (F. N.)....	19,100	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"20 Million Sweethearts" (F.N.).. (2nd week)	15,342	"20 Million Sweethearts" (F.N.).. (1st week)	23,084	High 10-14 "Footlight Parade"	55,190
							Low 12 23 "Sin of Nora Moran"	6,850

So-o-o-

"BABY, TAKE A BOW"



with

SHIRLEY TEMPLE

JAMES DUNN

CLAIRE TREVOR

ALAN DINEHART

Produced by
JOHN STONE

Directed by
HARRY LACHMAN

Boys: Be sure to get this one!

S. R. KENT

FOX

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Laughing Boy" (MGM)	1,800	"The Right to Romance" (Radio)	2,200	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Viva Villa!" (MGM)	6,000	"Mystery of Mr. X" (MGM)	3,600	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Upper World" (W. B.) (4 days)	1,600	"Murder in Trinidad" (Fox) (4 days)	800	High 9-2 "Gold Diggers of 1933"	3,900
			"The Ninth Guest" (Col.) (3 days)	1,500	"Let's Be Ritzy" (U.) (3 days)	600	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"The House of Rothschild" (U. A.)	5,000	"Bottoms Up" (Fox)	2,500	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Warner	1,900	15c-76c	"One Is Guilty" (Col.) (1 day)	4,000	"I'll Tell the World" (U.)	11,000	High 5-5-34 "I'll Tell the World"	11,000
							Low 3-10-34 "I've Got Your Number" (6 days)	6,400
Omaha								
Brandeis	1,200	25c-35c	"20 Million Sweethearts" (F. N.) and "A Very Honorable Guy" (F. N.) (8 days)	4,750	"The Lost Patrol" (Radio) and "Journal of a Crime" (F. N.) (6 days)	3,500	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Stand Up and Cheer" (Fox) and "Murder in Trinidad" (Fox)	5,750	"The Trumpet Blows" (Para.) and "Registered Nurse" (F. N.)	6,000	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"The House of Rothschild" (U. A.)	7,000	"Tarzan and His Mate" (MGM)	7,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Dark Hazard" (F. N.) and "She Made Her Bed" (Para.)	3,750	"Looking for Trouble" (U. A.) and "Midnight" (U.)	4,000	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-12-34 "Dark Hazard" and "She Made Her Bed"	3,750
Philadelphia								
Aldine	1,200	40c-65c	"The House of Rothschild" (U.A.) (2nd week-6 days)	10,000	"The House of Rothschild" (U.A.) (1st week-6 days)	23,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"The Show-Off" (MGM) (6 days)	1,700	"George White's Scandals" (Fox) (6 days)	1,700	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Viva Villa!" (MGM) (8 days)	13,000	"Melody in Spring" (Para.) (6 days)	9,500	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Upper World" (W. B.) (6 days)	13,500	"Success at Any Price" (Radio) (6 days)	14,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Now I'll Tell" (Fox) (6 days)	15,500	"Such Women Are Dangerous" (Fox) (6 days)	15,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Let's Be Ritzy" (U.) (6 days)	2,800	"Countess of Monte Cristo" (U.) (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 8-12 "Ann Carver's Profession"	2,500
Stanley	3,700	40c-65c	"Tarzan and His Mate" (MGM) (6 days)	10,000	"20 Million Sweethearts" (F.N.) (2nd week-3 days)	4,500	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"I'll Tell the World" (U.) (6 days)	5,700	"The Trumpet Blows" (Para.) (7 days)	7,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Come On, Marines" (Para.) and "Countess of Monte Cristo" (U.)	5,000	"Death Takes a Holiday" (Para.)	5,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Wild Cargo" (Radio) (8 days)	5,800	"Gambling Lady" (W. B.)	5,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Nana" (U. A.)	2,000	"Let's Be Ritzy" (U.) and "Wharf Angel" (Para.)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Manhattan Love Song" (Monogram)	1,900	"One Year Later" (Allied)	2,000	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Double Door" (Para.) and "Stand Up and Cheer" (Fox)	5,000	"The Trumpet Blows" (Para.)	4,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The House of Rothschild" (U. A.) (3rd week)	5,000	"The House of Rothschild" (U. A.) (2nd week)	6,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Cheaters" (Liberty) and "The Quitter" (Chesterfield)	9,000	"Whirlpool" (Col.) and "Secret Sinners" (Mayfair)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Geary	1,516	55c-$1.65	"The House of Rothschild" (U.A.) (3rd week)	9,300	"The House of Rothschild" (U.A) (2nd week)	10,500	.....	
Golden Gate	2,800	25c-40c	"I'll Tell the World" (U.)	11,000	"This Man Is Mine" (Radio)	10,700	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"Half a Sinner" (U.)	10,000	"Success at Any Price" (Radio)	10,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Such Women Are Dangerous" (Fox) and "Smarty" (W. B.)	10,500	"Mystery of Mr. X" (MGM) and "Harold Teen" (W. B.)	12,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"A Very Honorable Guy" (F.N.) and "The Witching Hour" (Para.)	6,000	"Journal of a Crime" (F. N.) and "Laughing Boy" (MGM)	4,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"Sorrell and Son" (U. A.)	6,000	"Catherine the Great" (U. A.) (2nd week)	6,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Viva Villa!" (MGM)	22,000	"We're Not Dressing" (Para.)	21,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-35c	"Crime Doctor" (Radio) and "Finishing School" (Radio)	3,250	"Heat Lightning" (W. B.) and "Finishing School" (Radio)	3,000	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"We're Not Dressing" (Para.)	5,500	"Tarzan and His Mate" (MGM)	5,000	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	15c-35c	"It Happened One Night" (Col.) (11th week)	2,500	"It Happened One Night" (Col.) (10th week)	2,500	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Catherine the Great" (U.A.) (2nd week-5 days)	2,750	"Catherine the Great" (U. A.) (1st week)	4,000	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Music Hall	2,275	25c-55c	"The House of Rothschild" (U.A.)	9,500	.....		.....	
Paramount	3,050	25c-35c	"Laughing Boy" (MGM)	5,250	"Bottoms Up" (Fox)	6,250	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

Kirchwey Defends Films from Charge of Abetting Crime

Dr. George W. Kirchwey, head of the National Board of Review and former warden of Sing Sing Prison, on Monday night contradicted the arguments of Dr. Bernard Sachs, president of the New York Academy of Medicine and authority on child psychology, who had said the motion picture is "the best school of crime that ever existed."

The occasion was a round table discussion at the New York Museum of Science and Industry on "The Influence of Motion Pictures on Crime Prevention."

"By showing in dramatic, succinct form the details of how crimes are committed," Dr. Sachs said, "the gangster type of film actually teaches the young child how to go about committing acts of violence. If I had my way, I would not permit motion pictures of crime to be shown to children, or, for that matter, even to adults."

Dr. Kirchwey declared that the influence of the motion picture on crime is a delusion, and that to attribute to the films any share in the making of criminals is a conclusion based on ignorance.

The National Board head said he recently had refused to write a magazine article analyzing the Henry James Forman book, "Our Movie Made Children," because he deprecated any book which lays at the door of the motion picture industry the responsibility for juvenile crime and delinquency.

Publix Drops Houses In Ohio and Colorado

Publix has relinquished control of the Ohio and Cort theatres at Cambridge, Ohio, to the Guernsey Theatre Corporation, which was operated by Publix-Shea, and at Marietta, where Publix-Marietta has released the Strand and Auditorium to Washington Theatres, Inc.

Also in Ohio the Stanley, Sciotoville, has been taken over by Kenneth Carter from C. D. Rowland. The Virginia, at North Baltimore, has been taken by H. Walter. Publix has turned back the Rex at Greeley, Col., and the Mesa at Grand Junction, Col., to the Greeley Theatre Company, and the Rex Amusement Company. Both companies are owned by Harry Nolan, Denver supply dealer.

Wallerstein Has Additional Duties

Edward Wallerstein, manager of record sales, has been placed in charge of all Victor record and RCA Victor Photophone film recording activities, in addition to his other duties. Mr. Wallerstein will now supervise the licensing of Photophone High Fidelity sound-on-film recording, and the electrical transcription department activities.

Curran Rejoins Warner

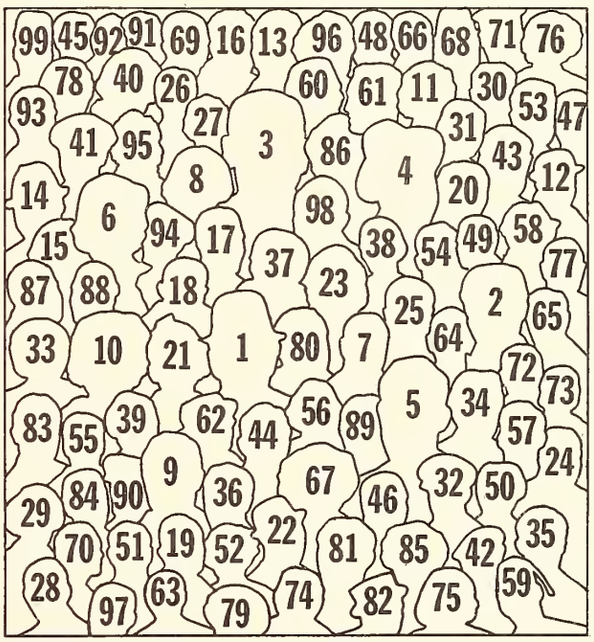
Charles Curran has rejoined the Warner home office advertising and publicity department, after a short time with the United Detroit Theatres Corporation.

Here's the answer

to the questions on pages 4 and 5 . . . There are

99 STARS IN VITAPHONE SHORTS

Each and every one a definite name draw from stage, radio or screen! Check this list with the photographs on pages 4 and 5 and see how many you identified correctly.



1	Ben Blue	34	Robert Barrat	67	Dawn O'Day
2	George Jessel	35	Gordon Westcott	68	E. M. Newman
3	Leon Errol	36	Hobart Cavanaugh	69	Harry Warren
4	Joe Penner	37	Janet Reade	70	Roy Turl
5	Hal LeRoy	38	Molly Picon	71	Walter Donaldson
6	Mitzi Mayfair	39	Lillian Roth	72, 73	Minor & Root
7	Hugh Herbert	40	Inez Courtney	74	George Blackwood
8	Patricia Ellis	41	George Givot	75	Dorothy Dare
9	Frank McHugh	42	Charles Judels	76	Gypsy Nina
10	Dorothy Stone	43	Borrah Minnevitch	77	Jack Fulton
11	Gertrude Niesen	44	Eddie Duchin	78	Vera Van
12	Roscoe Ails	45	Phil Spitalny	79	Lulu McConnell
13	Jack Haley	46	Vincent Lopez	80	Harry Gribbon
14, 15	Block and Sully	47	Abe Lyman	81	Lionel Stander
16	Ethel Waters	48	B. A. Rolfe	82	Shemp Howard
17	Gus Shy	49	Edgar Bergen	83	Claude Hopkins
18	Allen Jenkins	50	Jean Sargeant	84	J. Harold Murray
19	Tom Patricola	51	Isham Jones	85	Florence Lake
20	Jane Froman	52	Jeanne Aubert	86	Dorothy Lee
21	Queenie Smith	53	Stanley Smith	87, 88	Morton and Arthur Havel
22	Bill Robinson	54	Arthur Lake	89	Teddy Joyce
23	Ruth Etting	55	Dave Apollon	90	George Houston
24	"Fatty" Arbuckle	56	Sylvia Froos	91	Dudley Clements
25	Dave Rubinoff	57	Dr. Rockwell	92	Janet Rathbun
26, 27	Easy Aces	58	Olive Borden	93	George Meyer
28	Donald Novis	59	Fuzzy Knight	94	Charlie Nelson
29	Ruth Donnelly	60, 61	Mitchell and Durant	95	Kitty Kelly
30, 31	Ramon & Rosita	62	Norman Terris	96	Cora Witherspoon
32	Jack Denny	63	Georges Metaxa	97	Patsy Flick
33	Bernice Claire	64	Sigmund Spaeth	98	Roy Cummings
		65	Ben Pollock	99	Dewey Robinson
		66	Don Tomkins		

WABASH AVENUE

CHICAGO

Clyde Eckhardt, temporary chairman in connection with the forming of a Variety club here, has named the following committee—housing and quartering: James E. Coston, Edward Grossman, Alan Usher, Edwin Silverman; constitution and bylaws; Morrie Leonard, Felix Mendelsohn, Walter Immerman, William Gehring, Irving Mandel; publicity: Herb Elisburg, Jack Osserman; ways and means: Henry Herbel, Barney Balaban, Aaron Jones, Jules Rubens, Jack Miller and Aaron Saperstein.

▽

The election last week of George J. Schaefer to the post of vice-president and general manager of Paramount brought promotion in its wake to two Paramounteers well known locally. Neil Agnew, the new general sales manager, was at one time district manager here. Charles Reagan steps from the post of local district manager to western division manager. Reagan will make his future headquarters in New York.

▽

A persistent rumor that another distributing company will take over Master Art Products is emphatically denied in a communication received by Harry Phillips, local manager, from E. Schwartz, president and general manager of Master Art.

▽

Offices of the Independent Theatre Owners Association will be opened shortly at 1018 S. Wabash Avenue, according to Eddie Brunnell and R. Christianson.

▽

In Chicago territory a final checkup of code assents reveals 448 assents received out of 915 theatres.

▽

Bob Templar, who has been managing the Courshon neighborhood theatres, will manage the Princess theatre in the loop when remodeling is completed. It is understood Sam Krimstein will succeed Templar with the Courshon houses.

▽

Ben Judell's office is "pointing with pride" to the fact that "Jack and the Beanstalk," first of the ComiColor cartoons, is set to play the Palace.

▽

The latest move in the loop first-run scramble is announcement of a cut in matinee prices by Jones, Linick & Schaefer at the State-Lake theatre, advertised as "lower summer prices."

▽

Irving Mack is considering sending his car to a nudist camp since it was stolen and subsequently recovered appropriately "stripped."

▽

Jack Goldhar, United Artists district manager, is in town over the weekend for conference with Sam Horowitz, local manager.

▽

Barney Balaban left Sunday for a trip to New York.

▽

The Leo Spitz whose name is frequently seen on local sport pages in connection with operation of the bobtail track at Aurora is none other than the same Leo Spitz who rode a high horse with Paramount during the Sam Katz regime and is now a member of the Illinois Racing Commission.

▽

Vita theatre at Galesburg, Ill., has been opened by Miles & Schippig.

▽

Earl Carroll breezed into town with a print of "Murder at the Vanities," which was screened at the Balaban & Katz projection room for press and company officials.

▽

Ed Fontaine, who succeeds Charles Reagan as local district manager for Paramount, will spend several days in town next week before officially assuming his new post, which will be around June 1.

HOLQUIST



ONCE to EVERY BACHELOR

with

MARIAN NIXON

NEIL HAMILTON

Aileen Pringle — William Austin

Raymond Hatton — Bradley Page

"Well spiced comedy-drama of a madcap honeymoon, with a hired bride and a millionaire bridegroom the central figures. William Nigh directed this laughter-and-tears story, suggested by Eleanor Gates' 'Search for the Spring.' A tonic for any box-office."

1934 LIBERTY PICTURES 1935

Joan Blondell Named Best Wampas Star Since 1931

Joan Blondell, Warner star, was voted the winner of the C. W. Nash Wampas achievement trophy at a dinner dance at the Elks Club, in Hollywood last week. The cup was donated for the best accomplishment of any Wampas baby star since 1931. Since the original selection Miss Blondell has appeared in numerous pictures. She is currently at work in "Dames," with Dick Powell and Ruby Keeler.

Paramount Ending Film Deal with Rivoli Theatre

Paramount will conclude a three-picture arrangement with the United Artists Rivoli theatre in New York with the booking of "Murder at the Vanities" at the house following "Sorrell and Son," a United Artists release. Previous Paramount pictures playing the Rivoli have been "Duck Soup" and "We're Not Dressing," currently playing there.

Warner Signs Connolly

Bobby Connolly, dance director and producer of musical shows, has been signed by Warner to a long term contract. He is expected to direct straight comedy features as well as musicals.

SHORT PRODUCT PLAYING BROADWAY

Week of May 12

ASTOR
- Playful ..... United Artists

MAYFAIR
- A Mad House ..... Educational
- When Disaster Strikes ..... Fox
- The Pest ..... Universal

PARAMOUNT
- Paramount Pictorial—No. 10. Paramount

RKO MUSIC HALL
- The Land of Bengal ..... Fox
- Even as You and I ..... Roland Milton
- Strange As It Seems—No. 37. Universal

RIALTO
- New Deal Rhythm ..... Paramount
- Paramount Pictorial—No. 10. Paramount
- Can You Take It? ..... Paramount

RIVOLI
- A Journey in Flanders ..... Fox
- Mr. W's Little Game ..... Paramount
- Funny Little Bunnies ..... United Artists

ROXY
- Bugs in Love ..... United Artists
- Managed Money ..... Educational

STRAND
- Very Close Veins ..... Vitaphone
- Beauty and the Beast ..... Vitaphone

Two San Francisco Exchanges in New Quarters

Far West Exchanges, formerly located at 125 Hyde street, San Francisco, has moved to 221 Golden Gate avenue and E. Bruce Johnson has been made general manager, with Harry Carney continuing as sales manager.

Offices have been opened in the city by British Gaumont Pictures Corporation and by the General Register Corporation. The latter is in charge of Eric Muelberger.

Lang Moves Coast Transcription Studios

Freeman Lang has moved his transcription activities on the Coast from Larchmont Boulevard to 1343 North Gordon street, Hollywood, where additional space is available. The studios will include an audition room, stage unit, two studios with organ, pianos and necessary equipment. The west cost office of Radio Transcription Company of America will be quartered in the new building, with Ben Crose remaining in charge.

Film on Russia Arrives

The first of a series of films on Russia, produced by American Group, Inc., operating under a Soviet franchise, has arrived in this country, with others to follow. A new camera crew leaves shortly for Russia to produce a third of the series. No distribution arrangements have been completed as yet.

Cullman Term Expires June 15

The present term of Howard S. Cullman as receiver for the Roxy theatre in New York, expires June 15. Mr. Cullman is up for reappointment.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

ABOVE THE CLOUDS: Richard Cromwell, Dorothy Armstrong—Adventures of a news cameraman. Good enough. Played May 1-2.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ABOVE THE CLOUDS: Robert Armstrong, Dorothy Wilson—A very good picture that pleased our patrons. Clean, wholesome, interest-holding entertainment. Running time, 67 minutes. Played Apr. 9-10.—E. D. Massey, Texas Theatre, Killeen, Texas. Small town patronage.

FIGHTING CODE, THE: Buck Jones—Better than the usual western. Some thought it the best Jones western yet. Played Apr. 27-28.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

FIGHTING CODE, THE: Buck Jones, Diane Sinclair—One of the best Buck Jones westerns we have played. Pleased our regular Saturday customers. Running time, 65 minutes. Played Apr. 27-28.—E. D. Massey, Texas Theatre, Killeen, Texas. Small town patronage.

FIGHTING RANGER, THE: Buck Jones, Dorothy Revier—Good action, western atmosphere. Picture for Saturday. Played May 5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FOG: Mary Brian, Donald Cook—Did not see this one, but operator told me that it was a fine picture of action type, but one of the worst prints he had run. Box-office okay on double bill. Running time, 69 minutes. Played Apr. 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—While the two above named are billed as the leading characters, I believe the top honors should go to Gregory Ratoff. I note several exhibitors criticized this picture adversely, but to one of my depraved taste, it was really an entertaining little picture. One of the exhibitors stated Miss Sothern could neither sing nor act. If this is so, I must be color blind in both ears. I thought she could sing and I thought she could act, and she did both to the satisfaction of 80 per cent of my audience. One of the critics hails from my own state (though it is not really my state)—Miss Fordyce of Selma, La. I don't like to contradict a lady, but what you goin' to do, I ask you? One of us is wrong and it ain't me. Played Apr. 15.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SHADOWS OF SING SING: Cruce Cabot, Mary Brian—A good program picture. Did not draw extra business but seemed to please our regular customers. Running time, 65 minutes. Played Apr. 6-7.—E. D. Massey, Texas Theatre, Killeen, Texas. Small town patronage.

THRILL HUNTER, THE: Buck Jones—Buck is the best Friday bet I have.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—A very good action picture for Saturday. We have found the Tim McCoy action pictures to be good and they draw as well as good westerns. Running time, 59 minutes. Played Apr. 20-21.—E. D. Massey, Texas Theatre, Killeen, Texas. Small town patronage.

Empire

MY WIFE'S MOTHER: Gene Gerrard—A bedroom society comedy suitable for grownups rather than the younger class of patron. It is a real good comedy, keeps the audience in good humor. Running time, 64 minutes. Played Apr. 27-28.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

First National

DARK HAZARD: Edward G. Robinson—Can't say much for this one. Sure thought that this was a waste of my customers' time to sit this out. Did fair business. Running time, 72 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis, Frank McHugh—This one puts another star in the crown for Warners. They certainly give us the shows. Here is one of the greatest pictures ever produced. It is different from the usual type of musical. It has more story value and a good love twist. Full of everything you could want in a picture and is sure to please the entire audience. The gorgeous gowns and costumes in the picture are the most superb, elaborate ever put in pictures. Full of romance, comedy and beautiful girls. This is A-1 entertainment from start to finish but for some reason it was a flop here for business. Probably the title was responsible. However, if you advertise it and get the cooperation of your local merchants, you should do a tremendous business on it. You can bet your patrons will like it. Running time, 78 minutes. Played Apr. 30-May 1.—J. I. Medford, Orpheum Theatre, N. C. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis—About the poorest picture for a special I have run in over a year. Did very poor business. Running time, 77 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis—Wonderful production. Cannot fail to satisfy. Lots of new entertainment angles.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FEMALE: Ruth Chatterton—A very good picture of which every inch is as modern as it can be. Miss Chatterton turns in an excellent performance and gets more than splendid support from George Brent. Played May 1-2.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—Good. Goes back to the "Gay Nineties" but holds the interest right through to the last reel. Kay Francis is very good. My Family Night patrons all liked this one. Running time, 90 minutes. Played Apr. 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—A good picture to run on your action day. Ran this on a Friday and Saturday and did good business. Running time, 69 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

SHE HAD TO SAY YES: Loretta Young—Good show which pleased the women.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Advertise this one to the sky. Joe in his best picture. Just a laugh riot, which is what they want. Excellent shots on the battleship. They all liked this one. Running time, 73 minutes. Played Apr. 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Like all Joe E. Brown's picture, it pleased everyone. Joe always gives us good clean fun.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Old but refreshing, as it had no connection with the depressing, disgusting best sellers now being made into pictures, much to the pain of the folk hereabout, who still venture to buy tickets. Play this, boys, 'ere they junk the prints.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

WORLD CHANGES, THE: Paul Muni—A great picture, especially if you have had the luck to play "Scarface" ahead of this, for that was a great boost for this star. We had "Scarface" cancelled by the censor, so failed to get the publicity it takes to put him over. The title doesn't mean a thing but it is a wonderful picture. Go out for it. Running time, 90 minutes. Played Apr. 23-24.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Fox

BOTTOMS UP: Spencer Tracy, John Boles, "Pat" Patterson—Excellent entertainment. More like this, Mr. Producer, and the exhibitors will be smiling. It's clean. Pat Patterson did not have the opportunity to sing, if she can sing. She sings once but under unfavorable conditions. Boles sings three times and it was good to hear him again. Played May 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DEVIL TIGER: Kane Richmond—And the villain still pursued her. Comes now a bold explorer, the misunderstood hero, the sweet young thing in knee panties, a mascot about eight years old, now the trek through the far flung jungles of Hollywood. Ferocious fights between the animals and the referee pronounced them all a draw. Curses, the villain wants the girls, she slaps him down and flees to the hero. What is this? Hero in the coils of a rubber python, dead shot sweeties to the rescue, bang, and another python bites the dust. Eight year old mascot swimming like Johnny Weissmuller ahead of the crocodile. In an animal picture, must they always have some one in jeopardy from the crocodile? The largest slice of ham production that has passed our screen for some time. And they stopped Ingagai.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DR. BULL: Will Rogers, Marian Nixon—The usual excellent picture we always expect from Rogers. Rogers can certainly portray the small town character. Beautiful scenes. Liked by 100 per cent. Running time, 77 minutes. Played Mar. 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FRONTIER MARSHAL: George O'Brien—Good western. Plenty of comedy and action. Did good business. Running time, 66 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

GEORGE WHITE'S SCANDALS: Cliff Edwards, Jimmy Durante, Alice Faye—This musical is the best we have had in two years. The critics have panned it for some unknown reason, perhaps because White is new to pictures. Every word they have said is untrue. It is much better than the musicals they raved about. Play it and step on it with all you have and it will deliver. The regulars might hire White to give them lessons and White should make us more shows. We need this man in Hollywood permanently. Alice Faye is a potential star and I am prejudiced against blondes at that. Aside from his voice Vallee is so poor he is good.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

HOOPLA: Clara Bow—Personally, I thought this a poor picture without a single redeeming sequence but my patrons all seemed to like it so I must be a poor judge. Got a lot of poor prints and had to eliminate one reel entirely. Running time, 78 minutes. Played Apr. 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I AM SUZANNE: Lilian Harvey, Gene Raymond—Some of our people thought it had too much of the puppet shows in it but it's different at least. A good picture from Fox again. Play it. Played May 5-6.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond—This had been recommended so highly by other exhibitors that I was disappointed in it. The marionettes are great but it was too long. Pleased the kiddies and most of the women but the men thought it tiresome.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I AM SUZANNE!: Lilian Harvey—A very good picture. Good for family trade and did a nice business. Running time, 100 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—Did not draw. Men liked this but the story seemed very weak to us. Cast not good.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Will Rogers always brings them in and "Mr. Skitch" will please them. Played Sun.-Mon.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Will Rogers and Zasu Pitts make a very good team. It is entertaining all the way through and there is some very beautiful scenery in it. It will do very good

business and will please almost every one. Played Apr. 24-25.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MR. SKITCH: Will Rogers, Zazu Pitts—We thought this one of Rogers' best but not enough Rogers in it. Pleased 100 per cent. Running time, 70 minutes. Played Apr. 29-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—Cute, clever, musical, classy and built up on third day. Harvey okay in this town. Running time, 79 minutes. Played Apr. 22-23-24.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—A good show that surprised us. Our patrons liked this and went out of their way to tell us so. The audience laughed nearly all the time, which is always a good sign.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—This was a flop here. Did not draw and people did not like it. The story was too disjointed to be interesting. Introduces a new system of story telling which our patrons most thoroughly disliked.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SLEEPERS EAST: Wynne Gibson, Preston Foster—This is the kind of entertainment that keeps me interested. I call it a swell show. Was as much interested the fourth time I saw it as the first. This is unusual. The public must not have thought so much of it, however, because the business was poor. It followed "The Cat and the Fiddle" and I can only expect one good night per week. Running time, 69 minutes. Played Apr. 25.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SMOKY: Victor Jory, Irene Bentley—Did not see this one but reports and box-office records say okay. Running time, 69 minutes. Played Apr. 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SMOKY: Victor Jory, Irene Bentley—If they gave this horse the leading roles in some of our dramas it would improve them. Equine connoisseurs (how do you spell connoisseurs?) ate this up. Very lucrative and highly eulogized by patrons of local little theatre movement.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—Drew well and pleased.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MGM

BEAUTY FOR SALE: Otto Kruger, Alice Brady—Otto Kruger and Alice Brady did the principal acting. Picture was fair, while box-office $10.80, so everyone is happy. Both picture and exhibitor deserved better patronage, but I don't want to start an argument. "The customer is always right," even when he stays "right" at home. Played Apr. 11.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—Picture too slow and too long. Do not think that these two team up so well. Novarro's voice is low and MacDonald's is so high that in a few spots in the picture the sound is not so hot. Did better than average. Running time, 87 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

DINNER AT EIGHT: All Star—Too highbrow or something for a small town. People watched for this show for weeks and then were disappointed when they saw it. It failed to click with the average person. They like shows with an absorbing story, which this most certainly is not. The acting and cast are perfect, but the ending is too abrupt and leaves an unsatisfied feeling. Nevertheless we believe every theatre should run this. Your patrons will wonder if you don't since it is so highly advertised. They will surely get their money's worth and they won't miss seeing it since they have heard so much about it.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—This is honey for the small town. An entirely new locale, a cross country bus. Packed with thrills, comedy and romance. Montgomery's best for a long time, and don't forget Nat Pendleton as the heavy villain. An all around good program picture. Pleased 100 per cent. Played Apr. 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Another from Leo. Good story, good music, good song hits and good photography. The dancing is especially good. Running time, 79 minutes. Played Apr. 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—Very satisfactory all around. Misnamed, as they usually go very much further in Hollywood. However, it was liked and did a satisfactory business in the local swamp.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

ANOTHER QUARTET JOINS REPORTERS

Four more exhibitors who this week join the army of reporters on product they have shown, in "What the Picture Did for Me," are:

Earle D. Massey, Texas Theatre, Killeen, Texas;

Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon;

L. D. Brown, Queen Theatre, Brownwood, Texas;

Erma L. Raeburn, Arcade Theatre, Newell, South Dakota.

Read their reports in this issue.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—A good picture. Not big but will give satisfaction. The best Davies picture in a long time. Running time, 78 minutes. E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

HELL BELOW: Robert Montgomery—A marvelous picture. Our patrons praised it highly. Did not draw as we expected, due perhaps to the fact that it was so old when we ran it.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler—This is a good one. Marie's best work since "Tugboat Annie." A good story and well directed. Business poor on account of weather. Should be a good draw anywhere. Running time, 87 minutes. Played Apr. 30-May 1.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—Good picture. Old, but my patrons liked it fine and said so.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—Why was the picture ever allowed to be shown anywhere. Lupe is an educated Indian, a prostitute, from beginning to end. This picture killed her here and I hope I'll never have her on the screen again. Why any woman would take such a part is beyond me. Played May 6-7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—Went over in a big way. Pleased all the men and most of the women. I don't like prizefights and I don't like Max Baer, but if it is what my patrons want, it is O. K. with me. No complaints about this one. Running time, 102 minutes. Played Apr. 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

QUEEN CHRISTINA: Greta Garbo—Our public has always been divided on the subject of Garbo but not in this picture. Magnificently produced. Garbo right at the peak of her ability all the way through the picture. Great in sets, great in drama, splendid picture, all in all. It's a great sweep through the historical time that it was based upon. Gilbert is the one weak spot in the picture. His voice is no better than it was and he is showing his age. With his failure at the box-office in previous pictures, I did not mention him as in support for that reason.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

QUEEN CHRISTINA: Greta Garbo—A class picture well acted and produced. Thought it the best talking picture Garbo has made. Failed to do the business expected. Running time, 98 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery, Herbert Marshall—Good but not as good as some of her former pictures. Played Apr. 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHOULD LADIES BEHAVE?: Lionel Barrymore—This may be O. K. for Broadway, but it is the bunk for Main Street in a country town. Alice Brady's Tennyson's Brook tongue was amusing the first eight minutes but decidedly tiresome the next 70. Barrymore is good, but the other characters are weak and the story did not click. Don't think this one pleased anyone. Running time, 78 minutes. Played Mar. 31-Apr. 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHOULD LADIES BEHAVE?: Lionel Barrymore, Alice Brady—Good entertainment with lots of laughs. A little drawn out in spots but pleased our patrons. Good enough for any theatre.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

STAGE MOTHER: Alice Brady, Maureen O'Sullivan—Great entertainment. Has what it takes to make a good picture. Everyone liked it here, all stars good. Has music and stage settings too that appeal to the patrons. Running time, 84 minutes. Played Apr. 25-26.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

YOU CAN'T BUY EVERYTHING: May Robson—One of the best program pictures I have ever played on a Sunday and sorry to say it did the poorest Sunday I have had in over a year. Running time, 83 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—This makes four Metro pictures in a row to lose money for me. May Robson means nothing in this town's life. No business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Lewis Stone, Jean Parker—Here is one of the sweetest pictures of all time, but will not draw any business. If you are successful in getting them in, you can rest assured that they will be pleased. This is the type of story for Marie Dressler and if she starred it probably would have been another box-office natural. Acting wonderful and pleased all that saw it. Played one day to poor business. Running time, 85 minutes. Played Apr. 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Monogram

DEVIL'S MATE: Preston Foster, Peggy Shannon—A very good murder mystery picture, which pleased almost every one. Some thought it too good to run on Serial Night. Miss Shannon and Foster very good. Played Apr. 26.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SAGEBRUSH TRAIL: John Wayne—A western with plenty of thrills, and John Wayne is capable of this picture and lots better ones, too. Box-office took a jump on this and did better than average last three days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SKYWAY: Ray Walker, Kathryn Crawford—A very good picture which seemed to please the majority. It has plenty of action and wisecracks and is very entertaining. Played May 3.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Paramount

BOLERO: George Raft, Carole Lombard—A pretty good and well made picture, with Raft as a dance team man in Paris. Later in the trenches and then back to Paris dance halls for a rather sad ending. Some beautiful music. Sally Rand's fan dance quite innocent on the screen, at least. Running time, 80 minutes. Played Apr. 29-30.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CRADLE SONG: Dorothea Wieck—Pleased women and Catholics especially. Men as a rule didn't like it. Your campaign should emphasize the mother love angle as this will appeal to women who will naturally make up the majority of your crowd.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

COME ON, MARINES: Richard Arlen, Ida Lupino—This is a very good comedy drama with plenty of thrills and action. The story of love and adventure with plenty of romance and good comedy. An ideal type of Saturday show for the small town where westerns usually run. The excellent supporting cast practically puts the show over and adds much to the entertainment value. Played on Saturday (one day) to good business and pleased all. Running time, 68 minutes. Played Apr. 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DESIGN FOR LIVING: Miriam Hopkins, Fredric March, Gary Cooper—Finding a couple of old brackets lying around loose, I utilized them to insert a very appropriate word in the title, "Design for (Immoral) Living," the author, Mr. Coward, must have overlooked. Now this particular author, according to reports, is quite an intellectual person, but I strongly suspect he used his second run intellect when he authored this one. If I were the grand jury, I would return a wholesale indictment against the following: The author, the Paramount Corporation, the director and the leading characters, who, incidentally, seemed to forget there was any such thing as a "character." Fredric March, Miriam Hopkins and Gary Cooper formed a triangle (let us hope not eternal), gaily and brazenly violated every moral law in their dealings with each other, while Edward Everett Horton, who tried to be decent, only succeeded in being silly. Each transgression being regarded as a huge joke, but lotta wisecracks lose much of their humor on the way from the author to the ultimate consumer. Oh, well, let's call it a class picture. No, brothers, it does not belong in the bible class. If some unknown author had written this story, he would still be an unknown quantity. And that's that. Played Apr. 22.—Pete Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

DUCK SOUP: Four Marx Brothers—Pleased the Marx Brothers' fans but the rest of the people thought it was silly. We thought it their best picture to date. Had more walkouts on this picture than any other we have run for months. It seems they have played themselves out, especially with the small town audience.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

DUCK SOUP: Four Marx Brothers—Did a little

less business than other Marx Brothers' pictures. Thought the picture about the same as the others. Running time, 70 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

DUCK SOUP: Four Marx Brothers—Sunday matinee and night crowd ate this up but the jaded Monday night crowd hardly gave it a laugh, which shows that this picture will be just as good from an entertainment standpoint as your crowd makes it. The boys work hard and it is a great production. What is better still, they have plenty of box-office pull. Four Marx Brothers, don't quit making pictures.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EIGHT GIRLS IN A BOAT: Dorothy Wilson, Kay Johnson—A woman's picture. Fine story, perfect cast and really good acting. Some men walked out but women and young people were high in their praise. This boy, Douglass Montgomery, has personality. Our patrons like him.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—"I'm going to have a baby" in the second reel. These remarks are very unpopular here and a few more pictures of this kind will be enough to start the blue noses trying to close me Sundays. Running time, 78 minutes. Played Apr. 25-26.—A. B. Jefferis, New Piedmont Theatre. Piedmont, Mo. Rural and small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall—Absolutely nothing to it. No excuse for making it. Tramping through swamps and canebreaks for an hour and a half. No entertainment to it. Played May 5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall—Another surprise package. Many exhibitors reported bad business with this one. We had better than average business and put it on cold last three days of the week. The thing is very unusual and makes interesting screen entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HELL AND HIGH WATER: Richard Arlen—Good entertainment with lots of laughs. Arlen is well liked here. His acting is natural.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

I'M NO ANGEL: Mae West, Cary Grant—Drew a lot of extra business as we expected it would from reports. This deserves all the praise it has been given. Mae West is fine and surely knows how to get the laughs! Pleased practically all, but naturally got a few complaints which can only be attributed to jealousy. Of course, these were from women. This star's landslide popularity must be deserved.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—Another good western with music included in the theme song, the "Last Roundup" or "Get Along Little Dogie Git Along." We did better with this on a weekend than for some weeks previous. Running time, 62 minutes. Played Apr. 27-28.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

LAST ROUND-UP, THE: Randolph Scott—Fair picture that did the best Sunday business I have done this year. The song is only worked into the picture once. Running time, 61 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Paramount has made better but it is rather a good picture. It has some clever wise-cracks and Sally Eilers is good in her role. One scene could have been left out, where Armstrong puts the baby up against the tiger cage, which naturally terrified it and which an audience does not want, if I know my public.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SITTING PRETTY: Jack Haley, Jack Oakie, Ginger Rogers—This one does not rank up with the better class musicals that have been released this year before this. While cast with excellent players, somehow the thing just wears you out to sit through it, and if I felt that way, what do you think the paying customers thought about it? I opened to good Sunday matinee to less than average Sunday night. Paramount, don't try to load so much on Jack Oakie again. He is good but not that good.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, W. C. Fields—Now this is an example of what gag men will do if there is nobody to restrain them. Let it prove a lesson. Even at that the financiers worked in the customary crooks and just a hint of smut. Ah, Hollywood! Hollywood! How can you. No dice on this'n.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Kathleen Burke made a very acceptable feminine lead. Paramount does not make many westerns, but those they do produce are both interesting and instructive. Played Apr. 14.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

TAKE A CHANCE: James Dunn, June Knight—Fair entertainment. Why do the studios engage expensive talent and then try to make these people try

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to do other things that they can't do so well? June Knight is noted for her dancing. She didn't dance in this show but tried to sing, which was fair, and tried to act, which was worse. Charles (Buddy) Rogers is noted for his ability to play musical instruments. He didn't play an instrument. He just barely got by trying to sing and any acting he tries to do is laughable.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

TAKE A CHANCE: James Dunn, June Knight—Personally, considered this an excellent picture. However, it failed to click at the box-office. Perhaps we played it too late. We received considerable praise from the small crowd that came to see it. Running time, 80 minutes. Played Apr. 15-16.—E. D. Massey, Texas Theatre, Killeen, Texas. Small town patronage.

TOO MUCH HARMONY: Bing Crosby—One of the finest musicals yet. Far better than "Forty-Second Street" in our estimation. Better songs and acting and a much better story. Judith Allen is one of the most attractive girls on the screen. Our patrons went for this in a big way. Crosby gets better with every picture. Good enough for your very best nights.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

TRUMPET BLOWS, THE: George Raft, Adolphe Menjou, Frances Drake—This might be suitable for third or fourth rate house in the city, but certainly not for the small town. Not much to it to begin with, and am fed up with the hero and heroine becoming intimate. Why the producers have to put this in so many pictures is beyond me. Played Apr. 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Good show that pleased nearly all who saw it, which wasn't many. Chevalier's drawing power is practically nothing here.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier, Ann Dvorak—Very entertaining picture and pleased the few that came to see it. We have not been able to put this star over in our town. Did not gross film rental. Running time, 84 minutes. Played Apr. 22-23.—E. D. Massey, Texas Theatre, Killeen, Texas. Small town patronage.

RKO

ACE OF ACES: Richard Dix—The young fellows seemed to like this picture very much. The burning and wrecking planes were quite thrilling, but somehow the picture as a whole did not impress me as the somewhat similar picture, "Central Airport." Dix is not as convincing as Barthelmess, and the heroine—who was she? Oh, yes, Elizabeth Allen—her acting leaves a confused blur in my mind, while I cannot forget Sally Eilers' convincing vitality in the latter picture.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

ANN VICKERS: Irene Dunne, Walter Huston—I didn't like this picture. I could feel my face burning with embarrasment as I watched it. It was too immoral to appeal to the better class of patrons, and too slow to appeal to the younger set. I could hear a vague restlessness in the theatre as the picture was shown, which meant folks were bored. Irene Dunne was beautiful but that is all I can say for the picture. I did not live the picture, but felt as though I was looking at some folks in a picture book and hearing a lot of talking going on at the same time. If all Irene Dunne pictures are like that, we never wish to show another one.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

AGGIE APPLEBY, MAKER OF MEN: Wynne Gibson, Charles Farrell—Just a fair comedy. It seemed to make fun of being virtuous and the moral for young people was pointing the wrong way, it seemed to me. For instance, Wyne Gibson runs around in her scanties before the shocked Charles Farrell, and remarks as she jumps in his bed that people "don't think anything of that any more."—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger Rogers—Had plenty of compliments on this "homey" little picture. It struck just the right chord to please all.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger Rogers—Some thought this a terrible picture, immoral and all that, but our folks enjoyed the hominess and humor of it. The sprightly wit of Ginger Rogers is most refreshing in this picture. Joel McCrea in his eager boyishness and Marian Nixon as a pretty little spoiled pet of a dominating mother seems perfectly human and understandable. There is nothing in the picture that one could term suggestive.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

FLAMING GOLD: Bill Boyd—We got a few extras in on this because of the story at the oil fields, as we are just on the edge of the Michigan oil belt. Pretty short for a feature. Our ladies didn't care for it. Played May 3-4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Another KRO special that I did not make expenses on. Had been shown all around here ahead of me but do not think it would have gone over anyway. Good music, and the auto race is rather exciting, but not a special. Running time, 68 minutes. Played Apr. 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IF I WERE FREE!: Irene Dunne, Nils Asther, Clive Brook—RKO has had a lot of "mine" run pictures and a few good ones. Nobody could have really planned this one. It is just an unfortunate happening. Did not please even on a double bill. Running time, 66 minutes. Played May 4-5.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore, Dorothy Jordan—A very fine picture, one that you can be proud to show. This picture appealed to young and old, ignorant and sophisticated. The only reason it was not as good as "Lady for a Day" was because it did not have Guy Kibbee in it.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

RAFTER ROMANCE: Ginger Rogers, Norman Foster—This picture drew well and many seemed to enjoy it. It is advertised as a "Laughter Romance" and our crowd seems to like light comedies as well as westerns. Ginger Rogers is attractive in this picture, but not cast with as many wisecracks as in "Chance at Heaven."—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

RIGHT TO ROMANCE, THE: Ann Harding—Good. Harding's best so far as my patrons are concerned.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SING AND LIKE IT: Zasu Pitts, Edward Everett Horton—Pretty good comedy drama of the gangster chieftain, who falls for Zasu's voice, even if it is a terrible one, and uses unique methods to get her a featured spot for her mother song. Ned Sparks, as the gangster's lieutenant, drew much laughter. Pleased Friday and Saturday patrons. Running time, 72 minutes. Played Apr. 27-28.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—The children liked it, but just so much wasted film for the grownups. Played on a double program and it got by. Running time, 70 minutes. Played May 4-5.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SON OF KONG: Robert Armstrong and Helen Mack—Not much to this. No drawing card at the box-office. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SON OF KONG: Robert Armstrong—Not nearly as good as "King Kong" but will please the Saturday night crowd. Quite exciting.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SPITFIRE: Katharine Hepburn, Ralph Bellamy—Drew and pleased extra business. Miss Hepburn does splendid work. Running time, 88 minutes. Played Apr. 22-23.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

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GUILTY PARENTS: This is the best sex picture we have ever shown and pleased the audience better. Recording was also good. Will please the men mostly. Played May 2-3.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Universal

BELOVED: John Boles, Gloria Stuart—I thought this a very good picture, but the younger generation don't care for what they call "those old fashioned costumes." There seems to be a widespread demand for modern settings and happy endings. This, however, was not too sad. But deliver me from those pictures that wind up by the leading man or woman doing to the electric chair. In this one Karl died happy (if that is possible). Played Apr. 29.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

BOMBAY MAIL: Edmund Lowe, Onslow Stevens—A two way mystery: Who killed Cock Robin? And where were people hibernating? Our people, I mean. Ah, I have it, it was Friday the 13th. Anyhow, it's a fairly good picture. Played Apr. 13.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—A clever comedy, but ruined by a name that served to keep people away rather than bring them in. Universal pictures are good but they certainly have some titles that mean absolutely nothing. Running time, 80 minutes. Played May 2-3.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

INVISIBLE MAN, THE: Claude Rains—A wonderful picture but did not draw any business for us. It is of the horror type and one of the best of its kind ever put on the market. It is entirely new and different from anything we have seen before. This was a special on our contract and it broke all house records for poor business for any show—special or others. Too bad such a picture as this should be a business flop. Running time, 70 minutes. Played Apr. 26-27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

INVISIBLE MAN, THE: Claude Rains—This is a wonderful picture. Cannot be classed as a cheap mystery. I call it a very remarkable production—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—Good Saturday entertainment. Clean, lots of laughs. Played Apr. 28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—A fair comedy that will please. Running time, 62 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis.

MADAME SPY: Fay Wray, Nils Asther—Clean, entertaining tale of spy activities of foreign nations during World War. Running time, 70 minutes. Played Apr. 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams—A very good football picture. Played this as a benefit program one day and drew good attendance. Running time, 72 minutes. Played Apr. 26.—E. D. Massey, Texas Theatre, Killeen, Texas.

TERROR TRAIL: Tom Mix—This was a very good western. Tom Mix was better than usual. Seemed to please the audience. Running time, 56 minutes. Played Apr. 27-28.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

UNCERTAIN LADY: Edward Everett Horton, Genevieve Tobin—Sophisticated slush dialogued to death. Too many of the same sort and when you want a little action in your pictures, you have to revert to westerns. I wish they would take some of them out of doors again instead of these one-set pictures. The picture is clever enough but who the hell wants all talk today.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner

COLLEGE COACH: Dick Powell, Pat O'Brien, Ann Dvorak—Lively from start to finish, as college football generally is. Incidentally, it is a sort of expose of the methods sometimes employed by colleges to retain good football material for physical reasons. Even though this material is intellectually weak, brain and brawn do not always travel the same road or inhabit the same body or head. Some of the best football players are on prison teams, not that they are in prison for this reason. It seems to be a well established fact, however, that inmates of some of our leading pens are very athletic. But all this

has nothing to do with the picture above mentioned, which was indeed excellent. Played May 2.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HI, NELLIE!: Paul Muni—One of the best all around audience pictures made this season, with good comedy spots here and there. Business average. Running time, 75 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Good program picture with plenty of action and comedy. Picture will interest telephone workers. Running time, 68 minutes.—E. M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

NARROW CORNER, THE: Douglas Fairbanks, Jr.—Drew well and pleased nearly all. Story seemed to us to be rather morbid and weak but as long as the public liked it we were satisfied. Why isn't young Doug put in some really good shows? He has been placed in some of the silliest situations on the screen, but his acting ability and exceptional charm have carried him through with flying colors. He is worthy of the best. He is much better liked here than many of the supposedly top-notch stars.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SOMEWHERE IN SONORA: John Wayne—While this is very entertaining and the people in this town like John Wayne, it did not draw in the afternoon, but did a big business at night. Running time, 56 minutes. Played Apr. 28.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Short Features

Columbia

CAMPING OUT: Scrappy Cartoons—Not so good. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Educational

BEANSTALK JACK: Terry-Toons—Good cartoon. Best we have had from Educational. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DOCTOR, THE: Song Hit Stories—Very good, but not termed as entertainment. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FROZEN ASSETS: Andy Clyde Comedies—Good two-reel comedy. A lot of laughs and unusually clean. Running time, 19 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GYPSY FIDDLER, A: Terry-Toons—Fair cartoon. Film in bad shape. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HOOKS AND JABS: Harry Langdon—Here is the best comedy we have shown in Baldwin for a long time. Play it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

STAGE HAND, THE: Harry Langdon—Fair comedy. Recording seemed to be scratchy. Running time, two reels.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

THREE BEARS, THE: Terry-Toon Cartoon—Extra good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

CALL HER SAUSAGE: Taxi Boys—How many more of these awful shorts will MGM wish off on the long suffering public? No one could be as dumb as they are, unless it is the exhibitor who bought them. Rotten!—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CARETAKER'S DAUGHTER: All-Star Comedies—Better than some, not as good as others. Will get by. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DAY IN VENICE: FitzPatrick Traveltalks—This is a very interesting and educational one-reeler showing many beautiful and historic scenes in the city of Venice. The Grand Canal with its many gondolas and overhead bridges affords the main topic of discussion. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BLOCKS AND TACKLES: Sport Champions—A good one about football.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BRITISH GUIANA: FitzPatrick Travel Talks—Very entertaining. Fills a spot worthy of note on any bill. Appeals to young and old alike. Running time, nine minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

GOOFY MOVIES (No. 1): Very good entertainment and comedy. The explanatory remarks by Smith furnish the comedy and he is good. Running time, eight minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

HIS SILENT RACKET: Charley Chase—I couldn't see much entertainment in this one but it got quite a few laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ME AND MY PAL: Laurel and Hardy—Laurel and Hardy are popular here and got the usual laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ME AND MY PAL: Laurel and Hardy—Fair.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

OLIVER THE EIGHTH: Laurel and Hardy—Not the best these two nuts have made, but it's good for a lot of laughs. Running time, 26 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TRICK GOLF: Oddities—Very interesting to golfers. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWIN SCREWS: All Star Series—A very good comedy of the slapstick variety. This is the first of this series for us and they seem much better than the Taxi Boys series which they replaced. Here's hoping they continue good shorts that will please the patrons. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BOO, BOO, THEME SONG: Screen Songs—Here is a very good cartoon comedy and musical number of the Screen Song Series. The cartoon is of the ghost variety and would be great for a midnight showing. Very entertaining and will please the majority of patrons. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD ON PARADE (No. 8): Poor—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LET'S GO CRABBING: Paramount Pictorial (No. 7)—One of the most interesting numbers in this series showing different kinds of queer fish. What can be done with liquid air and featuring Lanny Ross in three songs. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHE WRONGED HIM RIGHT: Betty Boop Cartoon minus the usual good musical score. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SHE WRONGED HIM RIGHT: Betty Boop—This is a good cartoon comedy with many laughs and will please both the kids and adults. This issue is not as good as many of the others but will be liked just the same. This entire series is good and very entertaining for both young and old. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STATION T. O. T.: Headliners—Splendid. By all means play it. Running time, 10 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TUNE UP AND SING: Screen Song—Excellent with any feature, especially your best feature nights. Lanny Ross has an excellent voice.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

UP AND DOWN: Franklin Pangborn—Above the average two-reel comedy. Slapstick type. Our patrons got several good laughs. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WILD ELEPHINKS: Popeye the Sailor—All Popeyes go to the head of the class.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.



RKO

INDIAN WHOOPEE: Cubby, the Bear Cartoons—A good cartoon, spoiled by a poor print, full o patches and smeared with oil.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and smal town patronage.

KICKING THE CROWN AROUND: Clark and McCullough—Audience seemed to think this one okay Running time, two reels.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Co. Small town patronage

LION TAMER, THE: Amos "N" Andy Cartoon—This one is better than the first one, "The Rasslin' Match." This has a number of laughs. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage

United Artists

MICKEY SHANGHAIED: Mickey Mouse—Another good Walt Disney that goes over as good as ever. Young and old get a kick out of these. Running time, seven minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

SHE DONE HIM RIGHT: Pooch Cartoons—These Universal cartoons are coming to the front. "Minnie the Moocher" music in this one is good. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Warner Vitaphone

HERE COMES FLOSSIE: Big V Comedies—This one is rather questionable as to entertainment value. Running time, two reels.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

HONEYMOON HOTEL: Merrie Melodies—Done entirely in color. This is an exceptionally fine short subject. Running time, 10 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

JACK BENNY AND HIS BAND: Melody Masters—Another exceptionally good number of the Melody Masters series. Had several to say it was better than most features. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MILD WEST, THE: Broadway Brevities—This is another issue of the Broadway Brevity series with good music, pretty girls and everything you could expect of a musical comedy. There are several good dance numbers and this is good entertainment for any type of audience. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OPERATOR'S OPERA: Broadway Brevity—This is a very good musical comedy featuring Donald Novis, Dawn O'Day and the Eton Boys. Plenty of good music, pretty girls and some good dance numbers. The tap dancing number is marvelous and worth the price of the short. Vitagraph, let's have more. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C.

PLANE CRAZY: Broadway Brevities—Another good Broadway Brevity with clever dancing and good music. Running time, 22 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TUNE DETECTIVE, THE: Pepper Pot Series—Contrasting the stately dancing and music of years ago with the present-day style, this Pepper Pot made an ideal selection for us which brought forth several good comments. Running time, nine minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Serials

Mascot

FIGHTING WITH KIT CARSON: Johnny Mack Brown, Noah Beery—Good enough story to this one but the entire first reel of chapter seven was a rehash of preceding events. I don't know a thing about making serials but I sure hate to see the same picture run over, week after week. Running time, two reels each chapter.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

AN OPEN LETTER TO CHARLES (CHIC) SALE

Dear Chic:

When we saw you play in "Dangerous Cross Roads" recently we were inclined to write Columbia and congratulate them for their judgment in selecting you to play the part of the old Down East Yankee. Then we had another inclination, and that was not to write them because we thought, Oh, well, what's the use, they don't know who we are and a letter from us won't amount to anything anyhow, so we didn't write to them. You know, Chic, one has to amount to something before these producers will pay any attention to him, and we are just one of the common herd.

We wouldn't want to say that "Dangerous Cross Roads" is the best picture ever made because that wouldn't be true. But we will say that, from the laughter we heard all over the house when you were doing your stuff, there wasn't anyone in the audience who wanted to go out and shoot the manager for booking the picture (there have been times when we wanted to shoot him ourself).

We don't know what the critics will say about the picture, and we don't know what they have already said, but it don't make any difference to us, we liked it and so did the audience, and that's all that counts, critics or no critics.

As we watched you act in that picture we were reminded of the two lovely visits we had at your home in Hollywood two years ago and the very warm welcome we received. Maybe those visits helped us to enjoy the picture, maybe they did because we were reminded of you so strongly, but anyone who tells us that "Dangerous Cross Roads" isn't a mighty good "meller drammer" will be listed in our catalogue as not knowing much about pictures. We hope to see you in many more equally as good.

▽

Couldn't Blame the Pets

We heard a crooner recently on the radio crooning a love song. We couldn't tell whether he was crooning or crying, as there isn't much difference, but after he got to going right good our wife's Mexican poodle jumped up and hopped onto our Persian tommy and the fight was on. We got up and turned the damthing off and the fight stopped. We couldn't blame either one of them.

▽

We see every day in the press that a plane has been wrecked and several people killed, and yet they tell us that traveling by plane is the safest way to travel. Well, maybe it is, but walking still appeals to us because we've got both feet upon the ground.

▽

Arthur Brisbane says that as soon as congress has adjourned the President is going to take a "rest cure" and let the country "run itself." Well, that might be all right. There are 120,000,000 of us who are willing to try anything once.

▽

Luella O. Parsons says, "One of the surest ways of finding happiness in Hollywood is for the wife to divorce her husband." Well, if that is true what's the sense of going to the trouble and expense of getting married? Why not try 'em a while and if you don't like 'em ditch 'em?

▽

Boy! Page a Buzzsaw

Did you ever feel when you walked along the street or in the house like you were liable to fall over to the right or left, you were so dizzy, and you wanted to grab hold of something to keep you from falling, and you felt like you did that time when you were out with the boys and you sang "Sweet Adeline." Well, that isn't so nice. And then on top of that did you ever have the lumbago in your back and abdomen and you wanted to holler every time you drew a long breath? Didja? Well, that isn't so nice either. Don't get that way, for if you do you will want to fight a buzzsaw and there may not be any buzzsaw handy.

▽

As this is being written, word comes via radio from South Dakota that the worst sandstorm is raging up there that they have ever had in the history of the state. If this is true it must be a bad one, for they recently had one that ruined the small grain and pastures in a large section of the state and the soil was drifted so badly in places that only the tops of the fence posts stuck out.

This report don't sound so good for the theatre boys up there, but outside of western Kansas, there is no place in the world where optimism grabs hold of people and shakes their breeches off like it does up there. Some places they will say, "Oh no, we haven't had a crop in four years but we are going to have a good one next year." It looks like there would be no necessity for a presidential editor to curtail wheat production. We don't know much about it, but when they assume to know more about curtailment of wheat production than the Lord, they are assuming aplenty. Some people do. They always have and they always will.

▽

Mr. D. E. Fitton of the Lyric theatre at Harrison, Arkansas, in reporting on "Carolina," among other sensible things says: "Dad Jenkins reports Janet Gaynor as taking the part of the widow. I thought Dad had quit drinking since he has been laid up, but he must have broken over on his first night out. I would suggest that he keep sober if he is going to report on pictures."

That's a good suggestion, Ezra, that's a good suggestion, but the fact is we haven't been that way since the two of us painted the town of Harrison so long ago that we have forgotten it, an we presume you have also. Regardless of what our good friend Fitton says about it, we still contend that Janet played the part of the widow of the deceased tenant on Linnel's farm when Young made love to her (just as he ought to have done) and we are willing to go on record again as saying that "Carolina" is a cracking good picture just as our friend Fitton says it is, regardless of what anyone else thinks about it. We always like to hear an exhibitor tell the truth, even though it is quite a shock.

[Sorry, Jaysee, but Fitton wins. The youngsters in "Carolina" are Janet's brother and sister.—Ed.]

▽

We wish to compliment Mr. Fred Larkin, manager of the Paramount theatre at St. Cloud, Minnesota, for his very splendid article on the "Pass Evil," which appears in the Round Table department of the HERALD. As we see it, passes to the theatre, unless they are given for some service rendered, is the greatest evil that confronts the theatreman, and we can see no reason for giving passes to the show any more than a merchant should give some of his customers the right to pick out a pair of socks or handkerchief gratis.

Usually the man or woman who has a pass hollers the loudest about the inferior service he or she is receiving. Regardless of our connection with the business, we always felt like an egg-sucking pot hound every time we went into a theatre without offering to pay, for the manager was furnishing us something for which we were entitled to pay, and which he seldom allowed us to do.

We've got a whole lot more we'd like to say on this subject, and it would be pretty hot stuff, too, but Ernie wouldn't stand for it, so you will have to guess at it.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

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Kann Dined at Levy's

The party held in honor of "Red" Kann, editor of MOTION PICTURE DAILY during his recent trip to the Coast, was held at Levy's restaurant in Hollywood. In a recent issue of MOTION PICTURE HERALD it was reported Mr. Kann was dined at the RKO Radio studio.

General Motors Signs Bands

General Motors Corporation has closed a deal with the Music Corporation of America, Chicago, to furnish 60 orchestras in 60 cities in connection with the automobile company's national exhibits to be held in key cities during the week of June 2.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WILL DARROW HELP?

The local code boards will no doubt be asked to perform everything but miracles in settling the grievances of producers and exhibitors to the satisfaction of everyone. Already the machinery is functioning and decisions have been made. But nothing has been done—and it looks as though no one in authority aims to do anything—to obtain a fair shake for the many managers who are still being slapped around in direct violation of the code. Too many managers working from seventy-five to eighty hours are not even receiving the $35 salary to which they are entitled under the code regulations.

So, what to do? The theatreman so affected is supposed to have recourse to his local grievance board. But will he take it? Not unless he has a rich father-in-law or another job waiting. As far as concerns the manager's hours and wages, the code offers little satisfaction and less actual protection against chiseling exhibitors.

Clarence Darrow's entrance upon the NRA scene may mean a ray of hope for the neglected and dispirited theatreman. The venerable champion of the oppressed can do a good day's job by working a little of his magic for the manager's benefit.

▽ ▽ ▽

PURGING THE FILMS

Very sound advice and a worthy working plan of cooperation does Paul Kunze present on a succeeding page to aid showmen in dealing with local forces intent (if necessary, over the manager's dead body) on purging the screen, a wide-open mark for the eager fists of every reformer, amateur and professional.

Paul sounds the alarm in no uncertain fashion by stating the screen reform movement has reached dangerous proportions, and that it behooves every manager not to antagonize these strong forces but to cooperate with them.

With which we agree and therefore recommend a careful study of this member's article for the information of every manager beset with similar difficulties.

▽ ▽ ▽

CONTINUOUS PERFORMANCES

From all over the industry has come spontaneous approval of Mr. Martin Quigley's views on the subject of continuous performances in his recent article, "The Public Be Damned." Undoubtedly, something must be done, and the immediate reaction from the field is sufficient proof that this is uppermost in many executive minds.

Too often good pictures are unjustly penalized at the box office by patrons who arrive in the midst of their screening, and to quote W. Ward Marsh, motion picture editor of the Cleveland *Plain Dealer*—"that is a practice which ruins more pictures than does Hollywood in its most careless mood."

We are pleased to see such representative Round Tablers as J. M. Blanchard, Jack Fink and Don C. Malloy making known their opinions and what they are doing to educate patrons in this respect. Many other showmen are sparing no ammunition in shooting consistently at the same target.

Cooperation of newspapers and local institutional advertising by all theatres have also been suggested as other means of audience education and while these or other plans cannot be presented as universal panaceas, and while no admission is to be scorned whatever time it is offered, managers should realize the box office benefits of impressing upon their patrons the advantages of seeing a feature from the beginning.

▽ ▽ ▽

THE HONORS PILE UP

Secretary Stephen A. Early, Governor Comstock of Michigan, Governor Ross of Idaho, Mayor Marcus of Salt Lake City, and now Governor Sholtz of Florida and Mayor Alsop of Jacksonville—three State Executives, a Presidential Secretary and two City Heads—have participated enthusiastically in the presentations of the Quigley Awards. Little wonder then that this project has taken hold among theatre managers, and not at all surprising is their hearty cooperation, stronger and more widespread with each succeeding month.

Truly have the Awards brought recognition to theatremen who have been hiding their light under the proverbial bushel, and overnight have the winners grown in the esteem and admiration of their superiors and brother showmen.

The Quigley Awards have more than fulfilled every promise, every expectation. Daily are they confirming the importance of the manager.

▽ ▽ ▽

He goes along quietly putting over national campaigns and generally boosting the cause of exploitation and exploiteers. Never slowing down, whipping over one great idea after another, working harder than any of his men, leading them to broader horizons.

That's Billy Ferguson, M-G-M exploitation head, AMPA president, and a right, right guy, a sentiment echoed by as many friends as he has practical exploitation angles—and "he's got a millyun of 'em."

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Two Ace "Managers' Week" Campaigns

A number of well executed Managers' Weeks were put over recently by the members of Ralph Crabill's district in Lou Lazar's Warner Theatres division, and below are outlined what was done by Managers Lester W. Sparks, Diana Theatre, Medina, N. Y., and Nick Kaufman, Haven Theatre, Olean, N. Y.

Sparks designated his event as "Managers' Opportunity Week," running special trailers asking for support, and describing the attractions to be played during that time. This was also carried out in a lobby poster, Lester further plugging the idea in person from the stage. The trailer thought was elaborated further in a series of personal letters, signed by Sparks, appearing in local and surrounding newspapers, and the Mayor cooperated by designating the Week officially, proclamation breaking all papers.

Sparks promoted two full co-op pages for different programs, all copy plugging the event, paper further cooperating with editorial plug and endorsement letter. Bulletins were placed in schools and announcements made by teachers in all class rooms.

Special nights were designated for various fraternal and civic organizations, endorsement letters from the heads to Sparks carried by the papers and the originals shown in lobby. Florist tieups were made and amateur stage show promoted, which with three extra kiddie shows aided Sparks in piling up the gross high above his average.

Nick Kaufman's Campaign

In addition to trailers and lobby posters, Nick also ran type display ads and carried out the appeal angle in heralds distributed house to house. Prominent downtown windows were also spotted, with announcements of Week's activities. A professional stage show was promoted on the opening day, followed by amateur talent shows during the rest of the week.

For street bally, Kaufman put out a circus float tying the Week into his showing of "Wild Cargo," and also carried this out in his lobby display. A flashy front in many colors attracted attention, the top center piece being indirectly lighted in shades of blue.

Others managers of Crabill's division have also put on these profitable "weeks" which are to be encouraged in other spots.

Work For a Quigley Award!



LONDON GOES BOWERY. An English parade of "Bowery" characters as a street bally on the picture at the New Gallery Theatre. These folks paraded the West End of London and attracted the curious.

Rosenthal Sells Paper "Palooka" Cartoon Idea

Morris Rosenthal, Majestic, Bridgeport, Conn., sold his paper the idea of sponsoring a newspaper herald, using the "Palooka" cartoons as the background and selling their other cartoons at the same time.

They printed up 15,000 of these heralds at no expense to the theatre and gave Morris the back page and a line on their "Palooka" cartoon. Bannered trucks carried direct tie-up with the picture and on opening day several thousand heralds were distributed at high and public schools. Kids stormed the theatre, trying to get copies.

Recently he started a morning show of educational shorts, tying up with the Parent-Teachers Association. Through this he netted an editorial.

This last angle is reported by Morris to be unusually effective both as an extra ticket seller and good will builder. It is being used effectively by many managers.

Hendricks Does Ace Job on 'Wonder Bar'

Bill Hendricks' campaign on "Wonder Bar" at the Warner, Memphis, was undoubtedly one of the most comprehensive put over in many a moon, and listed here are the outlines of some of the highlights.

A gigantic Western Union telegram, an exact replica of a congratulatory message from the stars, was painted on a special banner which covered the entire theatre front, the cost borne by the telegraph company. It was delivered to the theatre by uniformed messengers. Girls phoned all numbers in a prominent window suitably posted.

The giant congratulatory post card addressed to the stars which patrons signed was another street stunt and imprinted memo pads were distributed to stores and offices. Picture was advertised in leading ballrooms, and as many fan magazines carried "Wonder Bar" ads, Bill was able to plant stickers on their covers at all news stands giving page of the plug.

Trick heralds and roto heralds were distributed at fight clubs by magazine boys who paraded to the theatre carrying large cutout title letters. Imprinted gummed labels were used by all kinds of stores to wrap packages, as were milk bottle hangers by leading dairy.

His front and lobby were standouts. Four girls in costume, reclining on a specially constructed turntable above the box office (see photo) stopped traffic all day long, as did a girl on the marquee pedalling a bike to which was attached a revolving panel with the names of the stars. Inside, Bill rigged up a bar, with star cutouts.

Ace Railroad Tieup

Newspaper contests hit hard, as did special railroad round trip excursion via "Wonder Bar Special," picture of this with banners breaking the papers. An elaborate street float with girls in costume also clicked, girls giving out small imprinted memo books. A portable projection machine on a truck was another smart street gag, and an artist in store window painting picture of Francis was a crowd stopper.

Stocking parade of models in store window again drew the curious, and a broadcast from a plane had them talking. Guest tickets from Del Rio to handsomest members of lunch clubs also broke papers, and a legion of other fine ideas were whipped across by Hendricks in this grand campaign which won him "First Mention."



Hendricks' Box Office Turntable



WALTER L. GOLDEN

Sig Breaks Records With "Cargo" Drive

Among the many ideas put over by Manager Sig Solomon, Capitol Theatre, Wheeling, W. Va., in his Quigley campaign on "Wild Cargo," two were especially noteworthy in selling the jungle angle of the picture and tying it in locally to insure a record breaking attendance.

The adult slant was an elaborate lobby display of stuffed jungle denizens and skins of those actually shot by Wheeling residents during tours in Africa. These borrowed exhibits were suitably mounted with credit cards giving names of the contributors.

The kid angle was put over through the medium of a dog show, over 200 youngsters bringing in canines of all sizes, shapes and breeds. To each dog and its owner, a number was given and the contest was held in the lobby with local newspaper folk and leading citizens acting as judges for the prizes given to the most intelligent, largest, smallest, prettiest and ugliest dogs. Sig put over a smart slant by giving each entrant a giant size pass measuring 27 inches by 20, which he signed personally. These carried plenty of theatre copy.

An amateur critic's stunt also brought results, passes being given to selected children in all schools and also to adults who saw the picture and gave their criticisms. This was put over in cooperation with the newspapers which gave generous space to it. Many of the criticisms were posted in the lobby.

Especially to be commented upon was the fine publicity that Sig secured in his local and nearby newspapers. Series of articles on the characteristics and habits of the animals shown in the picture were run as were a number of stories by Buck on the dangers he encountered in making his captures. These were profusely illustrated with two and three column cuts.

Book store, magazine, hotel windows were spotted in prominent locations, a good classified tieup, broadcasts and a host of other practical slants were put across to, Sig reports, exceptionally record breaking business. His efforts, as noted in last week's issue, were voted a deserved First Mention.

GOLDEN HONORED BY FLORIDA'S GOVERNOR

April Plaque Winner Receives Award from Governor Sholtz; Mayor Alsop Participates in Jacksonville Presentation

The fourth Quigley Award was to be presented to Manager Walter L. Golden, Riverside Theatre, Jacksonville, Fla., on Wednesday night, by Governor David Sholtz, according to word from Managing Director M. C. Moore, head of the arrangement committee, as this department goes to press.

Mayor John T. Alsop of Jacksonville, also was to take a leading part in the ceremonies, attended by prominent United States naval officers, heads of civic organizations and other leading citizens.

Full details and photo of presentation will be carried in issue of May 26.

Work For a Quigley Award!

McManus Plants Story On "Villa" in Papers

It isn't often that one of our members goes into a rave, but that's what Johnny McManus, Loew's Midland, Kansas City, Mo., did when he sent in his campaign on "Viva Villa."

John ran a special article in the Sunday paper on the authenticity of the pix and actual life of Villa. A special broadcast in the morning sponsored by a department store gave the whole fifteen minutes to Viva. In addition there were ten daily broadcasts and the records were played constantly.

Fifty 24 sheets were sniped in various locations throughout the business district, department, drug, food, dress, jewelry and other stores were tied up for window displays. Lobby dressed for week in advance with large cut-outs and the silent trailer was used for two weeks before opening with regular trailer the week previous.

Work For a Quigley Award!

Fields Speaks at Lunch Club on "Wonder Bar"

Jules Fields, now skippering the DeWitt, Bayonne, N. J., did a bit of personal promotion on his showing of "Wonder Bar" by appearing at luncheons of Rotary and Kiwanis, where he spoke on some of the interesting production phases of the picture. A 24 was mounted on curtain closing in shows and another was pasted to floor of lobby. Ushers wore medallions in advance, heralds distributed house to house, and many window displays arranged.

Jules' newspaper campaign included an endorsement from the Mayor, and a page of co-op ads. A sound truck was another of the ideas used in his campaign which Fields reports brought in a very gratifying gross.

Award Campaign Covers All Angles

Excellent coverage was secured by Walter Golden on his "Nana" campaign, at the Riverside, Jacksonville, Fla., outstanding being the serialization of the story in one of the newspapers, which he reports to the best of his knowledge as being the first time this was put over locally. The fact that Golden's theatre is an independent adds weight to this promotion. Newsboy cooperation was secured from another paper with the paper venders wearing theatre aprons (see photo) in advance and during the run.

Best store tieup was a hookin with department store cooking school prizes given in an Anna Sten cake baking contest, store going for large ads, special heralds and displays, with Walter showing contest ingredients in theatre lobby. Papers ran stories and cuts.

Plane pulling 300 foot banner circled city and county during Fair Week, pilot blowing siren to attract more attention. Sidewalk stencils, giant street banners, bumper cards were planted extensively, and sound truck was also used. Silk-o-lene bannerettes with picture of star and copy "This Is Anna Sten" were hung in ace locations, and also tied in to chain drug store hookup on a sundae named after star, in which passes were given clerks selling most "star" ice creams.

Telephone, door and milk bottle hangers, standees in doctors' and dentists' offices, laundry bag inserts and stickers on grocery bags helped to spread the word, as did jumbo telegrams, imprinted napkins, and "Nana" love secret heralds.

Prize fights and wrestling bouts were covered with heralds, mounted theatre banners being placed over stadium box offices. Banners were also hung in auditorium, and Golden furnished portable p. a. systems, theatre and fight announcements were made.

Hotel key boxes were stuffed, broadcasts promoted, search and flood lights played on theatre front and swept the skies, book marks distributed in public and rental libraries were other angles the winner put over



Golden's "Kid' Bally

MOTION PICTURE COUNCILS

Round Tabler Describes How He Is Cooperating With His Local Women's Clubs to Tilt Grosses

By PAUL W. KUNZE
Manager, Old Colony and Plymouth
Plymouth, Mass.

Very little has been published in the Club columns regarding activity in connection with the Motion Picture Councils. Since the importance of these groups is fast becoming a factor in our business, perhaps our experience in Plymouth with the situation would be of interest to Club readers.



PAUL W. KUNZE

Without going into the whys and wherefores of so-called "unclean pictures" and the smut and suggestiveness which frequently creeps into pictures, there is no denying that organizations, educators and the churches are increasingly "motion picture conscious" and are making a concerted and widespread effort to purge the films. This same effort arises periodically in our business mainly from publicity-seeking reformers and usually passes on without creating more than a ripple. This time, the movement has reached such proportions as to make it vital for every manager not to antagonize, but to cooperate to the fullest extent with any local forces that may be working toward this end. From our own experience I know that this cooperation will work distinctly to the advantage of the theatre even to the point of paying dividends in box office admissions.

Works With Local Unit

The most familiar and accessible of these local forces are the Motion Picture Councils of the Women's Clubs. Already some 3,000 councils in as many localities have been formed and are working diligently for the promulgation of their ideals and aims anent the screen. Representing over two million women presumably of the better type, they are an important factor in any man's language. Unlike similar forces what they hope to accomplish is not through censorship, but rather through friendly cooperation with the theatre manager. Their ideals and aims, such as educating the public to appreciate the better type of films, promotion of the family type of program and children's shows, etc., if accomplished could in no way be detrimental to our theatres or our business. Rather would we benefit by it by attracting a wider circle of patrons to include the higher type of intellectuals who are now but infrequent patrons.

Here in Plymouth the Women's Club has a membership of some 300 with a very active Motion Picture Council. We have had very happy and cooperative associations with the council because of the fact that we "moved right in" at the start, expressed our willingness to cooperate and have since maintained a complete contact with their activities. Mrs. Kunze, herself an officer of the Club and active on numerous committees, has done much to further our connection.

Attached you will note a tear sheet showing the council's weekly feature published in the papers. The purpose naturally is to interest the public in their efforts to better the films and stimulate a bigger box office at the showing of their endorsed pictures. At the same time they include the ratings of the releases and also their classification—either adults, family or adults and young people, etc., with a brief note as to the general theme, without divulging too much of the story. Comment is brief and avoids discussion of the entertainment values of the picture except in cases of outstanding ones when such comment will help to further the interest in it. Advance bookings are given the Council and only such films as we intend to play are given publicity this way. This feature has been a helpful one to us.

Successful Children Show

We have inaugurated Saturday morning shows for the children and found them entirely successful and not interfering especially with the matinee business since to a great extent a different class of child is attracted. Programs consist of cartoons, comedies and such appropriate features as "Skippy," "Little Orphan Annie," etc. The plan was started with nothing but short reels on the program with a subsequent loss of interest on the part of the kids, but the addition of the feature worked out well. The Saturday morning programs are sponsored by the Women's Club and have the endorsement of the School Department to an extent which permits us to distribute advertising for the shows right in the classrooms. We have been fortunate in this move to get widespread cooperation in town from many sources and have shown a profit weekly on the shows. Further it served to quiet any objection there might be to either of the two current pictures playing on Saturday as the parents could send children to the morning show if they felt the afternoon program held any objectionable feature. With the inauguration of Saturday morning shows, the total children attendance on all day Saturday increased about 40 per cent. I question whether the morning shows can be maintained through the summer but we intend to resume in the fall.

This friendly attitude toward the Council has given us a really valuable exploitation medium when the endorsed or higher grade of picture comes along, since they are really inclined to go out and work for the success of it. The local Council maintains a telephone committee which acquaints members of the engagement, school and library cooperation is assured and publicity is given at the meetings and through the Club's monthly house organ. Many times this helps considerably to put over an attraction which otherwise might just be so so.

Builds Good Will

We have accomplished all of this through an attitude of friendly cooperation rather than antagonism, the feeling of many managers for what they term "interference." We have gathered for ourselves a great deal of good will and valuable publicity and from our angle no harm is being done through the efforts of the Council. In return for this assistance given us, although we cannot actually operate the "family night" as a special event, we are wholehearted in our efforts to arrange the family type of bookings on the weekends wherever practical.

The Council appreciates our problems in bookings and fully realizes that this is not consistently possible.

Judging from my own experience, I feel confident in saying that regardless of personal feelings in the matter, it is much more beneficial right at the moment to meet the situation halfway with intelligent cooperation, thereby creating a friendly feeling throughout the community for the theatre rather than have the results of ruthless antagonism. . . . And, it will pay!

MOTION PICTURE COUNCIL
of the
Plymouth Woman's Club

PREVIEWS

Saturday morning at 10. April 21.
HAROLD TEEN with comedies, newsreel and short subjects.

April 22-23:
THE TRUMPET BLOWS — a story of Old Mexico.—Adults.
THE MEANEST GAL IN TOWN —Zasu Pitts, Skeets Gallagher, a traveling salesman, and a show girl manicurist.—Adults.

April 24, 25, 26:
A better than average program.
GALLANT LADY — with Ann Harding and Clive Brooke—Adults and Young People.
WILD CARGO—a Frank Buck animal picture—Adults and Young People.

April 27, 28:
LOOKING FOR TROUBLE, a high speed melodrama of two "telephone trouble men."—Adults and Young People.
COUNTESS OF MONTE CRISTO—a fanciful comedy with a Cinderella touch; implausible but amusing and clean.—Adults and Young People.

April 29, 30:
MOULIN ROUGE—gorgeous dance ensembles and delightful music.—Adults.
LOST PATROL—One of the year's finest pictures. A powerful, beautifully done, high calibre picture.—Adults and Young People.

May 1, 2, 3:
WE'RE NOT DRESSING—Fog, merriment and Bing Crosby in a musical comedy. Photographed inside and outside of a truly amazing yacht which was built in the studio shops, and really moves on a small lake within the studio walls.—Adults and Young People.
SUCCESS AT ANY PRICE—Adults.

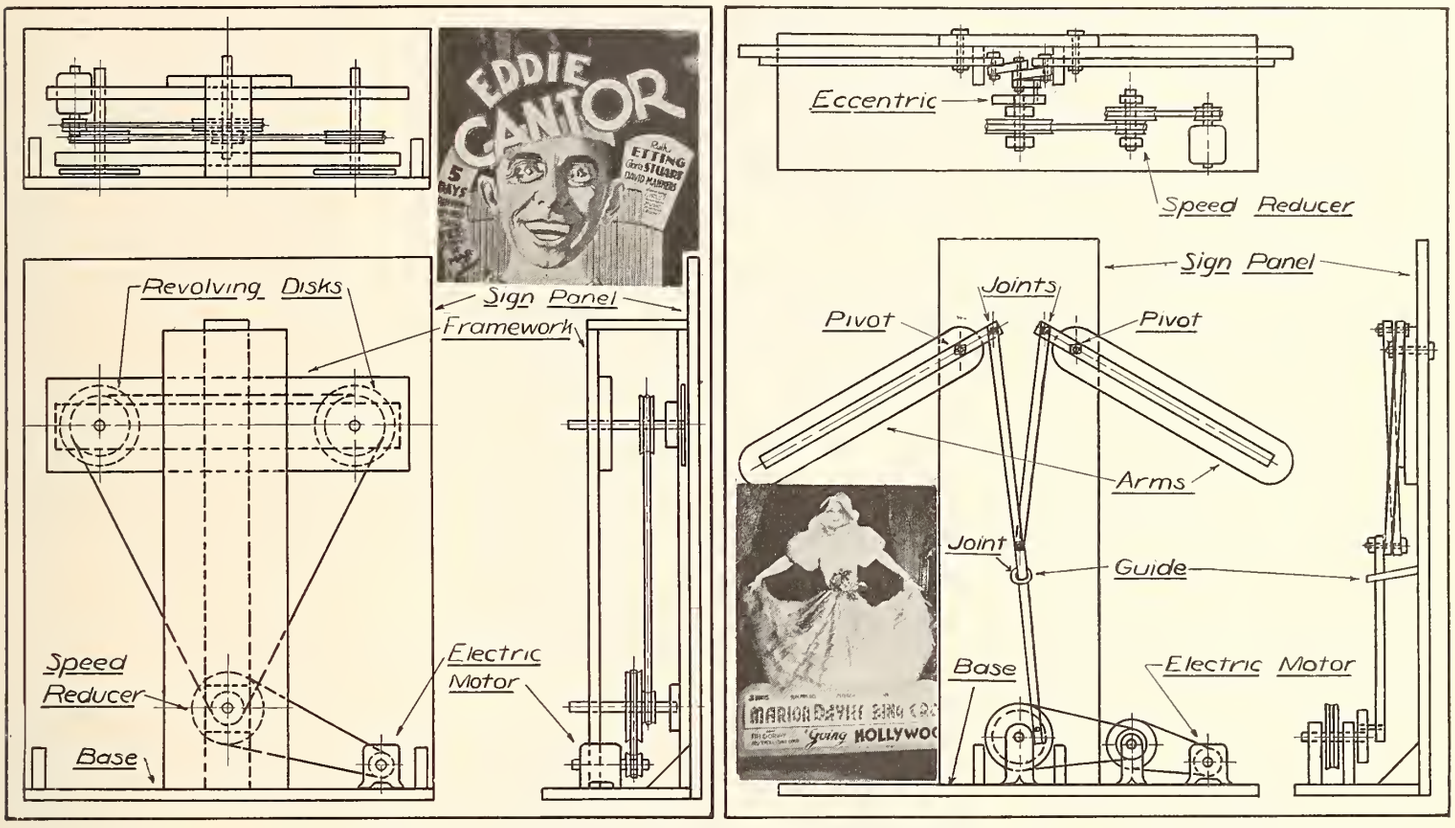
May 4, 5:
Katherine Hepburn in SPITFIRE—marvelous photography—leaves an indelible impression of sincerity and depth.—Adults and Young People.

Runs Weekly in Kunze's Papers

AN IMPORTANT AFFILIATION

Paul Kunze is well fitted to detail to the membership his ways and means of working with his Motion Picture Council which functions so well in Plymouth. With Mrs. Kunze, also a member of the Club, Paul has for many years worked amicably and profitably with women's clubs. How he goes about it is enlightening and interesting. He knows whereof he speaks.—MIKE.

ADDITIONAL ANIMATIONS BY LOUIS ORLOVE



Above are working plans and photos of Eddie Cantor and Marion Davies animations, used effectively for lobby display by Manager Louis Orlove, Uptown Theatre, Milwaukee, Wis. The Cantor flash details the construction of a poster which causes the star's eyes to revolve and for this purpose Orlove illustrates in his plan, the birdseye, front and side views with necessary apparatus. To right, is explained the workings of Marion Davies' arms to lift and lower her skirt.

"House of Rothschild" Gets Strong Plugs

From all over the country come reports from showmen who are doing a smart job of selling "Rothschild," and below are listed some of the ideas put over in situations:

In Philadelphia—

Manager Charles Perry, of the Aldine Theatre, planted the serialization three weeks in advance, each instalment carrying credit lines. Papers' delivery wagons all carried posters calling attention to the serial and the picture. Two big stores made the book hookup, using window displays and stuffing all packages with book marks. Circulating libraries did likewise. Bakery tie-up netted inserts in every break package, and further publicity was obtained in Jewish newspapers via letters to editors.

And In Lakewood, N. J.—

Manager Barney Ferber, at the Strand Theatre, tied in with local bus companies for special round trip rate from nearby territory. Representative window displays were secured and extra billings spotted.

In Wilmington, Del.—

Manager George A. Jones, of Loew's, planted the picture synopsis on a 15-minute broadcast, and tied in with his General Electric Refrigerator dealer for mention of picture and date in all dealer ads.

Then to Baltimore, Md.—

Where Bill Saxton and exploiteer Morgan planted serialization in leading Jewish daily, and put over unique stunt by having carrier pigeon fly invitation to attend picture from Mayor to Governor, this securing breaks in all papers. Western Union jumbo blanks, numerous windows and fan magazine tieups secured additional citywide publicity. Incidentally, the pigeon gag is the first one of this kind reported.



ATTENTION-GETTER. This is a shot of the flash front at the Gem, Rigby, Idaho, created by Manager H. D. Jorgensen. Material used was from 24s, 3s and stills, entire cost $25. Very well done for a town of 1200.

Brient and Deering Keep Up Fast Pace

Manager Elmer Brient, Loew's Theatre, made Cinema Shop tieup, obtaining prominent store windows in addition on this angle. Elmer also made Western Union jumbo hookin and planted over 200 window strips in all units of local grocery chain.

And to Memphis, Tenn.—

Where Manager Francis Deering, of Loew's State, and City Manager Cecil Vogel highlighted campaign with serialization in Jewish weekly and effected hoop hookup over prominent station on synopsis. A 15-minute sketch was broadcast on another station; taxi streamers and magazine stuffers were also utilized to build up campaign.

Work For a Quigley Award!

Here It Is, Harry

On page 70, issue of May 5, there was story detailing, and a photo illustrating the well done lobby standee created by Art Bourdeau for Manager Harry F. Botto's Palace Theatre, Bradenton, Fla. Inadvertently the theatre and town were omitted in our account, and we hasten to correct this omission. Sorry.

Daransoll's Costless "Dinner" Front

Talk of ingenuity, take a look (see photo) at the front gotten out by George Daransoll, Cameraphone Theatre, Pittsburgh, Pa., on "Dinner at 8." He tells us that it didn't cost him a red cent, entire front was built of discarded materials and was painted by himself. The entire campaign, including stills, trailers, newspaper ad and art, down to smallest detail, stood him $15. The shadow-box over box office was well lighted, displaying two and a-half feet cutout letters.

Window cards, house to house distribution of heralds and tie-up with shoe, dress, millinery and shirt stores to share cost of heralds and window display was also effected. Heralds were slipped into all customers' packages. George, incidentally, took opportunity to sell balance of his show and to plug his kiddies serial.

Work For a Quigley Award!

Tony Stern Dresses Up House Staff as M.D.'s

Showing what a service staff can do when put to it, Tony Stern, Court Theatre, Wheeling, W. Va., sends us his latest gag (see photo) when he played "Men in White."

Dressing them up as medicos and nurses, he stationed them beside a blow-up of Dr. Gable. And Tony further adds that the picture played during a considerable warm spell, so that the uniforms carried through to perfection his idea of the "coolness" of his house.

Work For a Quigley Award!

Brennan's Cooking School a Success

Cooking schools are always worth while, but E. R. Brennan, Fox Theatre, Marinette, Wis., has a thriving one, to be sure.

He promoted over 1,200 prizes from local merchants (see photo) in return for advertising at the theatre during the school. Total value of prizes exceeding $800. School itself is conducted by two demonstrators, whose services were secured gratis through local light and power company once a week for a period of four weeks.

Trailer announcing school was used three weeks in advance and during the term. Day before opening women made house-to-house canvass informing women about the school and prizes.

Brennan says the box-office receipts increased $145 over previous week's, and additional newspaper breaks were secured three days before and four weeks while the school was in session.

Work For a Quigley Award!

Sid Grauman Engineers Men's Clothing Tie-up

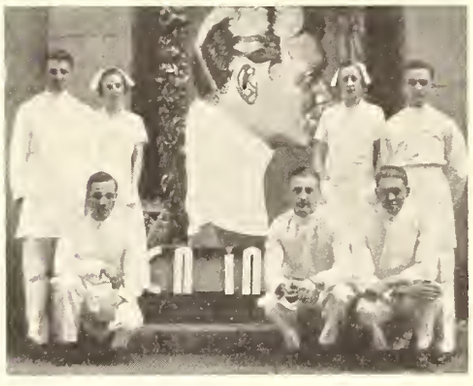
Once more Sid Grauman, Chinese Theatre, Los Angeles, gives his all in putting over "The House of Rothschild" with the aid of Harry Brand and Milt Howe.

Tying up one of the department stores, a window display of men's clothes was engineered. The theme of the display was the clothes used in the Rothschild days and today. Two costumes worn in the picture were shown in the window.

The transportation company, through a tieup with Ridgeway Tea, used 1,200 car cards. Max Factor make-up boxes were shown in drug and department store windows. A popular edition of the book was the means of getting displays in other windows with streamers reading "Read House of Rothschild and then see it at the Chinese Theatre now." Grauman also "cracked" his bank for a tie-up which of course is a logical hook-in to the theme of the picture.



George Says It's "No Cost"



Stern's Staff Goes "M.D."



Brennan's Cooking School Prizes



Schoeppel's "Wonder Bar" Front

Schoeppel's "Wonder Bar" Gets Coverage

If Oklahoma Cityites were unaware of the showing of "Wonder Bar," J. Schoeppel, manager of the Midwest, was not responsible.

First thing he did was to construct what he claims was one of the most extensive fronts ever shown in his city (see photo) and his newspaper campaign embraced publications of surrounding towns as well as local dailies. Colorful jumbo-sized cards were tacked on front and rear of every local car and bus, in addition to interurbans. Ten billboards covered the business district, popular residential sections and all arterial highways leading to the city. Boards were plastered in each of the neighboring towns.

Radio time was contracted to include 27 announcements between chain broadcasts and eight five-minute periods featuring record transcription of the song hits. Local dance-hall and hotel orchestras were given arrangements of hit songs. Tie-ups with music stores and 5 and 10 stores to display sheet music was also effected. Additional tie-ups with jewelry stores, apparel shops, etc., for window space plugged attraction.

Work For a Quigley Award!

Arliss Drawing Lands In Many Papers

Hal Horne had one of his artists sketch a pen and ink drawing of George Arliss in his role of "Rothschild" especially for one of the New York papers. Other managers playing the picture liked it well enough to request copies, cuts of which have been used in theatre ads, drama pages and also for merchant tieups.

Manager Howard Jaudon, Tampa Thetre, Tampa, Fla., used the sketch in an excellent tieup with one of his local banks, that netted a 40-inch institutional ad in which the bankers called attention to the excellent local theatres and their attraction.

Howard also suceeded in planting the drawing as the cover of a weekly theatre news, promoted milk bottle hangars with dairy company, did likewise with a laundry for shirt board imprints and secured further advertising on the press book Ridgway Tea tieup.

Work For a Quigley Award!

Prytz Puts Over High School Tie-up

Tying in with the local high school, Roy O. Prytz, Granada, Duluth, Minn., hung a twenty-four sheet in front of stage in auditorium to plug "Sweetheart of Sigma Chi." He also put up a six sheet in the school lobby and one sheets at various advantageously placed spots, spotting arrows all over school leading to auditorium where details were posted on play dates, etc.

All students sold tickets for small cut. Truck toured streets with one of the students singing chorus of "Sweethearts." Local radio station played tunes and high school band outside theatre and on stage each evening was an added attraction at no cost.

In view of school hook-up, papers were generous with free space. School has annunciator system that reaches every room and student at one time, and this was used to good advantage on behalf of the run.

Grimes Steps Out On "Wonder Bar"

Many good tieups were attempted and many were put over by Manager Kenneth Grimes, Warner Theatre, Morgantown, W. Va., on "Wonder Bar," two contests attracting more than passing attention. The first was the press book idea of guessing the stars, and the second a tieup with high school art classes for best idea for theatre front on picture.

Three weeks ahead, Ken planted auto stickers throughout district and also placed large block letters spelling title on lobby floor. Date was further tied in with lobby display of modern furniture. A week in advance, Plymouth dealer furnished new models which were bannered, bumper cards distributed and tire covers placed on all taxis in employees' cars. Street car company was promoted to place large banners on both sides of all local cars.

Giant post card, addressed to stars of picture, was carried around town (see photo), which locals were invited to sign, this being used also as a lobby flash. Newsboys carried theatre signs on their backs a week ahead, and on opening day Boy Scouts participated in a parade to the theatre.

Work For a Quigley Award!

Rosenfield Ties In With United Churches

One of the last things that Joe Rosenfield, Music Hall, Seattle, Wash., did before he left the Paramount in Omaha, was his campaign on "Love Birds." The picture played his house during Holy Week and Joe cooperated with the United Churches for Lenten Services.

Slim Summerville stars in the picture and while Joe says Slim is no fashion plate, with the help of his ad artist he was able to make a nice tie-up with a leading men's store. Gag was that all children bringing in an old hat were giving a free ticket. Store paid full price for tickets.

Radio dealers gave picture space in their ads for six days prior to opening in return for which theatre displayed two radios in lobby. Good luck in the new job, Joe.

Work For a Quigley Award!

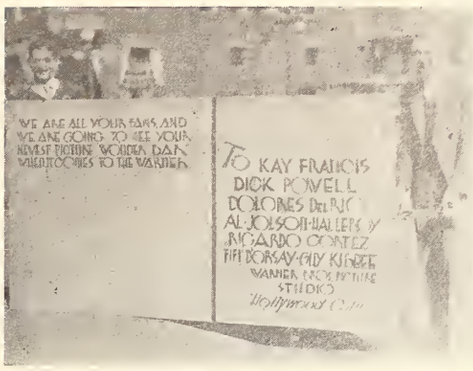
Ties Up National Guard for Showing

Just what he is being instructed in, we don't know, but G. L. Ruch, Broadway, Camden, N. J., tells us the Army is "learning" him (see photo) during his engagement of "Forgotten Men." The gentleman in "civies" is "G. L."

Staging a parade of veterans with the State Championship band assisted by forty uniformed men wearing distinguished crosses and badges marched to the theatre followed by ladies' auxiliaries in uniform. On arrival at the house, a drill formation and concert was held in front. They then entered the house and gave a ritual on the stage with lights out. At the break of show, another drill was given that was so impressive Ruch tells us the police reserves were called out.

Letters were mailed to Boards of Education inviting school classes to attend in bodies. Three schools responded with large turnouts and marched to theatre, each group buying regular almission tickets. Local radio station broadcast daily with veterans' tieup, who told of their experiences. Legions attended by teams, and held a parade carrying float with picture copy, playdates, etc.

Window displays at bus terminals, newsboys parade to the theatre, where they were guests of management and tie-up with National Guard for a 75 large cannon with shells and two guards in uniform patrolling front of theatre during entire engagement, were but a few of the many highlights.



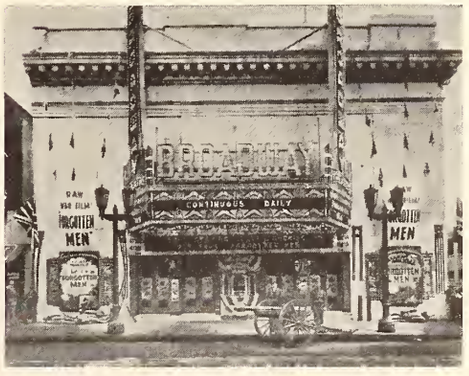
Grimes' Giant Postal Stunt



Blanchard's Flash, Day and Night



Louie Says "Howdy" to Tom



Ruch's "Forgotten Men" Front

Blanchard Obtains Help From Clergy on "Death"

Smart showmen rarely pass up an opportunity to obtain the active cooperation of their local clergymen on pictures rating that support and Manager J. M. Blanchard, Strand, Sunbury, Pa., worked this angle effectively on "Death Takes a Holiday." He previewed the picture especially for one of his leading ministers, who used the theme as a sermon. Blanchard secured notice of this in the newspaper church columns, and advertised it in the theatre ads and on his screen.

Blanchard built the idea up still further by notifying Fredric March, and received a letter from the star expressing his interest and thanks. This was carried as a newspaper story and also was planted in the lobby.

On "Cat and Fiddle," "J. M." ran a series of two column teaser ads starting with the copy "A Merger That Will Startle Sunbury" lettered across a drawing of a cat and a fiddle. The second day a halftone of the stars was included, followed by the rest of the picture copy.

Very well done was a unique display (see photo) planted across the face of a downtown building, and at night the flash was lit up by cellophane shadow boxes with narrow slits, giving a neon effect. The letters and figures were 14 inches thick, and the arrow was illuminated by red, white and blue bulbs on chaser and flasher. Newspapers ran stories praising Walter Fuge, Strand art head, for his smart creation.

Work For a Quigley Award!

Nathan Sleypan Goes In for Novel Fronts

Nathan Slepyan, Sheridan Theatre, Chicago, Ill., old-time member whom we haven't heard from in lo these many months comes to the fore with his recent activities.

For "Duck Soup," one week before opening, his artist painted the heads of the Marx Brothers on the doors in bright colors. On "Damaged Lives" he constructed a 24 sheet board over his marquee with pertinent copy, stressing particularly the ladies' matinees. Nathan has as many novel fronts as possible, says his customers go for them and that's all that counts these days.

Work For a Quigley Award!

Atmospheric Lobby Used by Charninsky

Louis Charninsky, Capitol, Dallas, Tex., renewed acquaintance with Tom Mix (see photo) when latter played Dallas recently. Louis recalled the days when Tom had played the Charninsky theatre out in Kansas City. Incidentally, the star presented him with a ten gallon hat appropriately autographed which our Round Tabler proudly wears.

Opening "Lost Patrol" he constructed an atmospheric lobby with a desert scene, sand, tent, cut-outs, palm trees, guns, etc. Tie-up with three five and ten cent stores resulted in large hanging signs in all departments. Newspaper publicity included a biography of McLaglen including fact he was provost-marshal of Bagdad during War, story to effect picture was all male cast. Radio daily broadcasts and announcements at wrestling matches and fights. He also tied-up with Better Films Bureau.

'THE PRODUCERS SHOULD WAKE UP'

Says Quality of Posters Must Be Improved

Dear Mike:

A lot of folks have come in at the gate since I last wrote the Round Table Club. But you know we boys out in the sticks who are classed as "executives" and consequently have most of the work to do haven't much time for letter writing. We read the Herald from front to back and enjoy every line of it and often use ideas from the Round Table members who do write.

Your recent editorial "Attention Detractors" certainly moved me to add my squawk. In this day of percentage it certainly should be to the point if the producers should wake up to the fact that most of their paper is simply not there. Not only is it filled with the names of authors, producers, directors and what have you that mean nothing, but the general artistic makeup is a drawback. We have had all sorts of lobby material as well as outside paper that is so cluttered up with artistic lettering that it is simply impossible to read its message. It is true the first thing of a successful ad is to attract attention. But, the next thing is to create a favorable impression, and how can this be accomplished when it cannot be read.

In this respect I might mention one that is the biggest in the business and the worst offender with "Attention Detractors," Metro. On the other hand, at one time I was so impressed with the fine work on a Paramount picture we were billing, I wrote complimenting them on it and received a very nice reply. Not only was it laid out so nicely, but there was simply a good picture of the star in characteristic attitude with her name, title of the picture and name of producer.

Two more faults that might be remedied include the practice of 24 sheets being laid out the most convenient for the lithographer, but as a Chinese puzzle for the billposter; and then the poor quality of the stock itself. With respect to the latter, some of it is like so much tissue paper and is a mess as soon as it strikes the paste. It will not "work" into place without tearing and this is especially true in a high wind.

I am glad to see the Club is still keeping up its excellent work and know it will continue to for many years to come.

Kindest regards.

Frank C. Goldquist
Web Theatre
Savanna, Ill.

▽ ▽ ▽

Blames Fan Magazines For Loss of Business

Dear Mike:

I have often wondered where some of my customers were going on Saturday nights and just discovered the big secret. There it was on page 81, in the May issue of *Photoplay*. A full-page radio ad by the Bordens Cheese Co. announcing with pride that one million Americans listened in on their program on Saturday nights, and invited others to follow suit. Thus, when one million Americans are listening to a radio program on Saturday night, they are not at the theatres.

But the thing that gets me is why in the devil the *Photoplay* magazine would run such copy. They depend on the industry for their support, yet they are publishing copy that would tend to keep people away from the theatres.

I may be all hot and bothered about this thing, but radio is a big enough competitor with the show business without movie fan magazines having to start running copy that will keep people away from the theatres. It looks to me that the Herald should try and do something about this; don't you think so?

Earle Holden
Capitol Theatre
Atlanta, Ga.

▽ ▽ ▽

April Winner Extends Award Appreciation

Dear Mike:

Can you imagine my surprise this morning when I received your telegram informing me that my campaign had won the April competition?

I honestly believe it was the proudest moment of my life, for I have never received anything that I value so highly.

I went right out and had the photo taken and as I was so excited and in such a hurry there is small wonder that the picture turned out so sour.

I want to thank you and every one concerned for the consideration you gave me in this, but I am sure that there were more deserving campaigns submitted.

However, I am delighted with the results, more so than I can set down in writing, and you can count on me to come right back after another one as soon as we get a picture that will warrant a campaign.

Wishing you greatest success in the following competition and with kindest personal regards.

Walter L. Golden
Riverside Theatre
Jacksonville, Fla.

▽ ▽ ▽

Nevin McCord Makes Club Application

Dear Mr. Vogel:

A series of things has kept me from writing this letter as soon as I should have liked to, but I am taking the time right now to tell you how very much I appreciate the way in which I have been honored by the Motion Picture Herald and every one connected with the presentation of the Quigley Award for March.

First, I have a confession to make. The Herald has always been a most valuable guide to me in my work. I have followed its suggestions from my first days as a theatre usher in Boise, through my four years at the State-Lake in Chicago and at the RKO Palace in Rockford, Ill., and for the past three years at this theatre. My confession is that during that time I have never joined the Round Table nor submitted suggestions to it, yet have benefited by the suggestions of those managers who did send in their ideas that others might use them.

I want to correct that situation right now by making my application for membership in the Round Table Club and in the future I am going to forward such ideas as might be of value to other managers. I won't have that feeling of taking without giving when I have done that.

I really believe that in this way I can best express my appreciation of the honor that has been given me. I wish it were possible to thank you, the judges, the employees of this circuit, and my many friends in show business personally for the interest they have shown.

In the months to come, I am going to make every effort to execute campaigns that will merit the same recognition as that given the March contest entry. At least I want them to be not only beneficial to this theatre, but to other theatres as well.

Nevin McCord
Granada Theatre
Boise, Idaho.

▽ ▽ ▽

First Mention Winner Thanks Staff for Help

Dear Mike:

This Quigley Award idea put new pep in a body and mind that was growing a bit stale—by a happy blending of the sure-fire tonics of incentive and competition. Yes—and hundreds of other boys are in the same boat.

Only a slacker will hold back from a fair comparison with the other fellow, and competition spells extra effort which starts the cycle of increased theatre grosses, decreased expenditures, better returns for the distribution and production of pictures, BETTER pictures, recognition and a fair share of the net results. In addition, the Quigley Award encourages the "all for one and one for all" principle on which our Managers' Round Table was organized.

In submitting my campaign on "Wild Cargo," I wish to express my gratitude and appreciation for the cooperation received from my Chief of Service, and the rest of the staff consisting of two full-time and three part-time boys; same goes for our sign artist, who single-handed turned out a swell job, although he had to take care of our three other theatres in addition. Without their help it would have been physically impossible to follow through so thoroughly as results indicate.

S. S. Solomon
Capitol Theatre
Wheeling, W. Va.



STRIKING. For advance lobby ad on "House of Rothschild," H. M. Addison, Loew Cleveland zone chief, arranged above striking flash for outer foyer. Star, title, cast, romance and drama are all well sold.

• personalities

J. H. THOMPSON
has acquired the Princess Theatre, Perry, Ga.

▽

G. F. McCORMICK
has taken over the helm of the Globe Theatre, Clarksville, Miss.

▽

WARREN USS
is the new owner of the Bayport Theatre, Bayport, Minn., succeeding MRS. FLORENCE McGOON.

▽

H. H. GERBER
has taken over the helm of the Roxy Theatre, Hazelton, N. D.

▽

ART BLUCK
of the Plaza, Denver, has gone to Ft. Morgan, Colo., where he will be publicity manager for the U. S. A. and Cover Theatres.

▽

FLOYD FITZSIMMONS
can now be found in Freeport, L. I., where he manages the Grove Theatre.

▽

HARRY GANZ
of Warners Philadelphia zone has been transferred to the Pittsburgh district where he had been made manager of the Warner theatre succeeding GEORGE ROBERTS.

▽

A. BLANCO
has opened the Blanco Cinema at Mountain View, Cal.

▽

G. W. TAYLOR
is reopening the Folsom Theatre, Folsom, Cal., after house is renovated.

▽

CHARLES WUERZ AND
CHARLES PINCUS
had been put in charge of the Orpheum, San Francisco, Cal., with advertising and publicity in charge of the latter.

▽

CHARLES CABELLERO
former manager will join the theatre department of Fanchon and Marco.

▽

W. B. COOK
is managing the Vida Theatre, Cripple Creek, Colo.

▽

M. ROBIN
is the new manager at the Palm, Alamosa, Colo., succeeding CHARLES ERNST who goes to Denver to do the booking of three Goodstein theatres in Colo.

▽

A. J. KALBERER
has been made manager of the National, Louisville, Ky.

▽

EVERETT STEINBUCH
takes over ROSCOE DRISSELL'S job as manager of the Fox in Washington, D. C. Drissell has been promoted to relief for all Loew houses in vicinity and will act as assistant to ANGIE RATTO, Palace manager.

POSTER ART WORK FOR THE THEATRE



Two more posters from Don Andorfer, Whitewater, Wis., the above of "Dark Hazard" has the head done in yellow; name in purple; title in yellow and the background in black. The lower one of "Hips, Hips, Hooray" sounds mighty attractive; Wheeler was done in light red; Woolsey in deep yellow. The names were light magenta; title yellow with black shades and the star design white with a black background.



LEW SCHNEIDER
has disposed of his Lyric and Yuma Theatres, Yuma, Ariz.

HARRY KENDRICK
takes over the management of the Enright, East Liberty, Pittsburgh, Pa., suceeding TED THOMAS who has been transferred by Warners to the Capitol, Wheeling, West Va.

▽

LOUIS E. MAYER
will manage the RKO Majestic, Columbus, Ohio, succeeding EDGAR HART. Mayer was formerly at the Mainstreet, Kansas City.

▽

J. FRANCIS STEIN
has been appointed manager of the Windsor, Canton, Ohio.

▽

A. ALEX
is the new manager of the American Theatre, East Liverpool, Ohio.

▽

BOB GARY
has taken over SAM RUBIN'S work as assistant director of publicity for Detroit United Theatres.

▽

HAL NEIDES
has resigned as Fox West Coast city manager.

▽

JACK FITZWATER
is now managing the Plaza, St. Petersburg, Fla., succeeding VERNON WOOTEN. Let's hear from you, Jack.

▽

WILLIAM HART
has been appointed manager of the Arcade, Ft. Myers, Fla., succeeding CHARLES KIRKCONNEL transferred to the Park, Tampa.

▽

BURGESS WALTMAN
has been transferred to the Orpheum Theatre, Fulton, Ky.

▽

S. L. WORKMAN
will soon open his New Cinema Theatre at Woodruff, S. C.

▽

L. A. HARLEY
has recently opened the new Royston Theatre, Royston, Ga.

▽

MR. AND MRS. C. A. CASTLEREIGH
have opened the Rialto Theatre at Jacksonville, Tex. GEORGE WILEY will assist in the management with FORREST WHITE.

▽

A. V. WADE
Gainesville, Tex., has closed a partnership deal with Griffith Amusement Company whereby Griffith bought part interest in the Majestic and Lyric Theatres. Griffith owns the Texas Theatre here. Wade will be city manager of all the houses.

▽

C. T. THOMPSON
has sold his Alladin Theatre, Longview, Tex., to East Texas Theatres Co.

NOW'S THE TIME FOR ALL GOOD MEN—

HOWARD G. SWEET
We take pride and pleasure in introducing this new member, who joined back a little while ago, but whom we have just gotten around to extending this formal welcome to. Howard, as everybody is doubtless aware by this time, was the winner of the February Quigley Award and at the time of joining promised to become an active member. We didn't realize how active he'd be at the time, but more power to him. Sweet was born in Chicago and has been around theatres for the past fourteen years, the last nine of which were with the Butterfield Theatres. He has a war record and is married, the one, of course, having no bearing on the other, and is the proud daddy of a two-year-old boy.

▽

CALVIN A. LIEBERMAN
is out in Reading, Penna., where he manages the Astor Theatre for Warners. Many's the reports we have received from the Astor from your predecessor, Calvin, and we're hopeful that you will continue the good work of keeping us posted on what's what in your fair city. Remember us to our host of friends there and let's hear from you.

▽

DWIGHT "RED" HAWKINS
is the owner-manager of the State Theatre in Tempe, Arizona. Red tells us that "between doing the projection work, printing, booking, reading Motion Picture Herald and trying to manage this joint in my spare time, leaves little time to sleep." Well, you sure have your hands full, but at that you send along a contribution with your application for membership, so we're hopeful that we'll hear lots more from you.

▽

JACK GROSS
manages the RKO Hillstreet Theatre in Los Angeles, Cal., and all you members doubtless recall that we've had plenty of stories from that theatre when Dick Moss was there. Well, we've decided already that Jack's no slouch either, and just because Dick doesn't live there any more, is no reason why we shan't hear from the Hillstreet. He's already passed on a few which will appear in early issues.

▽

ERNEST GUTNER
is the assistant manager of the Uptown Theatre, New York City nabe house. Ernie tells us he has worked for Lee Ochs for the past three years and each one of the men he has worked under are ardent Round Tablers. Here's a bet you can't help but become imbued with the Club spirit. Remember us to Don and when you're in the neighborhood stop in and say hello.

BOYDELL J. EDWARDS
assists his superior at the Olney Theatre, in Olney, Texas. Seems as though all Texas is joining the Club lately and we bid them all welcome. You know as soon as you attain a managerial job, you're entitled to one of our framed certificates of membership, so you'd better let us know as soon as the good break comes. In the meantime, keep us posted.

▽

GEORGE J. MILLER
who manages the Whalley Theatre, in New Haven, Conn., is an excellent example of what hard work can do. George started in showbusiness two years ago as doorman in the Whalley Theatre; that was in February, 1932, and now he manages the house. That's one of the quickest "forger-aheaders" we've heard of and certainly should prove encouraging to lots of other boys who are trying to arrive. Hope to meet you personally, soon, George. So I'll say s'long for the time being.

▽

EDWARD PENN
who manages the Redlands Theatre in Redlands, Cal., is a far piece from home. Ed was born in New York City, went to Colby Academy in Jersey and attended Harvard Law, which ought to prepare a man for the best of jobs. He used to travel through the East for Skouras on inspection tours, making recommendations for theatres. Later was transferred to the Coast in the same capacity and then given house to manage. Sounds like you ought to know pretty much all there is to know about theatre operation. How about it?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JAMES E. SPENCER
is a newcomer from the Illinois Theatre, which he manages in Metropolis, Ill. Jimmy tells us he entered showbusiness at the request of the owner of his house, started as operator and then manager of the Pictureland and Illinois theatres for the Collins Theatres, Inc. Let's hear from you soon, you know you've signed up to be an active member.

▽

CARL ROGERS
is the assistant manager of the Granada Theatre, a Loew house in Cleveland, Ohio. A. H. Buehrig, one of our good members, and an ace showman, is his superior, and with him to teach you the ropes, Carl, you ought to be on your way to go places and do things. Remember us to the "A. H." and let's hear from you, too.

▽

MERTON HARRINGTON
is the assistant manager of Schine's State Theatre, up in Cortland, N. Y., working under H. A. Albright, another Round Tabler. Merton started in as usher for the Bloom Amusement Company seven years ago, then went with Schine's as head usher at the State and was promoted to assistant manager. Lots of luck to you, boy, and thanks for the nice words you say.

▽

JOSEPH SHANAHAN
is the proprietor of the Princess Theatre in Mohawk, New York. Joe's father before him traveled with shows and so he thinks taking up showbusiness as a profession was in the blood, so to speak. He certainly had an eventful career, having run away from home at the tender age of thirteen to join Uncle Tom's Cabin. He joins the Club and subscribes at the same time, showing his good judgment.

▽

MICHAEL J. DALY
manages and owns the Rialto in New Britain, and the Liberty theatre in Hartford, Conn. We've got lots of friends and members in your fair city, Mike, as you are doubtless aware, judging by the success of our Connecticut party. We seem to have your State tied up just about 100 per cent Round-Tabler speaking and since the competition is as keen as it is, you'd better get busy and let us see some examples of what you are doing up your way.

▽

BERT RHONHEIMER
is the assistant manager of the Electra Theatre, in Brooklyn, N. Y., where he aids and abets Clifford Reed. He joins the Club and sends for his pin at the same time, wanting to be sure that he is sewed up 100 per cent as a Round Tabler. You're not so far from the office, Bert, why don't you stop in and say hello on one of your "off" days?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

Coming Attractions

Title	Star
Green Eyes	Charles Starrett-Shirley Grey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Before Midnight	June Collyer-Ralph Bellamy	Nov. 18,'33	63	Jan. 20
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30,'33	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov. 22,'33	69	Jan. 13
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov. 10,'33	66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26,'33	64	Jan. 13
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov. 4,'33	75	Jan. 6
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	May 19		
(See "In the Cutting Room," Apr. 28.)				
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	
(See "In the Cutting Room," Apr. 14.)				
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3,'33	65	Mar. 3
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Straightaway	Tim McCoy-Sue Carol	Dec. 22,'33	60	Jan. 27
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21

Coming Attractions

Title	Star
Black Moon	Jack Holt-Fay Wray
Defense Rests, The	Jack Holt-Jean Arthur
Hell Cat, The	Robt. Armstrong-Ann Sothern
(See "In the Cutting Room," May 12.)	
Lady Is Willing, The	Leslie Howard-Binnie Barnes. 76 Feb. 10
Man's Game, A	Tim McCoy-Evalyn Knapp
One Night of Love	Grace Moore-Tullio Carminati
Song You Gave Me, The	Bebe Daniels-Victor Varconi. 84 Oct. 21,'33
Special Agent	Tim McCoy-Shirley Grey
Whom the Gods Destroy	Walter Connolly-Robert Young

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15,'33	62	
Fantomas	Jean Galland	Feb. 15	59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5	65	
Romance in Budapest	Franciska Gaal	Apr. 18	93	
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22,'33	36	Dec. 30,'33
Eat 'Em Alive		Nov. 3,'33	56	Nov. 18,'33
Forgotten Men	War Film	Apr. 1	84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 20,'33	58	
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24
Throne of the Gods		Dec. 22,'33	55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Convention City	Joan Blondell - Dick Powell - Adolphe Menjou-Mary Astor	Dec. 30,'33	69	Dec. 9,'33
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Female	Ruth Chatterton	Nov. 11,'33	60	Oct. 21,'33
Havana Widows	Joan Blondell - Glenda Farrell - Lyle Talbot	Nov. 18,'33	62	Dec. 2,'33
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23,'33	73	Dec. 9,'33
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis	Mar. 31	84	Feb. 17
World Changes, The	Paul Muni	Nov. 25,'33	93	Nov. 4,'33

Coming Attractions

Title	Star
British Agent	Leslie Howard - Kay Francis
Circus Clown, The	Joe E. Brown
(See "In the Cutting Room," Apr. 28.)	
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong
Man with Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez
Merry Frinks, The	Aline MacMahon
Midnight Alibi	Richard Barthelmess - Ann Dvorak
Return of the Terror	Lyle Talbot-Mary Astor
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)	
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien
(Reviewed under the title "Rhythm in the Air")	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29,'33	80	Nov. 18,'33
Berkeley Square	Leslie Howard-Heather Angel	Nov. 3,'33	87	July 22,'33
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Valle - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	95	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
Hoopla	Clara Bow-Preston Foster	Nov. 30,'33	78	Dec. 9,'33
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victory Jory - John Boles - Rosemary Ames	Feb. 23	65	Feb. 17
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15,'33	85	Sept. 23,'33
Jimmy and Sally	James Dunn-Claire Trevor	Nov. 24,'33	68	Dec. 23,'33
Mr. Skitch	Will Rogers - ZaSu Pitts	Dec. 22,'33	69	Dec. 16,'33
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	
(See "In the Cutting Room," Mar. 3.)				
My Lips Betray	Lilian Harvey-John Boles	Nov. 10,'33	79	Nov. 11,'33
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Olsen's Big Moment	El Brendel	Nov. 17,'33	66	Oct. 28,'33
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26	69	
(See "In the Cutting Room," Dec. 30,'33.)				
Smoky	Victor Jory-Irene Bentley	Dec. 8,'33	69	Dec. 9,'33
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May. 4		
(See "Too Many Women," "In the Cutting Room," Mar. 31.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	
(See "In the Cutting Room," Mar. 3.)				

Coming Attractions

Title	Star
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple
Call It Luck	"Pat" Paterson-Charles Starrett
Caravan	Charles Boyer-Loretta Young
Cats-Paw, The	Harold Lloyd-Una Merkel
(See "In the Cutting Room," May 12.)	
Charlie Chan's Courage	Warner Oland
Grand Canary	Warner Baxter-Madge Evans
Handy Andy	Will Rogers-Peggy Wood
She Learned About Sailors	Lew Ayres-Alice Faye
She Was a Lady	Helen Twelvetrees
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel
Wanted	Hugh Williams-Claire Trevor
Wild Gold	John Boles-Claire Trevor
World Moves On, The	Madeleine Carroll - Franchot Tone

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22,'33	78	Mar. 17
War of the Range	Tom Tyler	Sept. 22,'33	60	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7,'33
Channel Crossing	Constance Cummings - Matheson Lang	May 1	69	Apr. 7
Dick Turpin	Victor McLaglen	May 15	70	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30,'33
Fire Raisers, The	Leslie Banks			
Friday the 13th	Jessie Matthews			
Ghost Train, The	Jack Hulbert	Dec. 1,'33	71	Feb. 25,'33
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
Just Smith	Tom Walls		69	May 5
King of the Ritz	Stanley Lupino-Gina Malo		88	
Love in Morocco	Rex Ingram	Dec. 1,'33	73	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9,'33
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marry Me	Renate Muller-Harry Green		85.	Apr. 22,'33
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1,'33	77.	June 10,'33
Night of the Party, The	Leslie Banks		62.	Mar. 10
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	87.	Aug. 19,'33
Prince of Wales, The				
Sleeping Car	Ivor Novello-Madeleine Carroll		83.	July 8,'33
There Goes the Bride	Jessie Matthews	Dec. 1,'33	79.	Mar. 11,'33
Turkey Time	Tom Walls-Ralph Lynn		71.	Mar. 24
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80.	

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Lady	Boots Mallory-Allen Vincent	Sept. 15,'33	69.	Feb. 17
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72.	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68.	

Coming Attractions

Born to Hang	All Star Cast	June 15		

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67.	
Dance, Girl, Dance	Alan Dinehart-Evalyn Knapp	Sept. 1,'33	70.	Nov. 11,'33
Fifteen Wives	Conway Tearle-Noel Francis	May 15		
In Love with Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68.	
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7,'33	62.	Jan. 13
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62.	

LIBERTY PICTURES

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer		68.	
No Ransom	Leila Hyams-Phillips Holmes			
Once to Every Bachelor	Marian Nixon-Neil Hamilton		*70.	
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd		78.	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan			
When Strangers Meet	Richard Cromwell-Arline Judge		74.	
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8,'33	87.	Sept. 16,'33
Curtain at Eight	Dorothy Mackaill - C. Aubrey Smith - Paul Cavanagh	Oct. 1,'33	74.	Feb. 17
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1	63.	Oct. 28,'33
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65.	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67.	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24,'33	74.	Oct. 14,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15		
Her Forgotten Past	Monte Blue - Barbara Kent - Henry B. Walthall	Sept. 1,'33	69.	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20,'33	70.	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70.	Mar. 10

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16	78.	Feb. 24
Chief, The	Ed Wynn-D. Mackaill	Nov. 3,'33	66.	Dec. 9,'33
Dancing Lady	Joan Crawford-Clark Gable	Nov. 24,'33	94.	Nov. 25,'33
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12	113.	June 10,'33
Eskimo	Native Cast	Jan. 19	117.	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78.	Dec. 30,'33
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22,'33	79.	Dec. 16,'33
Her Sweetheart (Reviewed under the title, "Christopher Bean")	Marie Dressler-L. Barrymore	Nov. 17,'33	87.	Nov. 18,'33
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79.	
Lazy River	Jean Parker-Robert Young	Mar. 16	77.	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95.	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr. 6	75.	Feb. 17
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	85.	Mar. 3
Prizefighter and the Lady, The	Max Baer-Myrna Loy-Dempsey-Carnera-Walter Huston	Nov. 10,'33	102.	Oct. 28,'33
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103.	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90.	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	*88.	May 12
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1,'33	78.	Nov. 11,'33
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80.	Mar. 3
Sons of the Desert	Laurel and Hardy	Dec. 29,'33	68.	Jan. 20
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Aor. 20	116.	Apr. 28
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76.	Jan. 27
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8,'33	76.	Feb. 3
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85.	Feb. 10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Green Hat, The	Constance Bennett - Herbert Marshall - Hugh Williams			
Hollywood Party	(All Star Musical)	June 1	72.	
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
One Hundred Percent Pure	Jean Harlow-Franchot Tone	July 13		
Operator Thirteen	Marion Davies-Gary Cooper	June 8		
Rear Car	Charles Ruggles-Una Merkel	June 22		
Thin Man, The	William Powell-Myrna Loy	May 25	*95.	
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger			
Viva Villa!	Wallace Beery-Fay Wray		115.	Apr. 7

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Feb. 22	72.	Feb. 24
Blue Steel	John Wayne	May 10	54.	May 12
Broken Dreams	Randolph Scott-Martha Sleeper	Oct. 20,'33	68.	Nov. 4,'33
City Limits	Ray Walker-Sally Blane-Frank Craven	Apr. 15	67.	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 15,'33	63.	Mar. 24
House of Mystery, The	Verna Hillie-Ed Lowry	Mar. 30	62.	
Lucky Texan, The	John Wayne	Jan. 22	56.	Jan. 27
Manhattan Love Song	Dixie Lee-Robt. Armstrong	Apr. 30	72.	Mar. 31
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62.	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62.	Mar. 31
Riders of Destiny	John Wayne-Cecilia Parker	Oct. 10,'33	58.	Jan. 27
Sagebrush Trail	John Wayne	Dec. 15,'33	56.	Dec. 23,'33
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1	57.	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Feb. 15	55.	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 7	64.	Jan. 27

Coming Attractions

Derby Day				
Jane Eyre				
Loudspeaker, The	Ray Walker-Jacqueline Wells	June 1	67.	May 12
Man from Utah, The	John Wayne	May 25		
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70.	
Randy Rides Again	John Wayne			
Star Packer, The	John Wayne			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22,'33	75.	Dec. 16,'33
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71.	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80.	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68.	Mar. 10
Cradle Song	Dorothea Wieck-Kent Taylor	Nov. 17,'33	77.	Nov. 4,'33
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March - Evelyn Venable	Mar. 30	78.	Jan. 20
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29,'33	88.	Nov. 25,'33
Double Door	Evelyn Venable-Kent Taylor	May 4	75.	Apr. 28
Duck Soup	Four Marx Bros.	Nov. 17,'33	80.	Nov. 11,'33
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5	78.	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26	95.	Feb. 3
Girl Without a Room	M. Churchill-Charles Farrell	Dec. 8,'33	75.	Dec. 9,'33
Good Dame	Sylvia Sidney-Fredric March	Feb. 16	72.	Feb. 10
His Double Life	Roland Young-Lillian Gish	Jan. 12	68.	Dec. 30,'33
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26	65.	Jan. 6
Lone Cowboy	Jackie Cooper	Dec. 1,'33	68.	Nov. 25,'33
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76.	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68.	Dec. 23,'33
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72.	Feb. 17
Private Scandal	Mary Brian-Phillips Holmes	May 11	65.	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2	75.	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78.	Feb. 24
Sitting Pretty	Jack Haley-Jack Oakie-Ginger Rogers	Nov. 24,'33	80.	Dec. 2,'33
Six of a Kind	C. Ruggles-M. Boland-W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65.	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	*73.	May 5
Thundering Herd, The	Randolph Scott-Judith Allen	Nov. 24,'33	58½.	
Trumpet Blows, The	George Raft - Adolphe Menjou-Frances Drake	Apr. 13	72.	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74.	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½.	Apr. 28
White Woman	Carole Lombard-Chas. Laughton-Chas. Bickford	Nov. 3,'33	73.	Oct. 28,'33
Witchino Hour, The	Judith Allen-Tom Brown	Apr. 27	64.	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70.	Mar. 31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15		
Here Comes the Groom	Jack Haley	June 22		
It Ain't No Sin (See "In the Cutting Room," May 12.)	Mae West	June 29		
Kiss and Make Up (See "In the Cutting Room," May 12.)	Cary Grant Genevieve Tobin			
Little Miss Marker	Adolphe Menjou-Dorothy Dell	June 1	*80.	May 5
Many Happy Returns	Burns and Allen	June 8	*65.	May 12
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25		May 12
Old-Fashioned Way, The	W. C. Fields			
Scarlet Empress, The	Marlene Dietrich-John Lodge		*100.	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Shoot the Works	Jack Oakie-Dorothy Dell	June 29		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Aor. 1	64.	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65.	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58.	

PRINCIPAL

Features

Title	Star	Rel. Date	Running TIme Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55.	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6		
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4,'33	58.	
Russia Today		Nov. 8,'33	42.	Oct. 28,'33
Thunder Over Mexico	Native Cast	Nov. 15,'33	70.	May 20,'33

Coming Attractions

Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tonight	Constance Bennett - Gilbert Roland	Nov. 10,'33	71.	Oct. 28,'33
Aggie Appleby, Maker of Men	Wynne Gibson-Charles Farrell	Nov. 3,'33	73.	Oct. 28,'33
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74.	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73.	Apr. 7
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29,'33	89.	Dec. 16,'33
Goodbye Love	Charles Ruggles	Nov. 10,'33	67½.	
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68.	Jan. 27

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec.	1,'33	66. Dec. 23,'33
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar.	2	69½. Feb. 10
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov.	24,'33	115. Nov. 11,'33
Long Lost Father	John Barrymore-Helen Chandler	Jan.	19	63. Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb.	16	75. Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb.	9	96½. Jan. 20
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan.	12	67. Mar. 10
Right to Romance, The	Ann Harding-Nils Asther	Nov.	17,'33	70. Nov. 25,'33
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr.	20	72. Apr. 21
Son of Kong	Robert Armstrong-Helen Mack	Dec.	22,'33	69½. Jan. 6
Spitfire	Katharine Hepburn	Mar.	30	88. Feb. 24
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	May	11	*67. May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar.	16	77. May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr.	13	76. Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan.	26	74. Jan. 20
Where Sinners Meet	Clive Brook-Diana Wynyard	May	18	72½. Apr. 28
Wild Cargo	Frank Buck	Apr.	6	96. Mar. 31

Coming Attractions

Afterwards	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot			
Bachelor Bait	Pert Kelton-Stuart Erwin			
Cockeyed Cavaliers (See "In the Cutting Room," May 5.)	Wheeler and Woolsey			
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox			
Family Man (See "In the Cutting Room," May 5.)	Richard Dix-Barbara Kent			
Green Mansions	Dolores Del Rio-Joel McCrea			
Murder on the Blackboard	James Gleason-Edna May Oliver			
Of Human Bondage (See "In the Cutting Room," Apr. 14.)	Leslie Howard-Bette Davis	June	1	
Sour Grapes	Diana Wynyard-Clive Brook			
Stingaree	Irene Dunne-Richard Dix	May	25	76½. May 12
Vergie Winters (See "In the Cutting Room," May 12.)	Ann Harding-John Boles			
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe			

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May	2	65. Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec.	1,'33	71
Moth, The	Sally D'Neil-Paul Page	Jan.	15	63
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1,'33	62. Feb. 10
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr.	15	68

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar.	6	69. Apr. 7
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov.	10,'33	62. Mar. 10
Criminal at Large	Evelyn Williams - Cathleen Nesbitt	Helber Prods.	Dec.	15,'33	67. Jan. 6
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1,'33	60
Death Parade, The	(War Film)	Henry Zapp			77. Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan.	15	80. Dec. 30,'33
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov.	24,'33	60. Dec. 2,'33
Film Parade		General Picts.	Jan.	12	55
Found Alive	Barbara Bedford	Ideal	Feb.	10	56. Feb. 24
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gow		Film Exchange	Nov.	29,'33	65. Dec. 9,'33
Hell on Earth	All Star	Aeolian Picts.	Jan.	27	70. Feb. 10
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct.	7,'33	59. Nov. 4,'33
Hitler's Reign of Terror		Jewel Prods.	Apr.	30	67. May 12
Le Gong (Dance of the Virgins)		Bennett Picts.			55. Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May	1	7 rls.
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar.	7	60
Sweden, Land of the Vikings		Associated Cinemas	Jan.	3	70. Jan. 13
Through the Centuries		Beacon Films	Dec.	1,'33	70. Dec. 16,'33
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick			70. Dec. 23,'33

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec.	1,'33	62. Dec. 9,'33
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov.	17,'33	65. Nov. 18,'33
Born to Be Bad	Loretta Young-Cary Grant	May	18	
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr.	13	93. Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan.	5	82. Dec. 9,'33
House of Rothschild, The	George Arliss	Apr.	6	86. Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar.	9	77. Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan.	19	70. Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar.	2	88. Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb.	16	86. Jan. 27
Private Life of Henry. VIII, The	Charles Laughton	Nov.	3,'33	93. Sept. 23,'33
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec.	29,'33	91. Dec. 9,'33
Sorrell and Son	H. B. Warner	Apr.	20	85. Jan. 6

Coming Attractions

Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray		*85	Apr. 21
Barbary Coast	Anna Sten-Gary Cooper			
Bulldog Drummond Strikes Back (See "In the Cutting Room," May 5.)	Ronald Colman-Loretta Young		*80	
Count of Monte Cristo, The	Robert Donat-Elissa Landi			
Last Gentleman, The	George Arliss		*80	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Our Daily Bread	Karen Morley-Tom Keene			
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			
Resurrection	Anna Sten-Fredric March			
Treasure Hunt, The (Tent.)	Eddie Cantor - Ann Sothern - Ethel Merman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May	14	*60. May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr.	2	84. Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan.	22	82. Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May	7	65
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1	68. Jan. 13
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18,'33	70. Dec. 23,'33
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar.	19	78. Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5	60. Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15	77. Jan. 27
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25,'33	78. Nov. 25,'33
Glamour	Constance Cummings - Paul Lukas	Apr.	9	74. Apr. 7
Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11,'33	60. Mar. 31
Half a Sinner	Joel McCrea-Sally Blane	Apr.	30	78½. Apr. 28
Honor of the Range	Ken Maynard	Apr.	16	61. May 5
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov.	27,'33	70. Mar. 17
I Like It That Way	Gloria Stuart-Roger Pryor	Feb.	12	67. Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr.	16	76. Apr. 14
Invisible Man, The	Claude Rains-Gloria Stuart - Wm. Harrigan	Nov.	13,'33	70. Nov. 4,'33
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar.	26	68. Mar. 17
Love Birds, The	Summerville-Pitts	Mar.	12	62. Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May	21	
Madame Spy	Fay Wray-Nils Asther	Jan.	8	70. Jan. 6
Midnight	D. P. Heggie-Sidney Fox	Jan.	29	80. Mar. 17
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec.	4,'33	68. Sept. 9,'33
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	6,'33	105. Nov. 25,'33
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26	65. Jan. 6
Uncertain Lady (See "In the Cutting Room," Mar. 17.)	Genevieve Tobin-Edward Everett Horton	Apr.	23	65
Wheels of Destiny	Ken Maynard	Feb.	19	64. Apr. 14

Coming Attractions

Embarrassing Moments	Chester Morris-Marian Nixon	June	25	
I Give My Love	Wynne Gibson-Paul Lukas	June	11	
Let's Talk It Over	Chester Morris - Mae Clarke	June	4	
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	May	28	
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny			
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June	11	65. Apr. 21
There's Always Tomorrow (T.)	Frank Morgan-Elizabeth Young			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr.	14	73. Feb. 10
College Coach	Dick Powell-Pat D'Brien-Ann Dvorak - Lyle Talbot	Nov.	4,'33	75. Nov. 18,'33
Disraeli (Reissue)	George Arliss	Dec.	16,'33	88. Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13	61. Jan. 20
Ever in My Heart	Barbara Stanwyck	Oct.	28,'33	68. Oct. 21,'33
Footlight Parade	James Cagney - Joan Blondell - Ruby Keeler - Dick Powell - Guy Kibbee	Oct.	21,'33	101. Oct. 7,'33
From Headquarters	Geo. Brent-Margaret Lindsay	Dec.	2,'33	63. Dec. 2,'33
Gambling Lady	Barbara Stanwyck	Mar.	31	66. Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr.	7	66. Feb. 24
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar.	3	63. Mar. 17
Hi, Nellie!	Paul Muni	Jan.	20	75. Feb. 3
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23,'33	68. Dec. 9,'33
I've Got Your Number	Joan Blondell-Pat D'Brien	Feb.	24	68. Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar.	17	67. Mar. 31
Kennel Murder Case	William Powell-Mary Astor	Oct.	28,'33	73. Nov. 4,'33
Lady Killer	James Cagney	Dec.	9,'33	76. Dec. 2,'33
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay - Donald Woods	May	12	64
Modern Hero, A	Richard Barthelmess	Apr.	21	71. Apr. 28
Smarty	Joan Blondell-Warren William	May	19	64
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr.	28	72. Apr. 7

Coming Attractions

Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dr. Monica (See "In the Cutting Room," Apr. 28.)	Kay Francis-Warren William	June	23	
Dragon Murder Case, The	Warren William			
Friends of Mr. Sweeney (See "In the Cutting Room," May 5.)	Charlie Ruggles-Ann Dvorak	July	7	
He Was Her Man (See "In the Cutting Room," Apr. 28.)	James Cagney-Joan Blondell	June	16	70
Hey, Sailor!	James Cagney - Pat D'Brien - Gloria Stuart			
Housewife	George Brent-Bette Davis			
Key, The (See "Isle of Fury," "In the Cutting Room," Apr. 14.)	Edna Best - William Powell - Colin Clive	June	9	
Madame Du Barry	Dolores Del Rio-Victory Jory			
Personality Kid, The	Pat D'Brien-Glenda Farrell			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr.	21	100
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr.	12	54. Apr. 28
Girl from Maxim's, The	Frances Day	London Film			Oct. 14,'33
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov.	18,'33	90. Dec. 2,'33
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept.	7,'33	57. Sept. 16,'33
Petterson and Bendel	Adolf Jahr-Sammy Scandinavian Friedmann	Talking Picts.	Jan.	1	148. Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar.	13	96. Mar. 24
Prince of Arcadia	Carl Brisson	Gaumont-British			80. Oct. 28,'33
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb.	8	90. Feb. 17
This Week of Grace	Gracie Fields	Radio			92. Oct. 28,'33
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb.	6	92. Feb. 24
Volga Volga	H. A. Shilletton	Kinematrade	Dec.	14,'33	76. Jan. 6
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct.	20,'33	90. Oct. 28,'33

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	1 rl.
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out. Walter Catlett	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby		2 rls.
Hold Your Temper. Leon Errol	Dec. 15,'33	20
Hot Daze. Smith and Dale	Oct. 20,'33	2 rls.
Radio-dough. Sidney and Murray	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers. Sidney and Murray	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Bill Poster, The	Nov. 24,'33	1 rl.
Bird Man May		
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Krazy Spooks	Oct. 13,'33	1 rl.
Masquerade Party		1 rl.
Southern Exposure	Feb. 5	1 rl.
Stage Krazy	Nov. 13,'33	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
2—In the Orient	Oct. 25,'33	10
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
MARCH OF THE YEARS		
No. 2—	Oct. 6,'33	1 rl.
No. 3—Famous Crippen Case	Oct. 20,'33	10
No. 4—Commander Perry Opens Japan	Nov. 3,'33	11
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14,'33	18
2—Mickey's Tent Show	Oct. 27,'33	18
3—Mickey's Covered Wagon	Nov. 30,'33	18
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6,'33	9
No. 2—Fast Fangs	Oct. 13,'33	1 rl.
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1 rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses. Art Jarrett	Nov. 16,'33	2 rls.
No. 2—Um-Pa. Jack Osterman	Nov. 24,'33	2 rls.
No. 3—School for Romance. Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective. Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Hollywood Babes	Nov. 10,'33	1 rl.
Sandman Tales	Oct. 6,'33	1 rl.
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30,'33	1 rl.
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
WORLD OF SPORT		
Dumb Champs	Apr. 20	1 rl.
It's Sport in Any Language	Dec. 30,'33	1 rl.
We Want a Touchdown	Oct. 23,'33	1 rl.
What the Scotch Started	Oct. 6,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Dawn to Dawn. Julie Hayden-O. M. Ness	Dec. 25,'33	35
Frankie and Johnny. Charles Laughton	Apr. 15	8
Lot in Sodom. Frederic Haak	Dec. 25,'33	26
No Woman's Land. (Travelogue)	Apr. 15	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Frozen Assets	Nov. 17,'33	19
Half Baked Relations	May 25	2 rls.
Hello Prosperity	Apr. 20	18
His Weak Moment	Oct. 13,'33	19
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
Kid 'N Africa	Oct. 6,'33	8
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
City of Wax	Feb. 9	9
CORONET COMEDIES		
Git Along Little Wife	Nov. 3,'33	19
Good Bad Man, The	Dec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Educating Papa	May 4	2 rls.
Managed Money	Feb. 23	20
Merrily Yours	Oct. 6,'33	21
Pardon My Pups	Jan. 26	19
What's to Do	Nov. 24,'33	18
MERMAID COMEDIES (Harry Langdon)		
Leave It to Dad	Oct. 20,'33	19
No Sleep on the Deep	Apr. 6	21
Pop's Pal	Dec. 29,'33	18
Trimmed in Furs	Jan. 5	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15,'33	19
Freeze-Out, The	Dec. 22,'33	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Million Dollar Melody	Oct. 27,'33	21
Poppin' the Cork	Dec. 15,'33	25
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20,'33	11
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Last Dogie, The	Nov. 17,'33	11
Manhattan Lullaby. Helen Morgan	Nov. 24,'33	9
Trav'lling the Road. Alexander Gray	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	June 29	2 rls.
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
Mr. Adam	Nov. 17,'33	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20,'33	6
Busted Blossoms	Aug. 10	1 rl.
Gypsy Fiddler, A	Oct. 6,'33	6
Holland Days	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Little Boy Blue	Nov. 30,'33	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
Robinson Crusoe	Nov. 17,'33	6
See the World	June 29	1 rl.
Shipwrecked Brothers	Nov. 17,'33	6
Slow But Sure	June 15	6
Sunny South, The	Dec. 29,'33	6
Three Bears, The	Jan. 26	6
Village Blacksmith, The	Nov. 6,'33	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Divorce Sweets	Nov. 30,'33	18
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Dreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Shorts	Nov. 10,'33	10
Song of Vienna	Nov. 3,'33	10
What Does 1934 Hold?	Dec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Scouring the Seven Seas!	Oct. 20,'33	9
Filming the Fashions	Nov. 10,'33	9
Conquest of the Air!	Nov. 30,'33	9
Answering the Riot Call!	Dec. 22,'33	9
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Playground of Pan	Oct. 13,'33	9
Elephant Trails	Oct. 27,'33	10
The Island of Malta	Nov. 3,'33	10
A Day in Tokyo	Nov. 10,'33	9
Byways in Bangkok	Nov. 24,'33	9
Around the Acropolis	Nov. 30,'34	9
Gem of the Sea	Dec. 15,'33	9
Rural England	Dec. 22,'33	9
London Medley	Dec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Rock of Gibraltar		9
MOVIE TINTYPE SERIES		
Twin Dukes and a Duchess	Oct. 6,'33	10
The Great Train Robbery	Oct. 27,'33	10
A Moment of Madness	Nov. 4,'33	10
Helen of the Chorus	Dec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend — With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards — With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond — With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills. Radio Rubes		6
Sally. Singin' Sam-Don Wallace		7
Night of Romance. Donald Novis-Ann Leaf-John Young		7
Tongue Twisters. Irving Kaufman-Lew White		7
Ship of Dreams. Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade. Irving Kaufman-Lew White		7
Home Again. Nick Lucas-Lew White-Kelvin Keech		8
Tintypes. Irving Kaufman-Lew White		6
Oriental Phantasy. Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival. Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour. Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits. Nick Lucas-Lew White		8
Melodies of Love. Carlile-Rawlinson-White		8
Songs of the Range. Art Dickinson-Lew White		6
Rhapsody in Black. Gary-Rawlinson-White		1 rl.
Wine, Woman and Song. Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Eili Eill. Charles Carlile-Lew White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt. Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer. Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Dec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Luncheon at Twelve	Dec. 9,'33	21
Midsummer Mush	Oct. 21,'33	21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 16,'33	9
Colorful Ports of Call	Jan. 13	9
Day in Venice	Dec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	1 rl.
Italy, Land of Inspiration	Feb. 24	9
Scotland, the Bonnie	Nov. 25,'33	9
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Dec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
LAUREL & HARDY		
Busy Bodies	Oct. 7,'33	20
Dirty Work	Nov. 25,'33	20
Oliver the Eighth	Jan. 13	28
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Plane Nuts	Oct. 14,'33	20
Roast Beef and Movies	Dec. 2,'33	17
ODDITIES		
Attention, Suckers!	June 9	10
Fine Feathers (Color)	Nov. 18,'33	9
Flying Hunters	May 12	7
Haopy Warriors	Oct. 21,'33	9
Little Feller	May 26	8
Nipuns	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Wild Poses	Oct. 28,'33	19
TODD-KELLY		
Air Fright	Dec. 23,'33	19
Babes in the Goods	Feb. 10	19
Backs to Nature	Nov. 14,'33	20
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
WILLIE WHOPPER		
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Play Ball	Oct. 28,'33	7
Reducing Creme	May 19	1 rl.
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Dec. 2,'33	8
Stratos-Fear	Dec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Oravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop Arrested	June 15	7
Betty Boop's Hallowe'en Party	Nov. 3,'33	7
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Morning, Noon and Night. Rubinoff	Oct. 6,'33	7
Parade of Wooden Soldiers	Dec. 1,'33	9
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights. Yacht Club Boys	Feb. 23	10
Little Broadcast, The. Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27,'33	11
Little Jack Little Revue. Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game. Alexander Woollcott	June 8	1 rl.
New Deal Rhythm. "Buddy" Rogers	Apr. 13	8
Radio Roundup, A. Molasses 'n' January - Mary Small - The Peet Prince-Vaughn De Leath-Three X Sisters	Nov. 24,'33	11
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon. Isham Jones and Orchestra-Eton Boys	June 29	1 rl.
Where's That Tiger? Borrah Minnevitch	Dec. 22,'33	10
HOLLYWOOD ON PARADE		
No. 3	Oct. 13,'33	11
No. 4	Nov. 10,'33	11
No. 5	Dec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	1 rl.
No. 12	June 22	1 rl.
No. 13	July 20	1 rl.
PARAMOUNT PICTORIAL		
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong.	Oct. 6,'33	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3,'33	11
No. 5 — The Old Mill — Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6 — Southward Ho — Trees — Gilda Gray	Dec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter — Meshie, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song — Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	1 rl.
No. 12—	June 15	1 rl.
No. 13—	July 13	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
POPEYE THE SAILOR		
Can You Take It	Apr. 27	7
I Eats My Spinach	Nov. 17,'33	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapoze, The	Mar. 30	7
Seasin's Greetinks	Dec. 8,'33	6
Shoein' Horses	June 1	1 rl.
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	7
SCREEN SONGS		
I Like Mountain Music (Eton Boys)	Nov. 10,'33	18
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12	10
Lazybones (Borrah Minnevitch)	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Sing, Babies, Sing (Baby Rose Marie)	Dec. 15,'33	9
This Little Piggie Went to Market (Singin' Sam)	May 25	1 rl.
Tune Up and Sing (Lanny Ross)	Mar. 9	1 rl.
SCREEN SOUVENIRS		
No. 4	Nov. 17,'33	10
No. 5	Dec. 15,'33	10
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	1 rl.
No. 13	July 27	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 5—Kennel Kings	Nov. 24,'33	10
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	1 rl.
No. 12—Lucky Anglers	June 8	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16	21
Cold Turkey (Joseph Cawthorn)	Dec. 1,'33	19
Gold Nuggets (Walter Catlett)	Feb. 2	18
Just an Echo (Bing Crosby)	Jan. 19	20
Making the Rounds (Pallette-Catlett)	July 6	2 rls.
New Dealers, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	2 rls.
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well (Chic Sale)	May 4	2 rls.
Old Bugler, The (Chic Sale)	Jan. 5	20
Petting Preferred	Apr. 27	19
Please (Bing Crosby)	Dec. 15,'33	22
Roaming Romeo, A (Harry Langdon)	Dec. 29,'33	21
Three Little Swigs (Leon Errol)	Nov. 10,'33	21
Up and Down (Franklin Pangborn)	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Kick-Off, The	Oct. 11,'33	27
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend, The	Oct. 4,'33	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Rough Necking	Apr. 27	20
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Reissues)		
The Count	Nov. 17,'33	21
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
Snug in a Jug	Nov. 2,'33	20
CUBBY THE BEAR CARTOONS		
Art for Art's Sake	May 11	1 rl.
Croon Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Galloping Fanny	Dec. 1,'33	6½
Gay Gaucho, The	Nov. 3,'33	7½
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Sinister Stuff	Jan. 26	6½
GRIBBDN-KENNEDY COMEDIES		
Strictly Fresh Yeggs	Apr. 6	21½
Suits to Nuts	Dec. 1,'33	19
HEADLINER SERIES		
No. 1—Preferred List	Oct. 6,'33	20
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
Love on a Ladder	Mar. 2	18
What Fur?	Nov. 3,'33	21
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape (Bert Lahr)	Jan. 26	2 rls.
Hizzoner (Bert Lahr)	Nov. 17,'33	21½
Knite of the Party (Lillian Miles)	Feb. 16	20
No More West (Bert Lahr)	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy (Clint Edwards)	Dec. 8,'33	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
What Not to Do in Bridge	Oct. 13,'33	15
Trans-Atlantic Bridge Tricks	Oct. 27,'33	21
Three Knaves and a Queen	Nov. 10,'33	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLDW'S "THE KING" CARTOONS		
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
On the Pan	Nov. 24,'33	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGABOND ADVENTURE SERIES		
Cuba	Nov. 10,'33	10½
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30,'33	7
16. Puppy Love	Aug. 14,'33	8
17. Steeple Chase	Sept. 1,'33	7
18. The Pet Shop	Sept. 22,'33	8
(NEW SERIES)		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Mickey's Steamroller	1 rl.	
6. Gulliver Mickey	9	
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18,'33	7
13. Pied Piper	Oct. 6,'33	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	1 rl.	

UNIVERSAL

Title	Rel. Date	Min.
GODFYTONE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	1 rl.
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
County Fair	Feb. 5	7
Gingerbread Boy	Apr. 16	1 rl.
Goldilocks and the Three Bears	May 14	1 rl.
In the Zoo	Nov. 6,'33	7
Kings Up	Mar. 12	7
Merry Old Soul	Nov. 27,'33	8
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
William Tell	May 28	1 rl.
Wolf, Wolf	Apr. 2	8
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6,'33	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 34—Novelty	Nov. 20,'33	9
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful (Herbert Corthell)	June 6	2 rls.
Big Casino, The (Mentone No. 4)	Nov. 29,'33	21
Born April First (Sterling Holloway)	Mar. 14	21
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks (Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Full Coverage (Henry Armetta	Feb. 28	21
Good Time Henry (Henry Armetta	May 3	20
Heartburn (Sterling Holloway	Apr. 11	20
Meeting Mazie (Sterling Holloway	Dec. 20,'33	20
Mountain Music (Louise Fazenda	Jan. 3	18
Not the Marrying Kind (Sterling Holloway	Nov. 22,'33	20
Out of Gas (Louise Fazenda	Nov. 8,'33	21
Palsie Walsie (Henry Armetta	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Pie for Two (James Gleason	Dec. 13,'33	21
Pleasing Grandma (Sterling Holloway	June 20	2 rls.
Supper at Six (Mentone No. 5)	Dec. 27,'33	18
There Ain't No Justice (Corthell and Hurst	May 23	2 rls.
Trifle Backward, A (Vince Barnett	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? (Vince Barnett	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 4—Turkey in the Raw (Gus Shy	Nov. 4,'33	21
No. 5—In the Dough (Roscoe (Fatty) Arbuckle	Nov. 25,'33	22
No. 6—Here Comes Flossie (Ben Blue	Dec. 9,'33	18
No. 7—Tomalio (Roscoe (Fatty) Arbuckle	Dec. 30,'33	21
No. 8—How D'Ya Like That? (George Givot-Chas. Judels	Jan. 13	18
No. 9—Nervous Hands (Ben Blue	Feb. 3	21
No. 10—Pugs and Kisses (Charles Judels	Mar. 10	21
No. 11—Mushrooms (Harry Gribbon	Feb. 17	20
No. 12—Foiled Again (Ben Blue	Mar. 24	20
No. 13—Very Close Veins (Ben Blue	Apr. 14	20
No. 14—Corn on the Cop (Harry Gribbon	Apr. 28	20
No. 15—I Scream (Gus Shy	May 19	20
No. 16—Salted Seanuts (Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap (Ben Blue	June 23	20
No. 18—Art Trouble (Harry Gribbon	June 23	20
No. 19—My Mummy's Arms (Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare (Ben Blue	Aug. 11	19
BRDADWAY BREVITIES		
No. 7—Yeast Is Yeast (Tom Patricola	Nov. 11,'33	20
No. 8—The Mild West (Janet Reade-Olive Borden	Nov. 18,'33	23
No. 9—Girl Trouble (Mitchell and Durant	Dec. 2,'33	20
No. 10—Around the Clock (Norma Terris-Four Eton Boys	Jan. 16	21
No. 11—Plane Crazy (Dorothy Lee-Arthur and Morton Havel	Dec. 23,'33	20
No. 12—Kissing Time (Jane Froman-Georges Metaxa	Dec. 16,'33	22
No. 13—A Little Girl With Big Ideas (Molly Picon	Jan. 20	29
No. 14—Not Tonight, Josephine (Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27	21
No. 15—Picture Palace (Hal LeRoy	Feb. 10	21
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining (Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office (Jean Sargent	Mar. 31	21
No. 20—Story Conference (Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons (Hal LeRoy	May 5	22
No. 23—Masks and Memories (Lillian Roth	May 12	30
No 24—Murder in Your Eyes (Leon Errol (Technicolor)	May 26	20
No. 25—Motor o' Mine (Gertrude Niesen	July 28	2 rls.
No. 26—Darling Enemy (Bernice Claire-J. Harold Murray	June 9	2 rls.
No. 27—Who Is That Girl? (Bill Robinson	June 16	2 rls.
No. 28—King for a Day (Ruth Etting	June 30	2 rls.
No. 29—The Song of Fame (Arthur and Florence Lake	July 7	2 rls.
No. 30—The Winnah (Jeanne Aubert	July 21	2 rls.
No. 31—The Mysterious Kiss (Hal LeRoy-Dorothy Dare	Aug. 4	2 rls.
No. 32—Untitled (LODNEY TUNES	Aug. 11	2 rls.
No. 2—Buddy's Beer Garden	Nov. 11,'33	7
No. 3—Buddy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
MELDDY MASTERS		
Eddie Duchin and Band	Nov. 25,'33	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,'33	10
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy (Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony (Abe Lyman	1 rl.	
A Jolly Good Fellow (B. A. Rolfe	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33	7
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule	1 rl.	
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Heart of Paris	Nov. 11,'33	9
Italy, the Old and the New	Dec. 9,'33	11
Cannibal Islands	Jan. 6	10
Spanish America	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JDE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 5—Notre Dame Glee Club	Nov. 4,'33	8
No. 6—Harry Warren	Nov. 18,'33	10
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mischief	Dec. 6,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Detective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud (Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting (Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate (Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 (Jessel-Van	May 19	10
No. 20—Penny A Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	1 rl.
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—Bergen in at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles (Boy Scouts)	May 15	2 rls. (each)
MASCOT		
Fighting with Kit Carson (Johnny Mack Brown-Noah Beery	July 6,'33	20 (each)
Lost Jungle, The (Clyde Beatty	Apr. 1	20 (each)
Mystery Squadron, The (Bob Steele	Dec. 23,'33	20 (each)
Wolf Dog, The (Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Chandu		2 rls. (each)
Lost World		2 rls. (each)
Tarzan, the Fearless (Buster Crabbe	Aug. 11,'33	20 (each)
UNIVERSAL		
Gordon of Ghost City (Buck Jones-Madge Bellamy	Aug. 14,'33	20 (each)
Perils of Pauline (Evelyn Knapp-Robt. Allen	Nov. 6,'33	20 (each)
Pirate Treasure (Richard Talmadge-Lucille Lund	Jan. 29	20 (each)
Red Rider, The (Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The (Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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MAY 26, 1934

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MOTION PICTURE HERALD

Vol. 115, No. 9 May 26, 1934

THE OLD MAESTRO

NO experienced observer ever doubted that there would be endless whooping and hell raising on the subject of the motion picture code. The only question was who could and would do the most of it.

It is getting along toward a year now since the subject first came up to add to the complexities of the industry struggling upward out of the swamps of depression. It was a certainty that even if the code were perfect there would be many who would not like it. It was also a certainty that it would not be perfect, that into the code making would come in some degree the influences of the very and same selfish interests, high and low, which made the code seem a desirable device in the opinion of the adherents of the scheme of planned economy.

But it has been a neat bit of ironic comedy which finds Washington supplying in the person of Mr. Clarence Darrow an official objector. It was in the nature of the inevitable that Mr. Darrow would have many and vociferous objections. That has been Mr. Darrow's business all his life. He is very able at it. He has never disappointed an audience. We may hold differing opinions about him as a code critic, but we must agree he is still the great showman of the bar.

△ △ △

THE CURRENT MIRACLE

THE delicious and perennial naivete of the creative community of the motion picture industry located along the palm lined avenues of We-Know-How County, California, is being displayed by a recurrence of surefire systems of production. This found expression last week in the pages of Motion Picture Herald in an article from Mr. Victor M. Shapiro on one studio's adoption of a plan called "pre-editing." The week before, one of the most top-lofty of the producers sent his friends in the East a specimen outline or synopsis of a picture about to go into work. "This," he said, "guarantees in advance the quality of the production."

Since when, we rise to inquire, have words on paper, no matter how written, by whom, ever guaranteed pictures on the screen?

A few years ago it used to be said of a certain glib but not too successful director: "He talks a good picture."

The same technique applies now—they are merely "writing a good picture."

The motion picture is still made of what happens in front of the camera and no words on paper can carry all the responsibility for that.

Also, just why all this zeal of discovery that it pays to plan and set the plans down for examination? Is this confession that they all this while have been shooting off the cuff?

"Pre-editing" and all its kindred processes are perhaps as important as the function of bookkeeping in business—and about as excitingly novel.

SHIRTS AND SKIRTS

THIS is an editorial to end editorials about "costume" pictures. There's entirely too much pother about the subject in the current press, especially that portion of it written by Mr. Red Kann in Motion Picture Daily. We discover this morning that he discovers that Mr. Winfield Sheehan has discovered that "costumers pay at the ratio of one in forty." That will depend entirely on who picks the forty.

The fact is that the term "costume" has become for the motion picture world an adjective of alibi for any picture not precisely contemporary, which appears to need an alibi.

The original curse fell upon "costume" pictures in the ancient days when the European producers, mainly the French and Italians, flooded the footage buying American market with badly made product. A bad picture is a bad picture no matter what may be the period of the shirts and skirts.

Any picture which does not pertain to the immediate life of the day is necessarily a costume picture. If the motion picture is to confine its expression to entirely contemporary material, the novels and plays of the immediate Now, it will inevitably find itself accepting plenty of half-baked fare.

According to the standards of some of our critics, anything is a costume picture that is not devoted to showing Him, in a Hollywood version of a Weber & Heilbroner Broadway model, pursuing—and overtaking—Her in the Hollywood version of the latest neat little number from Tappe, Fifth Avenue.

And if Hollywood hopes to escape the costume problem by the complete elimination of them, as evidenced by some current musical productions, there'll be more and bigger fuss from the "researchers."

△ △ △

ASSIMILATION

NOW that the sound picture may be said to have found itself as a medium, the process of intermeshing with the art of the stage is accelerating rapidly. A considerable number of important players now hold contracts which divide their time between the theatres of New York and London and the picture stages of Hollywood.

Just now it is announced that Mr. Philip M. Moeller, production director of The Theatre Guild, goes to the RKO Radio studios for cinema service through the summer. The stage names that are also screen names are already numerous and important.

We are a long way from the days when legitimate players who sneaked away from Broadway to work for Biograph left word at their boarding houses that they had "gone to the country."

The stage and its die-hard exponents view the process as one of coalition. If we may be permitted a bit of forecasting, and we may, history will prove that the process is really assimilation. The lady is taking a ride with the tiger.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK----

FILM BOARD DECISION

Probably to be retained are a few strategically located Film Boards of Trade, it was decided this week following conferences between Charles C. Pettijohn, director of the boards, and sales managers. Elected were Neil Agnew, Al Lichtman, Gradwell Sears, Abe Montague to study a plan of future operation, considered of value in civic contacts. . . .

HEARST REEL IN OCTOBER

On October 1 will be released the first issue of Hearst Metrotone Newsreel, produced by the organization exclusively, following dissolution of the arrangement with Fox Movietone News September 1. Release will continue through MGM. E. B. Hatrick, Hearst film interests head, is sailing for Europe to set foreign bureaus, with 40 cameramen to be spotted throughout the world. . . .

SIGNS BANNED

Signs above theatre marquees in Kansas City are henceforth banned, last week ruled the local building commissioner, giving as his reason a precaution against injury to pedestrians. . . .

TIFFANY WINS SUIT

In a bench decision this week New York Supreme Court Justice Aaron Steuer dismissed the suit of Mae Murray against Tiffany Productions for $300,000 allegedly due her as profit from eight pictures she made from 1921 to 1924. She claimed the settlement by which she accepted $12,000 and signed a release in 1924 was fraudulent. Two minutes after the court decided against Miss Murray, she planted her right hand on the cheek of the defense counsel because he remarked, "That's justice." . . .

CHINESE PRODUCER

To Hollywood, to assist in production of Pearl S. Buck's "Good Earth," has come Ming Yau Lo, of Shanghai, China's foremost sound and silent film producer, owner of 200 theatres. With 90 films made in 1933, he plans 100 this year. With him is Moon Kwan, Chinese poet and scenarist.

RCA GETS VERDICT

Charging infringement of the DeForest "feed back" patents which it controls, RCA this week won a U. S. Supreme Court decision against Radio Engineering Laboratories, Inc. Involved was the question of priority of the DeForest and Armstrong patents, the latter owned by the defendant. . . .

LOEW-POLI OPERATION

Operation by Loew's of the Poli New England theatre circuit became effective last week. Understood part of the deal was Loew's agreement to assume responsibility for paying interest on first mortgage bonds totaling $6,943,100 at five per cent. Circuit headquarters is New Haven. . . .

MIKE SHEA HONORED

Theatres of Buffalo's downtown area were closed until 3 p. m. Sunday, honoring the memory of Mike Shea, who died last week. At the funeral on Saturday of the renowned fighting showman, oldtime theatre friends and former associates massed in tribute, while messages poured in. Into the place of Mike Shea has stepped Vincent R. McFaul, his right-hand man, as head of the large theatre interests. . . .

BILLBOARDS REGULATED

Acting under the provisions of the advertising act, the California state department of public works has begun to pounce upon signboards which violate the law. Thousands, many used by theatres, are scheduled for destruction. The law is chiefly concerned with the safety of the motorist. . . .

In This Issue

Complete text of Darrow Board report on Motion Picture Code — Page 67
Text of replies of Johnson, Richberg and Rosenblatt — Page 75
Film industry made battleground of Blue Eagle issues — Page 9
Comment on continuous shows — Page 22

FEATURES

Editorial — Page 7
The Camera Reports — Page 13
J. C. Jenkins—His Colyum — Page 47
The Hollywood Scene — Page 35
The Cutting Room — Page 32
DeCasseres on plays — Page 37
Asides and Interludes — Page 31

DEPARTMENTS

What the Picture Did for Me — Page 48
Showmen's Reviews — Page 38
Managers' Round Table — Page 55
Technological — Page 65
Short Features on Broadway — Page 53
The Release Chart — Page 91
Box Office Receipts — Page 88
Classified Advertising — Page 96

COLUMBIA IN CHINA

For its own distribution in China, Columbia has organized Columbia Films of China, Ltd., this week chartered at Dover, Del. Recently the company opened its own Shanghai office, after distribution for a long period through Hongkong Amusement Company, native firm. . . .

16-REEL FEATURE

Understood planned by Warner is the release of its screen adaptation of the monumental best seller by Hervey Allen, "Anthony Adverse," in 16 reels, with an approximate running time of three hours. All theatres would use the film thus. . . .

GERMAN THEATRES

Under the direct supervision of Dr. Paul Goebbels, Nazi minister of propaganda and public enlightenment, have passed all German theatres, according to a law last week passed by the cabinet. In Goebbels' hands is power to open, close theatres, ban, order performances, dismiss personnel, run the Prussian state theatre. . . .

METZGER'S B. I. P. FILMS

Under his London deal giving him British International product in this country, Lou B. Metzger, Coast theatre operator, will break the films among American national and state rights distributors. He has options on the next 20 B. I. P. releases, but will not undertake distribution on his own.

BERKELEY WITH WARNER

Now "under exclusive contract to Warner for a period of seven years with no further connection with Samuel Goldwyn or any motion picture producer other than Warner," is Busby Berkeley, dance director, declares Warner, as a result of a California suit over the director's services. . . .

APPEAL DENIED

Last week at Albany the New York appellate division denied Paramount's request to appeal its motion for dismissal of the $150,000 damage suit brought by Mrs. Minerva Brown, mother of a girl murder victim of Herkimer County, which crime formed a part of "An American Tragedy," filmed by Paramount. . . .

CHILDREN'S THEATRE

The first professional children's theatre in the United States was established this week in New York, with incorporation of the American Children's Theatre, a non-profit organization to be conducted as state-endowed similar theatres in Europe.

MOTION PICTURE INDUSTRY MADE BATTLEGROUND OF BLUE EAGLE ISSUES

With Senator Gerald P. Nye on the floor of the Senate speaking and with all hands and voices of authority of the NRA shouting in the lay press, on Wednesday of this week it became apparent that the motion picture and its code problems was and is by some parties of influence intended to be the field of trial and issue for the Blue Eagle.

While the Darrow report concerned itself officially with many and sundry matters from structural steel to gum shoes, the real subject, comprehensible to legislators, regulators, bureaucrats and the public alike, was "the movies." The details, as complex as this complex industry, appeared, to all the debaters of platform and press, as incomprehensible as the subject was obvious.

That this pointed concern about the motion picture should find such poignant expression at this moment is to be taken as no mere coincidence in its timing with the extra-legal agitations concerning the content and character of motion pictures, including the "League of Decency" and assorted expressions from the Motion Picture Research Council.

Once again, as it has been periodically since 1907, the motion picture is a shining mark.

The large impingement of the motion picture upon the public as the one great industry intimately wrapped into the lives and thoughts of the people appears again to make it a mark of attention.

Meanwhile there were those observers who held that the current excitements and discussions in Washington, on the floor of the Senate and elsewhere were to be taken as merely recrudescences of the ancient issues between the factions of the motion picture industry. The fact, however, remained that the United States and the opponents in a great politico-economic debate of national scope have been invited to the party this time.

—TERRY RAMSAYE

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Complete text of the Darrow Review Board's report on the Motion Picture Code appears in this issue, starting on page 67.

Full text of replies by General Hugh S. Johnson, administrator; Donald R. Richberg, NRA counsel, and Sol A. Rosenblatt, deputy administrator, starts on page 75.

Additional Code developments on page 10.

Table of Local Boards' headquarters, meeting days and names of secretaries on page 25.

Code Questions and Answers, page 66.

Clarence Darrow's wholesale excoriation of the motion picture code, his "Little Man" Review Board's drastic proposal for complete socialization of business as the only alternative to the NRA, and the Administration's fiery reply of "Communism!" were temporarily resting on the front doorstep of the White House on Wednesday, the most thorny bouquet tossed at the New Deal since President Roosevelt, last summer, asked General Hugh Johnson to "crack down" on American industry as a medium for national recovery.

What appear to be irreconcilable differences of opinion on the drafting, composition and machinery of NRA codes and on the philosophy underlying the Recovery Act were disclosed over the weekend in the report of Mr. Darrow's Review Board investigations into eight of the documents, and the "antidote" which took the form of a reply by General Johnson and his associates, including Sol A. Rosenblatt, who defended himself and the motion picture code.

The fight was carried to the floor of the Senate Wednesday when Senator Gerald P. Nye accused Mr. Rosenblatt of "deliberate falsehood" or ignorance of the industry and the code contents. Nye challenged Rosenblatt's answer to the Darrow Board report, quoted from a letter from Abram F. Myers, Allied States counsel, and charged that General Johnson had maneuvered the blocking of Nye's resolution calling upon the Federal Trade Commission to submit copies of its reports to the NRA.

Congressman Britten of Illinois introduced in the House a resolution calling for a wide investigation of the entire NRA.

"At a time when the movement for world peace seemed to be making headway, the Johnson-Darrow war broke out," as the New York *Sun* put it, and with it there developed no little speculation in the motion picture industry over the outcome of the drastic revisions asked for by Mr. Darrow's board in the film code.

For one thing, Mr. Rosenblatt will not be "fired" as Division Administrator of the motion picture code. General Johnson is authority for that statement, which answered Mr. Darrow's recommendation that Mr. Rosenblatt be removed because of his alleged leanings toward the socalled "Big Eight" motion picture interests.

The extent to which the film code will be revised to conform to the Darrow proposals is anybody's guess. The industry was anxiously awaiting the next development. No one would venture an opinion of the justification of Mr. Darrow's recommendations, which, if effected, would virtually revolutionize the machinery for merchandising motion pictures. Word from Washington indicated that some of the codes mentioned in the Darrow report might be revised.

Board Disbands May 31

Meanwhile, Mr. Darrow's Review Board was ordered disbanded by Presidential decree, effective May 31. General Johnson had urged its abolition.

The Motion Picture Code recommendations of the Darrow report and the answers made to it by General Johnson, Donald Richberg, NRA counsel, and Mr. Rosenblatt, embraced some 35,000 words; the complete document totaled 100,000, touching also on the codes for coal and ice, steel, mining, rubber footwear, cleaning and dyeing and electrical manufacturing.

Basically, the Darrow Board, besides recommending the dismissal of Mr. Rosenblatt, charged that the code was dictated by the large interests, and urged abolition of the forcing of shorts, designated playdates, high percentages, price fixing, anti-dual provisions, and other forms of present-day sales methods.

Asks "More Equitable Personnel"

Mr. Darrow urged a more equitable personnel for the Code Authority, the Local Grievance and Local Clearance Boards, in order to give the independents greater representation and the Government greater control.

Finding practically nothing to commend, but much to criticize, impugning the motives of the NRA, and, in particular, singling out Mr. Rosenblatt for attack, the Darrow report, which had been signed by all the members of the Board except John Sinclair, entirely ignored the long-established trade practices and court decisions, to recommend changes which would necessitate reorganization of whole industries.

Mr. Sinclair, who later resigned, sharply censured the "lopsided" manner in which the

NYE CITES LETTER FROM MYERS

investigations had been conducted by Mr. Darrow, and charged Darrow with seeking merely to substantiate pre-conceived views.

Mr. Rosenblatt replied that it would be easy to disprove Mr. Darrow's charges.

Throughout the report, the Darrow Board charges that the Recovery Administration is fostering "monopoly sustained by Government," and declares that the complaints of small businesses that they cannot meet code wage scales are due to "monopolistic tendencies" in the control of raw materials and markets.

Reviewing the findings of the board, the Recovery Administration pointed out that the report "on one page recommends a return to the law of the jungle and on the next page recommends that business be subjected to more detailed Government control."

This charge is substantiated by statements in the report on the film code, where the board finds first that the clearance and zoning boards are evil instruments, on the next page expresses the opinion that possibly they offer a solution to troublesome questions, then decides that the boards should be retained and finally charges that they are dominated by the "distributor and first-run exhibitor whose interests are the same."

Further, the report charges that the boards are so organized as to give control to the majors and recommends a new set-up under which the independent interests would have at least a six-to-three majority.

Recovery Administration officials are wrathful over the report's findings, declared to be based upon the biased and frequently inaccurate testimony of a mere handful of malcontents, while the codes against which they complain have been accepted by thousands of competitors. In the case of the film code, assents have been filed by 9,039 members of the industry while only 21 witnesses were heard by the board, including 15 out of 7,500 theatre operators. General Johnson replied that the board's findings were based on "flagrant misinterpretations of provisions of the code; bias and prejudice; sympathy for the 'chiseler;' anticipated fears and forebodings actually disproven."

Charge Bias

Outstanding among the features of the film report is the board's refusal to consider the brief filed by seven of the major producer-distributors under an agreement made with counsel for the board that it would be considered in lieu of direct testimony, on the ground that it sought to discredit witnesses.

Following publication of the report, Administration officials expressed confidence that the board's recommendations would receive little or no consideration in thoughtful quarters because of the undeniable bias displayed in the report.

Basically, Mr. Darrow was charged with trying to cover too much ground too quickly. The Administration reacted most vociferously to his proposal for socialized, collective ownership and control of industry followed by a planned use of America's resources.

The report by Mr. Darrow and the replies by Mr. Johnson and his colleagues, all in language quite vitriolic, took on the appearance of a personal feud in the nation's press. The actual recommendations were relegated to the background while these astute gentlemen charged and counter-charged. The score was even at press time, although General Johnson had a slight edge in the White House announcement telling of the abolishment of the Darrow group. But Mr. Darrow commented on Johnson's "excited ejaculations."

SMALL BUSINESS NOW EXEMPT FROM CODES

President Roosevelt, by executive order, has exempted small businesses in towns of less than 2,500 population from compliance with provisions of codes to which they may be subject other than those banning child labor and establishing fair trade practice rules.

At the same time, the President issued an executive order giving complete protection in their jobs to employees who make complaints or give information concerning alleged violations of codes on the part of their employers.

Another "Scorcher" Promised

Mr. Darrow added that within 10 days there will be more. Before bowing out of Washington he will issue another report, he said, which would require all the energies of the NRA "expert evasionists."

Meanwhile, the White House was noncommittal over the sizzling cross-fire over the "success" and "failure" of the NRA, carried on in language never equaled for vigor in state inter-departmental relations.

"Stripped of shadowy verbiage, this (the Darrow report) means the choice of the American people is between Fascism and Communism," said General Johnson.

On the other hand, Mr. Darrow said that "no power under the NRA is showing itself able to protect the small business man," and, furthermore, "monopoly sustained by Government is clearly the trend in the NRA," adding that "one may as well dream of making war lady-like as of making competition fair. All competition is savage, wolfish and relentless."

"Monopolistic practices in the motion picture industry are bold and aggressive, and its small enterprise is cruelly oppressed," Mr. Darrow added, urging virtual rewriting of the motion picture code so that the Government takes the balance of power, through the Federal Trade Commission.

On Tuesday General Johnson announced formation within NRA of an advisory council to review and pass upon all codes, three members each from the labor, consumer and industry advisory boards.

It was a crashing attack on the answer made by division administrator Sol Ariah Rosenblatt to the report of the Darrow Review Board on the film code that was launched in the Senate Wednesday by Senator Nye.

Characterizing the answer an "extravagant self-commendation," Mr. Nye charged Rosenblatt with "deliberate falsehood" or a lack of knowledge of the industry and the code, sarcastically referring to the latter as a "splendid example" of self-regulation of industry.

Under the code, he asserted, there has been "enlargement" of the abuses which it was designed to correct, and "the report shows the extent to which monopoly went to insure continuation of its control."

"I am prepared to agree with the deputy administrator's description of the number and variety of problems involved in preparing the code in this industry," the Senator commented, "but I cannot permit the presumption to arise that because of its long period of consideration the resultant code was a heaven-sent example of perfection."

Challenges Rosenblatt's Attack

Taking up individually the allegations in the NRA reply to the Darrow report, Mr. Nye challenged Mr. Rosenblatt's attack on the Review Board for refusing to consider as testimony the brief filed by seven producer-distributors, declaring that the Board's records show that it was to be considered solely as argument in rebuttal. He also asserted no complaint could be lodged against the failure of the Board to swear witnesses, since no sworn testimony is taken by the Recovery Administration in its hearings.

Instead of the vast majority of code provisions favoring exhibitors, Senator Nye declared that the report demonstrates that not one section favors anyone but the distributors.

During his attack on the NRA Nye disclosed that he had received a letter of protest from Abram F. Myers, general counsel for Allied States, in which a "thoroughgoing and impartial investigation of the entire subject" was urged, "including the manner of the writing of the code, its provisions and the manner in which it is being enforced."

"So far as this Association is concerned," the letter declared, "it has spent many thousands of dollars and much valuable time in an effort to get a fair code. It has cooperated with the NRA in every way consistent with the rights of its members."

Arguments by Mr. Rosenblatt that the "shorts" provision of the code protects exhibitors from "forcing" were challenged by Mr. Nye, who explained that while an exhibitor may not be compelled to take a greater proportion of shorts than of features, block booking practices make it possible for a distributor to overload him on features and, consequently, on shorts.

The Senator dismissed Rosenblatt's argu-

(Continued on page 26)

RUSSIA PLANNING U. S. INVASION WITH NON-PROPAGANDA PICTURES

Vladimar A. Usievich, Chief of Soviet Foreign Film Division, Is in U. S. Seeking Talent for Studios in the U. S. S. R.

The Union of Soviet Socialist Republics is contemplating invasion of the American market with product unadorned with the glorification of Communion which has characterized the majority of Russian films reaching these shores.

Vladimar A. Usievich, chief of the foreign trade division of the United Motion Picture Industry of Soviet Russia, is in the United States to conclude negotiations for importation of American talent and technicians to the Russian studios.

English Versions Planned

English-speaking versions of Russian dramatic subjects and Russian folklore would be made concomitantly with dialogue pictures for their own market, and would be enacted by American and English players under direct supervision of American and Russian directors, Mr. Usievich said.

"Such arrangements are being made with European countries, and I hope to conduct negotiations along this line in this country," M. Usievich said this week at the offices of Amtorg Trading Corporation. "With good-will on both sides, I see no reason why such arrangements should not be successful."

Following diplomatic recognition of the U. S. S. R. effected by President Roosevelt and Maxim Litvinov, Foreign Commissar, American film exporters were looking forward to distribution expansion in that country, yet American foreign executives were more or less skeptical as to the extent to which their agents could depend upon a widening of the Russian market, while hoping that reciprocal industrial trade arrangements might help considerably.

At the time, H. M. Idashkin, acting president of Amkino, official Societ film distributor in this country, declared that while American distributors abroad might not experience appreciable increase immediately, there eventually would be an improvement.

Only One U. S. Film Shown

This year only one American talking picture—Warner's "Cabin in the Cotton"—has been shown to date in the land of the Soviet, but Mr. Usievich said that on his present trip he hoped to arrange for importation of a large number of American pictures during the 1934-35 season.

The chief difficulties surrounding distribution of American films in Russia, Soviet executivcs have maintained, revolved around allegedly exorbitant rentals demanded by American distributors, and inability of either party to arrange satisfactory terms of credit.

Mr. Idashkin, who said in an interview in November that "if the only 'fault' of American motion pictures were the 'capitalist' point of view, your films would be allowed in the Soviet practically without restraint," added that "the only thing we do object to is anything which tends to deride the actual political regime now extant in the U. S. S. R. These films have been very few."

It was indicated this week by several executives of American film foreign departments that credit could now be more "satisfactorily" arranged as a result of official recognition of the Soviet. Prices are considered commensurate with those asked of American exhibitors, and it is the general impression that Soviet distributors are well able to pay a sufficient amount for films to make distribution in that country financially worth-while to American concerns.

Ambitious Production Program

The Soviet is planning to spend on its major features during 1934, Mr. Usievich said, an average of 500,000 rubles—about $485,000—on each, considerably more than the average negative cost in Hollywood. Musical comedies, melodrama and light comedy are planned, a new departure.

Among these the Soviet executive mentioned a musical comedy, "The Shepherd from Abrau," and another musical, "Accordion." Work is being rushed also on the Soviet version of Mickey Mouse cartoons, and the Russian "Mickey" will not be used for propaganda, but to picturize fairy tales and Russian folklore.

He explained that, if his mission succeeds, there would be two acting companies—one Russian and one American—on the lot at the same time. After the shooting of one scene in Russian dialogue, the American actors would take the places of the Russian players and re-enact the same scene in English—a system tried by two or three of the large Hollywood companies.

The Soviet industry will produce a minimum of 100 features this year, M. Usievich said, and most will be made, if possible, in the two language versions.

Silent pictures still enjoy wide popularity in Russia, he declared, the greatest favorites being Charlie Chaplin, Mary Pickford and Douglas Fairbanks—in addition to Mickey Mouse.

Study Technical Progress

The Russian people are interested in American films chiefly from the point of view of sound and photographic achievement, and while the sociological aspects interest them, a picture like "King Kong" stands out in the minds of the Russian student as a triumph of American film making.

M. Usievich said there had been no export of Russian films to Germany recently.

Facilities for exhibition in the U. S. S. R. are adequate, he indicated, with a steady increase in number of theatres and sound installations since 1928. However, only 2,000 of the 32,000 motion picture theatres in the Societ Union are equipped for sound, but the Government is attempting to meet this deficiency by perfection of 16 mm. equipment.

Approximately 100,000,000 meters of raw film was produced in the Soviet in 1933; the Soviet industry still depends on foreign supplies.

$3,037,698 MGM Net for 28 Weeks Is 200% Increase

Further tangible evidence of the extent to which the motion picture's financial structure has been strengthened during recent months appeared over the weekend when Metro-Goldwyn, the Loew pictures subsidiary, reported a net income of $3,037,698 for the 28 weeks ended March 15, 1934, which was a 200 per cent increase over the same period last year, when the net totaled $966,173.

Metro received $16,147,265 in gross film rentals during the last 28-week period, charging off $13,040,088 for sales expenses and amortization of negative and positive costs, and depreciation. Federal taxes of $521,932 were almost paid for by miscellaneous income of $452,453, with the net of $3,037,698 equaling $19.70 a share on 104,173 shares of 7 per cent cumulative preferred stock of $27 par value. This compared with $6.11 a share on 157,913 preferred shares on the net of $966,173 for the 28 weeks ended in March, 1933.

Metro-Goldwyn Pictures Corporation is controlled by Loew's, Inc., through Metro-Goldwyn-Mayer, Inc., which owns all the Metro-Goldwyn Pictures common stock.

On March 16, this year, Metro-Goldwyn Pictures called for redemption on June 15 of 3,741 shares of its preferred stock at $27.

The profit of $3,037,698 reported by Metro-Goldwyn for the 28 weeks ended March 15, 1934, was more than double the net for the last full fiscal year, which ended August 31, 1933, when the company earned a profit of $1,326,827, and was considerably more than the $2,965,974 profit for the year ended August 31, 1932.

Siegel Joins Consolidated

Henry Siegel has joined the Consolidated Circuit, New York, as assistant to Lawrence Bolognino, president. The circuit, operating 20 theatres in Manhattan and the Bronx, plans expansion. Mr. Siegel resigned as Brooklyn branch manager for Paramount January 1.

Laemmle Names New Aide

Carl Laemmle has engeged Julius Klein, newspaperman and author, as his assistant to handle and develop stories. Mr. Klein will serve in addition to Joe Weil, also one of Mr. Laemmle's assistants.

Variety Club To Meet

The second national meeting of the Variety Club will be held in Columbus May 27. Officers and directors of the parent club, in Pittsburgh, will attend.

IRVING TRUST REPORT NOTES RKO GAINING

First Quarter of 1934 Shows a Profit of $498,131, While Figure for Year Indicates Loss Was Substantially Reduced

The third report of the Irving Trust Company's equity receivership of Radio-Keith-Orpheum Corporation was filed in New York Tuesday and continued financial improvement throughout the corporation and its subsidiaries was noted. A consolidated profit for the first quarter of 1934, before income taxes, totaled $498,131, comparing with an estimated net loss of $1,098,447 for the same period of 1933, after the elimination of operations of subsidiaries in bankruptcy or receivership.

The results of operations of RKO for the year ended December 31, 1933, on a consolidated basis, the report shows, were losses totaling $4,384,064, compared with a loss of $10,695,503 in 1932. The receivership, the report stated, is likely to continue for at least another six months.

No Reorganization Plans Set

No plans for reorganization have yet been considered. The equity receivership was declared on January 27, 1933. The subsidiaries included 151 corporations, of which 113 were wholly owned within RKO.

The calculations on which the reported profit and loss for the years 1932 and 1933, and the first quarter of 1934, are based have included the full interest accrued on the unsecured indebtedness after January 27, 1933, when the receivership had its inception.

Radio City Music Hall and the RKO Center theatre, the two subsidiary corporations operating these theatres under the lease which became effective September 1, 1933, have received as their share of the profits $58,282. The RKO Service Corporation received $45,000 for management services and substantial payments were made to RKO Radio Pictures, Inc., for films for the two theatres.

Claims Total $35,000,000

Claims filed against RKO amount to $35,413,733. Originally, the report states, there were 85 such claims, of which, however, 17 claims aggregating $2,031,000 have been withdrawn. These claims do not include those of holders of securities representing the funded indebtedness of RKO in the amount of $16,240,000. The holders have been exempt from filing claims subject to further order of the court.

A special master has held hearings on claims aggregating about $24,000,000, but no decision concerning the claims has been rendered. Of the total, the largest item is $29,483,217, based upon contingent claims for rent guarantees and direct leases.

A paragraph in the report of Irving Trust deals with the payment of interest due January 1, 1934, on the secured 6 per cent gold notes of RKO. The principal amount was $1,825,208.

"Failure to make payment of this interest," the report states, "might have constituted a default under the indenture of July 1, 1931, which would have entitled the trustee to sell the collateral pledged by RKO as security therefor. Such an event would have seriously prejudiced the interests of the unsecured creditors, inasmuch as the collateral represented approximately 95 per cent of the total assets of RKO. Accordingly, the receiver submitted a petition to the court for authority to make payment of the interest due January 1, 1934. By an order entered herein January 2, 1934, the court authorized and directed the receiver to make payment of the aforesaid interest, and in accordance therewith, the interest was paid."

Radio Pictures Cuts Losses

The report also contains a list of seven RKO subsidiaries which either are in receivership or bankruptcy and against which Irving Trust Company, as receiver, filed claims.

The combined operations of RKO Radio Pictures and its producing subsidiaries for the year 1933, compared with 1932, were reported as follows:

	1933	1932
Total income	$19,723,830	$20,923,005
Total expenses before financing	20,023,965	25,350,082
Loss	300,134	4,426,177
Financial expense	990,550	954,873
Loss after all charges	1,290,685	5,381,051

Operations for the first quarter of 1934, after all ordinary charges, but before income taxes, resulted in a profit of $308,602 from film distribution, the same period of 1933 showing a loss of $603,293, indicating an improvement of more than $900,000.

A consolidated statement of profit and loss of Radio-Keith-Orpheum Corporation and subsidiary campanies for the three months ended March 31, 1934, which sets forth a net profit of $423,131, places theatre admissions at $6,123,197 and films rentals and sales at $5,615,690. The largest item of expense was $4,347,189, representing cost of film sales and service.

Radio Films in Music Hall

Irving Trust, receiver, and Donovan, Leisure, Newton & Lumbard, attorneys for the receiver, are asking partial allowances, aggregating $225,000, for their services.

Ned E. Depinet, president of RKO Distributing Corporation, announced this week the closing of a long-term contract for the exhibition of RKO Radio pictures at the Radio City Music Hall. The contracts, which were negotiated between Mr. Depinet and W. G. Van Schmus, provide not only for the exhibition of Radio features, but for short product and Pathe News.

Freuler Wins Title Right

Freuler Film Associates has been awarded the title "Marriage on Approval" by Justice Aaron Steuer in New York supreme court. Michael Kallesser, author of a play of that name produced in 1928, challenged the right of Freuler to use the title. The film was based on a newspaper serial first published October 31, 1927.

Goldsteins Resume Circuit Managing

Management of the GB Circuit, operating in Massachusetts, will be resumed by the former owners, Samuel and Nathan E. Goldstein, as operating partners of Paramount Publix Corporation, following approval by Referee Oscar W. Ehrhorn last week of a plan of reorganization for a $1,050,000 mortgage bond issue of the circuit.

The majority of the mortgage bonds is held by the Goldsteins. Under the plan the mortgage will be foreclosed, and a new company organized to acquire the GB properties, 17 theatres. All capital stock is to be retained by the Goldsteins, while the Class B will be sold to Lares Theatres Corp., wholly-owned Paramount subsidiary.

Paramount will lend $107,500 to Lares Theatres; GB will receive a 10-year Paramount picture franchise and title to a number of Olympia Theatres leaseholds, equipment to be delivered to the new Goldstein company by Lares in return for a release from all claims against Olympia, Paramount and GB by the Goldsteins.

The Paramount Publix trustees in bankruptcy have been authorized to expend up to $150,000 for settlement of the $280,000 of claims against Olympia Theatres, Paramount's principal operating subsidiary in New England, on the basis of 40 cents on the dollar.

Justice Levy this week authorized the Paramount trustees to institute suit against members of the 1930-31 board of directors. The trustees will try to recover up to $12,000,000, voted for repurchase of stock.

Adjustment of outstanding claims on Paramount Publix is expected by the trustees to be completed late in June.

Authorization to settle a patent suit infringement claim filed against Paramount by Artfilm Studios, Inc., for $2,500, has been granted Paramount trustees by Referee Ehrhorn.

MGM in Broadcast Deal

MGM has concluded an arrangement for a weekly Hollywood broadcast of studio chatter from Station KFAC, to be called "Air Pockets." Talks will occupy a half-hour and will concern MGM personalities.

Heads Fox Research

Lance Baxter, former assistant to William Darling of the Fox art department, has been placed in charge of the research department. Frances Richardson, former head, remains on the staff.

Mack Heads U. A. Branch

William A. V. Mack has been named manager of the United Artists Cincinnati branch, succeeding Sam Kramer. Mr. Mack was at one time eastern sales executive for Pathe.

Opens Cleveland Branch

Superior Motion Picture Supply Company has opened a Cleveland branch with L. P. Stewart as branch manager and Ray Cudmore as sales manager. The company handles all theatre equipment.

THE CAMERA REPORTS



PERSONAL. An item announcing the arrival of Frank Buck and Mrs. Buck in Los Angeles, where he was scheduled to make personal appearances with showings of his latest RKO Radio jungle adventure, "Wild Cargo."



SUCCESS. New: Helene McAdoo (above), who began as a Warner stand-in. Continued: Guy Kibbee (below), new contract.





IN AMERICAN PICTURE. Binnie Barnes, who played wife No. 5 in "Private Life of Henry VIII," as she arrived in New York from England, en route to the Universal studio to appear in "There's Always Tomorrow."



GOVERNOR OFFICIATES AT AWARD CEREMONY. As Walter L. Golden, exploitation manager of the Riverside theatre in Jacksonville, Fla., was given the April Quigley Award in proceedings incidental to local military event. Shown are Governor Dave Sholtz of Florida, Mr. Golden, Mayor John T. Alsop, Jr., of Jacksonville, and M. C. Moore, manager of the Riverside.



EXHIBITOR VISITS STUDIO. John Smith of Interstate Theatres of Dallas, Tex., at Burbank during a recent sojourn on the Coast observing production activities. He is shown with Bette Davis,, Warner star, watching shooting of scene for "Housewife."





PROMOTED. Sally Sandlin, once a typist, later a scenario editor, and now helping to write Lilian Harvey's next Fox film.

AS YOU WERE. If you had arrived at adulthood by the year 1905. In garb and pose typical of that ancient day are shown Joan Blondell, Warner star, and her father, as in Warners' "Dames," which will be released shortly.



FATHER AND SON. Whose ties continue in business: A new portrait, recently taken on the Coast, of Edmund Grainger, associate producer, and James R. Grainger, distribution head, Universal.



GONE NATIVE. As we suspect they do in the RKO Radio production, "Down to Their Last Yacht." This is by way of an advance notice on that forthcoming picture, prettily contrived in a tableau with Cynthia Hobart, Peggy Campbell, Virginia Reid and Alice Moore.

YANKEE NETWORK NEWS WINS NEW DECISION OVER NEWSPAPER RIVALS

Broadcasting Service Given Full Press Facilities at Massachusetts State Capitol by Decision of Joint Rules Committee

Backed by an impressive display of support from the public at large, the Yankee Network News Service of Boston vanquished open newspaper opposition to its news broadcasting activities when, on Friday, a unanimous vote of the joint Rules Committee of the Massachusetts House and Senate gave the radio news service full press facilities at the State Capitol.

The Yankee Network, headed by John Shepard, 3d, New England department store executive, formed its own news service on March 1, when broadcasts of news by the Boston *Herald, Record, American, Traveler,* and other newspapers were terminated by the Radio-Press agreement. It is supplied with national and foreign news by the Transradio Service and has its own city staff and local correspondents throughout New England.

First Open Fight

Also on March 1, in New York, the Press Radio Bureau of the American Newspaper Publishers Association began actual editing of all spot news to be broadcast. The innovation had followed a long quarrel between newspapers and radio advertisers, the publishers claiming flagrantly unfair competition offered by the radio in broadcasting spot news before it could catch morning and evening deadlines. The two major networks, NBC and CBS, subscribed to the plan, as did several independent stations and chains, but the Yankee Network for many weeks has prosecuted its fight to obtain fair play from Boston politicians and conduct its news service unhampered.

With full access through its correspondents and cable services to every important news source in the New England and foreign sectors, the Yankee Network first ran into difficulties in the admittance of its reporters to police station press rooms. After a series of "intimate" exposes by the Yankee editor, Richard Grant, over the key station, WNAC, this obstacle was removed. The network's reporters, however, continued to be barred from the State House Press Room by the well-organized group of newspaper correspondents composing the State House Press Association.

Mr. Grant welcomed this opportunity to make a public issue of his difficulties with the newspapers. Previous opposition from the press, with the exception of the police station situation, had been indirect and hence impossible to fight openly.

Confident that the public was with him, Mr. Grant went on the air, explaining the State House situation and asking for support in breaking down the "enemy's" barriers.

Telephone calls, telegrams, and letters poured into Mr. Grant's office and to members of the State Legislature. They came from merchants, clerks, fishermen at sea, blind persons, shut-ins, farmers and others in every walk of life who depend upon the radio for information of the newest news.

Representative John J. Craven of Boston was the first to respond to the public clamor. He filed a resolution demanding the radio news service receive the same provileges in the State House as any other news service and the joint Rules Committee set May 2 for a public hearing.

Hearings Warmly Attended

The outpouring at the hearing gave further evidence of the loyal following of radio news. Two of the largest hearing rooms in the Capitol were quickly filled, with an overflow of several hundred. A score of State Senators and Representatives spoke in favor of the resolution. Many citizens also expressed their views, including a blind man who asked consideration for himself and others so afflicted.

Most of the support was on the ground that news is public property, and since the Press Room at the State House is supported by the public it should be open to any legitimate news-gathering organization serving the public. Representative Craven pointed out that news broadcasting was begun by newspapers themselves, but that "now the child is so big the parent is afraid of it and is trying the hamper its growth."

Opposition from newspaper men at the hearing was based chiefly on the assertion that it does not take the same type of facilities to gather news for radio as for press, but their argument was not considered impressive.

Support Threatened

In the interim before the decision, it was said at the Yankee Network offices, members of the Committee were approached by State House representatives of the *Boston American* and *Traveler,* Hearst papers, and the *Springfield Union,* with a broad hint that newspaper support or opposition in the next election would be determined by their vote on the radio news matter. Nevertheless the final decision was a clear-cut victory for the radio news broadcasts.

Said Representative Craven:

"Freedom of expression (of the press) is provided and has always been jealously safeguarded.

"But the radio is an even greater force for the public good. It reaches into the most inaccessible localities. It is heard by those who cannot read. It aids the apprehension of criminals. It brings the world to the bedside or lonely shut-ins. It is no longer an experiment or a novelty, but an indispensible part of our life. And now that the Yankee Network is fighting the public's fight for the free and unrestricted dissemination of public information, against all the handicaps placed in its path, I am sure everyone will agree that its radio news service is deserving of public support."

The Press Radio news bureau in New York continues to dole out carefully sifted material already printed in morning and evening editions. The bureau, under the editorship of James W. Barrett, who was city editor of the former New York *World,* has not made known how many stations in addition to the two major networks have subscribed to the plan, but it is a known fact that several radio stations throughout the country have followed the lead of the Yankee Network in organizing their own news gathering facilities.

Under the present Yankee Network operating schedule, the first news broadcast takes place at 7 a. m., for station WNAC, with network broadcasts at 8 a. m., 1:30 p. m., 6 p. m., and 11 p. m.

ZANUCK FOR FREE CRITICISM

The columns of MOTION PICTURE HERALD *recently presented a discussion of Mr. Darryl Zanuck's comment upon a review in terms which indicated that he sought limitation of the inalienable rights of the critic to the disclosure of the nature and content of motion pictures. In this Mr. Zanuck was not accurately represented, in that his objections were based on a point of fact and accuracy of statement. Mr. Zanuck has emphatically declared his conviction that the critic must always be free to deal with motion pictures with entire candor and* THE HERALD *is happy to convey and restate his declaration of attitude, with, may we add, the hope that it may be of exemplary value to some of his contemporaries in the industry.*

—MARTIN QUIGLEY

Ruling Follows Long Fight by Radio Firm for Freedom of News Sources Waged Against Publishers of New England

Authors' League Hits at Richberg Copyright Phrase

In a statement issued Tuesday by Marc Connelly, playwright and president of the Authors' League of America, the writers' group questioned several phrases of Donald R. Richberg's reply to the Darrow Board's attack on the NRA.

Mr. Richberg's reply "contains one curious phrase: 'The code affords great relief from the monopolistic effects of the copyright laws,'" the statement said. "It has been a widespread feeling, especially among people who make money out of producing in one form or another the work of authors, that literary property is not like other property; that when an author has created something out of his own knowledge or imagination, anybody should be entitled to steal it and make money out of it. It is somewhat depressing to see apparent support given to this doctrine by the NRA authorities."

Kalmus Reelected Technicolor President

Dr. Herbert T. Kalmus was reelected president of Technicolor on Tuesday in New York at a directors' meeting. George F. Lewis was elected a vice-president and S. M. Corekin was named treasurer. Members of the executive committee are: A. W. Erickson, chairman; John McHugh, A. W. Hawkes, Eversly Childs, and Dr. Kalmus.

Louis Solomon Dead

Louis Solomon, pioneer in the equipping of projection rooms for trade showings, died late last week after a short illness at his home in New York. He is survived by his wife, three sons and a daughter.

FOX THEATRES PLAN TO BE SET IN JULY

Reorganization Calls for New Company to Supplant Wesco, with Spyros Skouras Heading All Operating Units

The middle of July was set this week as the deadline for completion of reorganization of all Fox theatre units and subsidiary companies affiliated with them. Sidney R. Kent, president of Fox Film Corporation, will, according to present plans, head a new holding company to replace Wesco, with Spyros Skouras heading all operating units, as well as being vice-president and general manager of the companies concerned.

Charles Skouras will be elected president of the reorganized Fox West Coast Theatres, while subsidiary companies like Fox Rocky Mountain and Fox Midwest will continue under current operating personnel.

Bankruptcy Sales About July 10

Subsidiary companies' bankruptcy sales will be scheduled for about July 10, and according to the plan, Chase National Bank and Fox Film, in addition to other large creditors, will be given stock in the new parent company in exchange for their present holdings. About 400 theatres are involved.

It has been established that sale of Fox West Coast's assets at foreclosure will take place prior to July 10, this being disclosed this week at a hearing on a plan of settlement of Paramount Publix claims against Fox Film and FWC before Referee Oscar W. Ehrhorn in New York. Paramount has a claim of approximately $2,000,000 against FWC under an agreement which replaces five defunct leases on five Pacific Coast theatres with new leases. Settlement of this claim was completed last week under a plan which gives FWC new 10-year leases on three Paramount San Francisco houses, with 10-year Paramount picture franchises, and new leases on the Paramount at Oakland and the Paramount at Portland, with Paramount picture franchises for each.

On the three San Francisco houses, Fox is to pay $114,299 back rent to Paramount, covering the period from Dec. 1, 1932 to Feb. 28, 1933. Additional rent from that date to April 30, 1933, is to be adjusted on the basis of the net income of the houses for the period. The new 10-year leases are retroactive to May 1, 1933, and call for an average annual rental of $98,000 for the San Francisco Paramount, $75,000 for the St. Francis, and $41,000 for the California. Paramount, in addition, receives 37½ per cent of net earnings of all downtown San Francisco houses in which FWC has an interest during the period from May 1, 1933, to June 30, 1943.

Metropolitan Playhouses Plan

Fox Film will receive 27,000 shares of common stock in the reorganized Fox Metropolitan Playhouses, and Sidney R. Kent will be one of three voting trustees who, with the president of the new company, will control its board. This would be dependent upon the success of the bondholders' committee bid on the properties at foreclosure.

The 27,000 shares of common in the new company would be issued in return for new rights under existing Fox Metropolitan film contracts with Fox, and would represent about 10 per cent of the maximum new issue of common proposed in the plan of capitalization of the new company. In addition to the stock, there would be issued about 6,880,350 of new secured 5 per cent debentures, due in 1944.

Holding companies of the new Fox Metropolitan organization would subscribe for $650,000 of the new debentures at par and all the remainder, together with the new common stock, will be issued to depositing noteholders, who propose to bid in the company at foreclosure June 20. The noteholders are to receive $500 of the new debentures, 20 shares of common and a warrant for additional shares to be pro-rated later, and $50 in cash for each $1,000 of bonds in the present Fox Metropolitan deposited with the committee.

Financing of the reorganization is expected to be accomplished with $1,430,000 Fox Metropolitan cash now on hand and subject, in the opinion of the reorganization committee, to outstanding mortgages held by it. Provision also will be made from this sum for approximately $200,000 of working capital for the new company.

Net loss of $2,095,226 is shown by Fox Metropolitan for the period from June 4, 1932, to Dec. 31, 1933, during which time the circuit was operating in receivership.

Code Authority Sets Availability

(*Continued from page* 10)

ment in defense of several provisions, that they gave the exhibitor greater protection than he had before the code, with the statement that "without discussing the question of legality, it is obvious that a code of fair competition should not take within its sheltering arms such protecting provisions as these."

Takes Fling at Johnson, Too

Referring to a resolution he introduced last week and had passed by the Senate, calling upon the Federal Trade Commission to submit copies of its correspondence with and reports to the Recovery Administration, which Senator Harrison of Mississippi later blocked by a motion to reconsider, Nye charged Harrison with entering his motion at "Johnson's orders."

He also referred to the fact that the President had sent the Darrow report to the Federal Trade Commission and Department of Justice for consideration, and threatened that if their reports were not made public promptly he would introduce a resolution calling for them.

Declaring that the NRA has wofully failed to bring about the recovery for which it was designed, Senator Nye declared that the report had shown that monopoly has increased under the protection of codes and that Congress should not adjourn until remedial action was taken.

Establishing Availability

Of vital importance to exhibitors was a decision made by the Motion Picture Code Authority that pictures running a minimum of three consecutive days in a first-run theatre in any given situation establish their general release dates as the final day of the run. All availability dates thereafter fall due subject to clearance schedules in operation in the particular situation or territory, and distributors, following the ruling, consented to post in exchanges the final days of such runs and also to notify code secretaries to post identical notices in their offices in the event exhibitors inquire about them.

The Authority will extend the time for paying assessments in the case of theatres meriting this privilege. Such extensions, however, will be granted only upon recommendation of local Grievance Boards. To date, 4,197 theatres have paid $42,279, with more than 1,000 exhibitors sending in checks the past week. The Authority's finance committee, composed of Sidney R. Kent, Harry M. Warner and Nathan Yamins, is now at work on allocation to producers and distributors of their share of the $180,000 they are to contribute to the code financing.

The Code Authority issued what was virtually an ultimatum to exchange managers serving on boards who had complained that pressure of their own business necessitated putting their code activities in secondary position. Serving the Code Authority is to be considered above all other jobs held by all members of local clearance and zoning and grievance boards, the Authority resolved.

Grievance Board activity saw a total of more than 25 decisions and complaints being handled.

Decision of the Dallas grievance board in upholding Rubin Frels, vice-president of Allied Theatre Owners of Texas, in his complaint that Jefferson Amusement Co. made it impossible for him to get product for his house at Victoria, was hailed in that territory as a significant victory for independents.

Five o'clock is set as the deadline for matinee prices in New Haven, Conn., in a decision handed down by that board this week. A complaint has been filed by the Pequot theatre and, as a result, the Lyric and Garden are put in the 10-cent class because their 10-cent scales run after 5 P.M. Exchanges are ordered not to serve the two houses until 180 days after first run showings.

A new clearance schedule for Texas was drawn by the Dallas board last week. For first run theatres in the four key cities of the State is provided prior run clearance over all other theatres within a radius of 25 miles, provided the picture is played first run within 45 days of release date. Thirty-five-cent suburbans may obtain product 14 to 21 days after first run; 25-cent downtown, 21 to 28 days; 25-cent suburbans, 28 to 42 days; 20-cents, 49 to 63 days; 15-cents, 85 to 99 days, and 10-cent houses, 145 days after first run. These clearances are in effect with the start of the 1934-35 selling season.

A production development was a decision that all extras' problems be handled by a committee of three responsible directly to the Code Authority. The members are Mrs. Mabel E. Kinney, chairman, Larry Steers and Fred Schuessler.

A.M.P.A. Holds Beefsteak Party

Members of the Associated Motion Picture Advertisers and executives of the New York home offices participated in a beefsteak at the New York Motion Picture Club Tuesday night. William R. Ferguson, president, presided. Paul Benjamin of National Screen Service was toastmaster.

Earl Carroll's

"MURDER AT THE VANITIES"

with the

Most Beautiful Girls in the World

and Carl Brisson • Victor McLaglen
Jack Oakie • Kitty Carlisle and Duke
Ellington and his Famous Orchestra

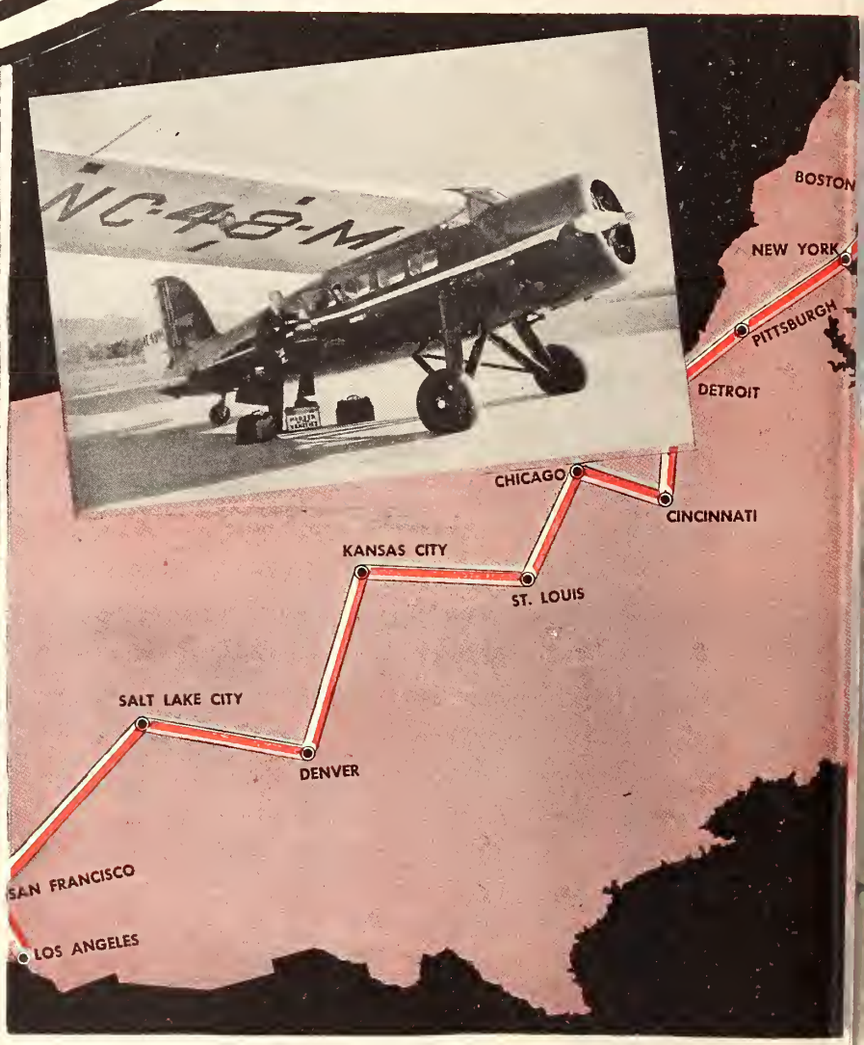
Directed by Mitchell Leisen

this picture deserves every bit of publicity, advertising and exploitation that Paramount is putting behind it and which the following pages delineate....

Paramount Pictures

Paramount's publicity, advertising and exploitation create a huge ready-made audience for "MU





PUBLICITY • EXPLOITATION

Earl Carroll's name is a great publicity magnet, and syndicated articles, special features, items in news columns on "Murder at the Vanities" have already been read by 50,000,000. Nine leading fan magazines, (circulation over 3,000,000) sensing the public interest in "Murder at the Vanities," have run double spreads on this picture.

Earl Carroll himself goes on a whirlwind tour in a specially chartered plane to leading cities of the country. Carroll himself has shown the picture to the leading newspaper and radio people of these cities and has given radio talks and special interviews that will cover the large population centers of the country.

Earl Carroll's

RDER AT THE VANITIES'





• RADIO • ADVERTISING

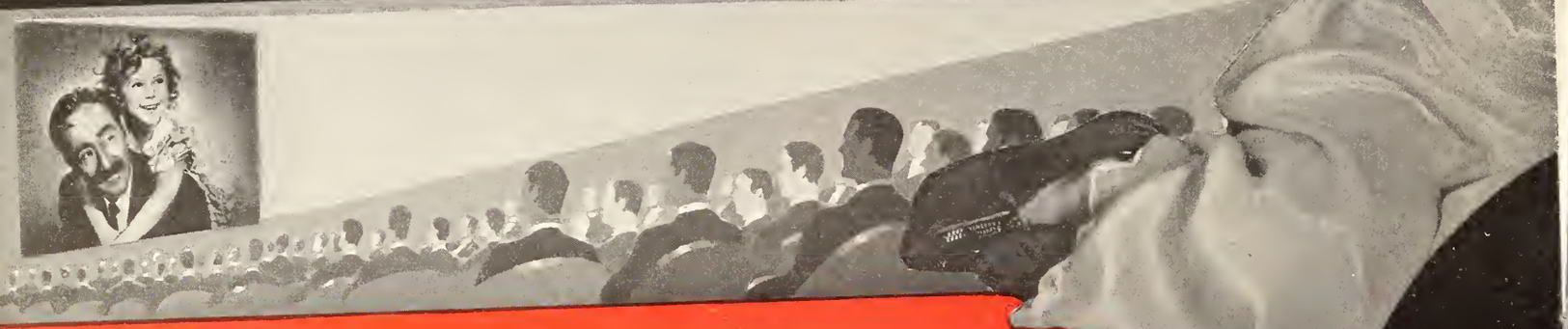
The hit songs of "Murder at the Vanities" have been plugged on the air since April 1st. "Cocktails for Two" alone has been plugged on some 900 broadcasts, with the picture mentioned in every instance. Every leading band on the air, including Paul Whiteman, Guy Lombardo, Ben Bernie and Rudy Vallee, have all had special "Vanities" broadcasts.

Paramount has prepared a special national advertising campaign to announce Earl Carroll's "Murder at the Vanities" to the millions waiting for it. Every real showman will use large space to tie in with the publicity and exploitation that has already been done on this picture.

Paramount Pictures

Paramount's

"Little Miss Marker" makes strong men weep



"LIT

At Damon Runyon's screening of "Little Miss Marker", New York's blase sport-writers laughed through their tears.

"A knockout — I'm always a sucker for a kid in trouble. I was laughing with tears in my eyes." —*Frank Graham, Evening Sun*

"It brought tears—but it also made me laugh. A swell show." —*George Dailey, Herald-Tribune*

"It's a picture almost anyone would want to see twice." —*Al Dayton, Evening Sun*

"My hat's off to Damon. It's better even than his 'Lady For A Day'." —*Hype Igoe, Journal*

"Clean, simple story, full of humor and pathos. It's a sure-fire bet." —*Murray Lewin, Daily Mirror*

"One of the most enjoyable pictures I've ever seen." —*Ed Neale, Associated Press*

"It's a honey that even out-entertains Runyon's 'Lady For A Day'." —*Marcus Griffin, Enquirer*

"You're laughing out loud — when you're not crying softly." —*Joe Nichols, N. Y. Times*

If it's a PARAMOUNT PICTURE



Paramount's

"Little Miss Marker" steals women's hearts



Adolph Zukor *presents*

DAMON RUNYON'S

TLE MISS MARKER"

with ADOLPHE MENJOU
DOROTHY DELL, CHARLES
BICKFORD, SHIRLEY TEMPLE
Directed by ALEXANDER HALL
a B. P. SCHULBERG
Production

New York's leading feminine motion picture critics rave about Damon Runyon's new picture, "Little Miss Marker."

"'Little Miss Marker' is one of the most amusing and touching films of the season. It is my advice that you beg, borrow or lift the price of admission to see it." —*Wanda Hale, N. Y. Daily News*

"'Little Miss Marker' is thoroughly delightful and as funny a picture as you're likely to see for a good many months."
—*Eileen Creelman, N. Y. Sun*

"'Little Miss Marker', a heart-warming yarn that alternates comedy with sobs and emerges as utterly delightful entertainment."
—*Rose Pelswick, N. Y. Journal*

"A load of laughter, salted with a tear or two, characterizes the excellent entertainment submitted for nothing less than your enthusiastic approval. This vehicle proves at least as effective a film drama as 'Lady For A Day'."
—*Regina Crewe, N. Y. American*

Paramount Pictures

it's the Best Show in Town

"PUBLIC DOESN'T WANT TO BE TOLD"

PATRONAGE IGNORES STARTING HOURS

To the Editor of the Herald:

The article on "The Public Be Damned," written by Martin Quigley in a recent issue of Motion Picture Herald, is quite timely, and something for theatre managers to think about. Yet I cannot see how such a problem can be solved to the satisfaction of both patron and exhibitor.

Here at the Indiana we always have a two-hour show, unless, of course, a stage attraction is playing, at which time we publish the change of schedule in the paper. The correct running time on features and shorts is always ascertained in advance of play dates, thus allowing us to book a program that will run the required two hours. The cashier and doorman are always supplied with schedules, in which the starting time of all shorts and features are given. In our ads, we give the starting time of shows. Many of our patrons are educated to this arrangement, and you can always see them coming in at the start of the performance. They have learned to depend on us for a two-hour schedule. Yet there are other patrons who attend just as often; who know the starting time, but still drop in during the middle of the feature. Some have asked me concerning the merits of a certain picture, and though I advised them the best time to see it, they came in at the middle with the excuse that "I didn't have anything else to do, so I thought I'd come now."

I'm afraid that no matter what you do, the problem will always be unsolved. If tickets were sold up to the feature, and then stopped, business would fall off alarmingly, in my opinion. The public doesn't want to be warned or told when they should see a show—they want to see it when they are in the mood.

We have shown mysteries, for which we instructed our ushers to seat no one during the last reel, kindly advising the patron that his enjoyment would be greatly enhanced if he saw the picture from the beginning. Many patrons, however, insisted on seeing the climax, stating they didn't care what was going on, just so they could see the picture. On all pictures, with only a couple of minutes left, patrons have been advised of the almost immediate ending, yet insisted on being seated.

What is there to do? No matter how much your schedule is advertised, or how close you keep to one, there will always be people to come in during the feature. We keep a regular schedule, first, for those patrons who do appreciate a service of this kind; and second, to keep theatre hours the same, without variance.

Exhibitors will do well to keep a schedule posted or advertised, so that the public may see it. Then if they still insist on paying no attention to it, the manager will have done his bit. After all, we must let the public do as they wish, for their patronage is our living, and without it we are lost.—Ralph Cokain, Director of Advertising, Indiana Theatre, Marion, Ind.

SAYS DOUBLE BILLS MULTIPLY PROBLEM

To the Editor of the Herald:

Not only on the matter of "continuous performances," but on several other vital issues, the attitude of the industry has been "The Public Be Damned," and it is just that attitude that is robbing us of millions of potential box-office dollars.

The objectionable features in connection with "continuous performances" are multiplied by two where double bills are the program. I have no way of knowing what percentage of theatres are showing double bills, but I would venture to say that at least 50 per cent of the total number of people who patronize our theatres are forced to "endure" double bills. Except for a minority of gluttons, I don't believe for a moment the public really wants this kind of entertainment any more than they really would relish a meal consisting of a pound and a quarter steak and a half dozen pork chops. Certainly they could not *digest* such a meal—not for long, anyway—and that is the important thing you struck upon in your editorial.

We, in this business, persist in serving entertainment in such a manner and of such character that it cannot be digested and is consequently not enjoyed.

DOUBLE BILLS = all meat and no side dishes of vegetables;

FILTH IN PICTURES = spoiled, rotten, poisonous food.

What would happen to the restaurant business if they applied the same practices that we apply to ours?

Many of us know about these evils; what to do to correct them is the real important consideration. Why is it that most of us, when we are in club rooms, on the golf course, in a trout stream or at the Pub, can agree that these evils exist and should be corrected, but when a move is started to bring about the correction, some mysterious, invisible, insidious force upsets the apple cart and prevents accomplishment? Is it the Hays organization and are they "so blind they will not see" the road to ruin? Is it one or the other of the exhibitor organizations (certainly there should not be two)? Or is it some individual or group of individuals in one or all of these organizations?

I am frank to admit I do not know the answers to these questions. However, I believe that, as editor and publisher of the leading publication in the motion picture industry, it is your job to find the answers and when you have found them, tear the hair off and print the unvarnished truth regardless of whose toes are stepped on, and regardless of whose goose is cooked.

A limited few, perhaps those who always upset the before-referred-to apple cart, may be the gainers as things are now, but their gains are trifling compared to the possibilities for all if we were going ahead as one united industry.

Exhibitors, independent and affiliated, producers and distributors, would welcome—yes, I think they will soon demand—some enlightened leadership. You occupy the logical, unequaled spot to provide this leadership. I believe all the industry wants it, even though the first few beams of light may prove embarrassing to some of our so-called leaders.

Turn on the light and show the way! So great a majority will follow that the few dissenters will be of no consequence.—Allen Johnson, Proprietor, Royal and Our Theatres, Grand Rapids, Mich.

EXHIBITOR CALLS IT "JACKASS DEAL"

To the Editor of the Herald:

Through your valued publication, which comes to us exhibitors each week, I want to ask a question and it is this: Do we exhibitors run our theatres or do the producers do it for us? Do we get the pictures we want or do the producers give us pictures they want us to have? They still make pictures on and on, full of wartime, hardship and crime, suicide and grief. Such pictures are killers to any theatre man's box-office and take all the joy from those you get in your theatre to see them and yet if you buy their product you are forced to play them and pay for them at a loss. And that is not the end to this story. You get your picture patrons dissatisfied, disgusted, and you make them stay away and lots of them will never come back. And now and then there comes a time you get a picture which is known, with stars in it that are known, and then they want a split on this one. And they send their checking man to see just how much money this advertised, well-known picture will sell for at your theatre. And when it is all over Mr. Exhibitor has got the jackass deal. So you see just how we exhibitors operate our own theatres. We own them and pay all the taxes, but the producers are running them their way for us.—Walter Odom, Sr., Dixie Theatre, Durant, Miss.

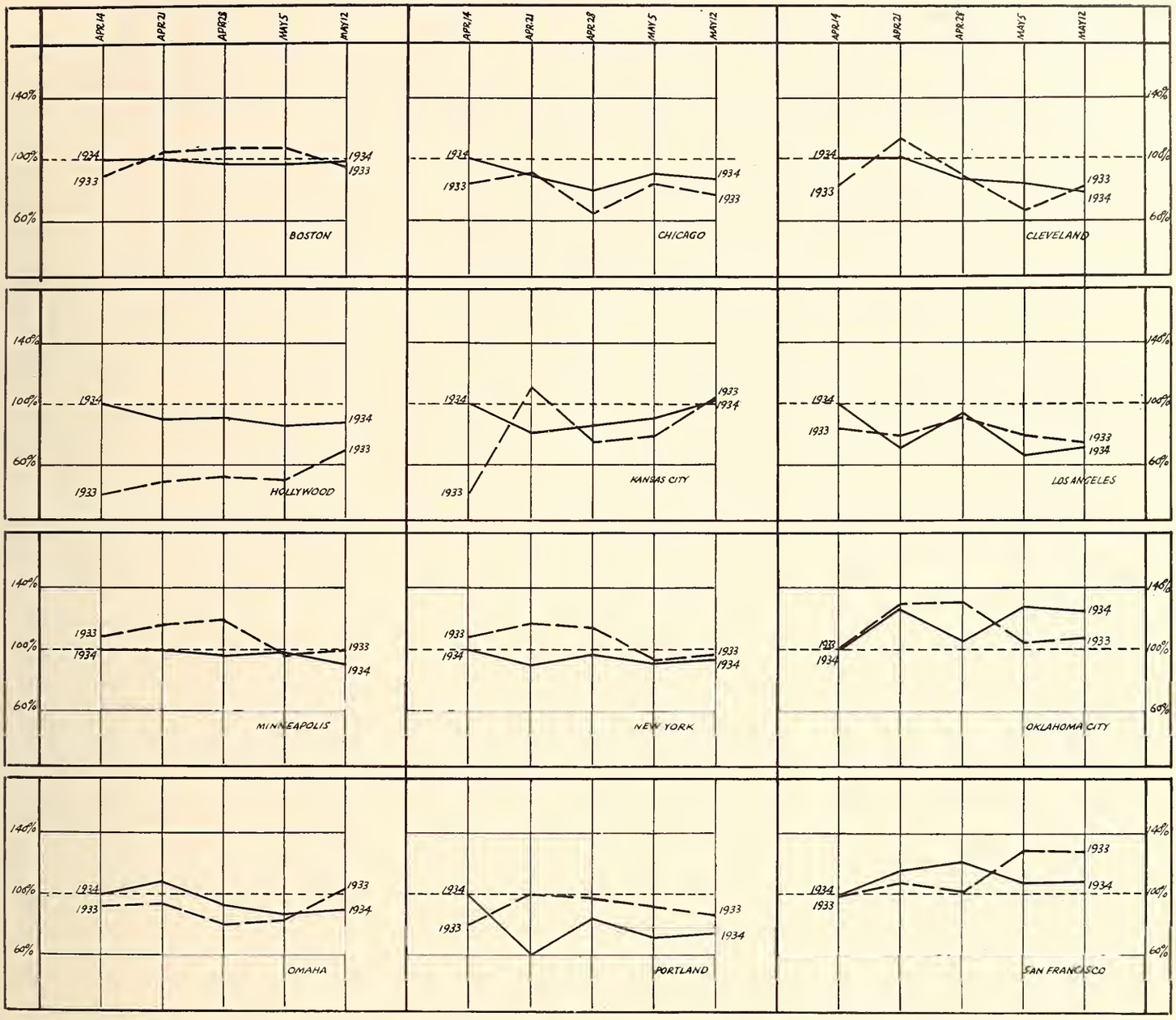
Discuss Theatre Product Available in Jersey Town

The Roselle, N. J., business association, in recent session, discussed a proposed ordinance designed to prevent "fly-by-night" concerns from doing business locally in unfair competition with existing firms. Particular attention was given to the alleged inability of the Roslyn theatre to secure first run films.

It was claimed the Park theatre in Roselle Park was preventing the Roslyn from obtaining such product, which condition was called a detriment to Roselle businessmen in the event the Roslyn is forced to close for lack of first run pictures. A discussion leading to an agreement between the two theatres has been projected.

Join Vitaphone Staff

Lloyd French, director; Justin Herman and Royal King Cole, scenario writers; Sanford Green and Jack Manus, song writers, have been added to the production staff of Vitaphone at the Brooklyn, N. Y., studio.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in twelve key cities during the five-weeks period from April 14 to May 12, 1934, with the receipts from the same cities during the same period in 1933. In each city, the gross for the week ending April 14, 1934, is taken as 100 per cent.

Patterson Assumes Post In United Detroit Theatres

Willard Patterson, formerly with Warner Theatres in New York, has assumed his new duties as general manager of the United Detroit Theatre Corporation, of which George W. Trendle is president. Other changes include the appointment of William Gary of New York in place of Sam Rubin, who had resigned as second in command of the advertising and publicity department, headed by Howard O. Pierce. C. A. Curran resigned to go to the Strand in New York, and Cy Davidson has resigned as manager of the State.

Mr. Patterson was tendered a farewell luncheon last week in New York by his friends at the Warner home office, held at the Motion Picture Club. Thomas D. Moule, who was replaced by Mr. Patterson, was similarly honored in Detroit after his resignation was announced. Nearly 200 attended a testimonial luncheon at the Book Cadillac Hotel, held under the auspices of the local Variety Club.

Loew's Drops Cleveland House

Loew's has given up the Alhambra theatre in Cleveland, neighborhood house and one of the first of the Loew circuit, reducing the Loew Cleveland holdings to four, which compares with a high of eleven theatres at one time locally operated by the circuit.

Buchanan Theatre Contractor

B. B. Buchanan, formerly with Paramount, has formed B. B. Buchanan, Inc., theatre contracting firm, in Chicago. Ben H. Adler is vice-president. Mr. Buchanan is an official of Ben Adler Signs, Inc., Chicago, manufacturers of changeable sign letters.

DeGribble Goes on South Sea Expedition

LaRue DeGribble, cameraman formerly connected with Fox and Hearst Metrotone, will start for the South Seas this week with Captain Irwin A. Williamson, noted deep-sea explorer and diver, on an expedition to bring back specimens of small fish which have never before been caught.

Arrangements have been made by Universal Newsreel, through Allyn Butterfield, editor, to handle the under-water shots of the expedition in the Universal newsreel.

Producing in British India

Wolff M. Henius, formerly with Paramount at the Joinville studio near Paris, is in British India supervising what is said to be the first sound film produced with Hindustani dialogue. The picture is to be titled "Nuri."

NINE NEW PRODUCTION COMPANIES ORGANIZE

Kuykendall Invites Distributors to Rule Out Double Features with Contract Clause; Exhibitor Units Don't All Agree

Introduction of nine new production companies, and a more heated recurrence of the internal struggle over double featuring were principal highlights during the week in connection with the separate activities of producer-distributors and exhibitors in formulating a product and merchandising structure for the approaching season of 1934-35.

New sources of product for theatre owners were announced by:

Allied States Association, which finally decided to distribute about 18 features next season.

Hiram S. Brown, formerly head of RKO, who returns as head of Fortune Film, backed by the Russell Sage Foundation.

Lester Cowan, formerly secretary of the Academy, who will produce independently through his own Artists Productions, releasing the first two through Fox.

Merian Cooper, who will not continue as production chief for Radio, deciding to make pictures on his own for RKO release.

Lester Brock, also previously linked with RKO, who, too, will make pictures for the same company.

William Saal, known best as former head of Tiffany and KBS, who announced Select Pictures, independent.

Shamrock Pictures will bring out features and shorts, headed by B. C. Fassio.

Dave Thomas announced Major Productions, another independent.

Walter Wanger, resigned from MGM to produce independently.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, publicly invited distributors to effect a clause in their contracts prohibiting the showing of their pictures on dual policies.

Exhibitors Again Meet on Policies

The second meeting of exhibitors in protest against higher rentals next season, held in New York last Friday, failed to bring out into the open any definite program. Delegates from two dozen states heard the details of Allied State's plan to produce about 18 features next season, and were asked to guarantee playing time in return for which Allied will agree to place its national strength behind the campaign opposing any sales policies which involve increased percentage playing, designated playing time, fixing of minimum admissions and higher rentals.

The New York meeting was an outgrowth of an invitation issued by the MPTO of Pennsylvania to all exhibitor associations to join in a fight against what they termed to be inequities of distributors' new sales policies. Working with the Pennsylvania group is the New York independent theatre owners' unit, headed by Harry Brandt.

Sidney Samuelson, president of Allied, said that the New York conference, held at the Motion Picture Club, "was represented by 73 per cent of the country's independent buying power." A third session, scheduled this week, was postponed indefinitely.

At the same time, speaking unofficially at Kansas City en route to Hollywood, Adolph Zukor said theatre admissions must be increased next season because their sub-normal level fails to yield a sufficient return to exhibitors, who, in turn, are not able to pay distributors an adequate film rental.

Ed Kuykendall, president of MPTOA, who is conducting an anti-double feature campaign throughout the country, said this week that "we are convinced the distributors can stop doubles through their own license agreements if they want to." Mr. Kuykendall's statement, issued at his headquarters at Columbus, Miss., was in answer to what he called "a determined effort of independent distributors to force double featuring down the throats of theatre owners everywhere."

The Double Situation

Mr. Kuykendall voiced opposition to the "deceptive and cunning slogan" of the independent distributors—"Double features are a matter for individual decision of the exhibitor"—and added that "what this intentionally misleading slogan really says and means is that exhibitors shall be prohibited from cooperating with each other to curb or restrain this sort of unfair cut-throat competition between theatres."

"If the independent producers are honest in wanting to leave it up to the independent exhibitors, why were they so unalterably opposed to that proposition made at the code drafting hearings " asked Mr. Kuykendall.

The MPTOA president said that while he thinks the independent producers should continue in the business, he thinks they should open up a market for quality shorts. "There's a field that requires more ideas than capital. Double featuring is certainly freezing up the short subject market, has already cut production in half, thrown thousands out of work and destroyed some of the oldest and largest producers of shorts in the business."

In defending the right of the large distributors to inject a clause in their contracts prohibiting the double featuring of their features, Mr. Kuykendall said that: "If another company (independent) takes a different view of the matter, or feels their pictures are not worthy of single picture exhibition, why should they try to impose their will on their competitor distributor.

"I am hopeful that we have men in charge of sales policies of the producers who have the courage to take a determined stand and refuse to let their product be shown with any other feature for one admission price."

Advance New Product Schedules

In the field, several exhibitor organizations were going on record. The Independent Theatre Owners of the District of Columbia passed two resolutions, one condemning President Kuykendall's anti-dual activities, the other favoring the practice. On the other hand, the Buffalo MPTO of Western New York was preparing to take a vote, while at Philadelphia, independent exhibitors were considering a test case in federal district court against the right of distributors to include double feature bans in contracts.

Developments in New York executive offices and in studio workshops brought 1934-35 schedules several steps nearer completion, as evidenced by the following activities of both large and small companies:

Allied States Association finally formulated plans for from 18 to 26 features, to be produced in the independent market and to be released by Allied through state right exchanges on a guaranteed playing time arrangement with independent exhibitors, principally Allied affiliates. Allied leaders said some 8,000 accounts eventually will be lined up to play the organization's product, which will include "clean pictures—nothing else but." Sidney Samuelson, New Jersey, is president.

Heading the second new source of independent product is Hiram S. Brown, who formed Fortune Film Company, reputedly backed by the Russell Sage Foundation, work starting in August. Mr. Brown was president of the RKO film and theatre companies, resigning in 1932. He later was identified with Charles Rosenzweig, also an ex-RKO executive, in a new producing company which did not materialize.

First word of new season's developments from Chesterfield Pictures came this week when George R. Batcheller, president, arrived in New York from Hollywood to arrange a feature schedule.

Lester Cowan to Produce for Fox

With product conferences at the home office completed, Harry Cohn, president of Columbia, was preparing to return to the studio in Hollywood. It appeared that two conventions will be held, one in Chicago, the other in Los Angeles. There probably will be 32 features and 16 action pictures.

The third new independent venture which crystalized this week is known as Artists Productions, Inc., and was organized in Hollywood by Lester Cowan, formerly secretary of the Academy of Motion Picture Arts and Sciences, with headquarters at Erpi's western General Service Studios. Mr. Cowan completed arrangements to produce immediately two features for Fox release, the first to be Ernest Hemingway's "The Sun Also Rises," starring Ann Harding, with E. H. Griffith directing. Edward Robinson may star in the second, the two new Cowan pictures bringing to 15 the total of outside pictures to be released in 1934-35 by Fox. While Mr. Cowan has been widely recognized as an authority on technical phases of production, sponsoring numerous scientific studios designed for the advancement of studio practice, his new company is the first venture in actual motion picture making.

Mascot Announces 12 Titles

Mascot Pictures, Nat Levine, president, announced titles of the 12 pictures which will comprise the company's first full feature schedule, and for which it was said some $1,250,000 has been budgeted, an average of $105,000 a picture. Louis Baum, Martin Cohn and Sigmund Neufeld will supervise production, with stories to come from a new staff of 30 writers. The features scheduled are as follows:

"Young and Beautiful" and "Harmony Lane," to be made by Mr. Baum; "Anything Once," "Along Came a Woman," "Man from Headquarters" and "One Frightened Night," for which Mr. Neufeld is scheduled; "Crimson Romance," "Streamline Express," "Confidential" and "Headlines," to be produced by Mr. Cohn. Two others have not been selected, and these, together with four serials, will complete the Mascot schedule. The serials: "Lost Jungle," with Clyde Beatty; "Burn 'Em Up Barnes," with Jack Mulhall and Lola Lane; "Law of the Wild," with Rex, the horse and Rin-Tin-Tin, Jr., and one other.

Master Art Products hereafter will distribute through state right exchanges, eliminating the present method of making sales through company representatives in the field. The company is negotiating long-term franchises with exchanges.

Dave Thomas, nephew of Harry Thomas,

(Continued on page 26)

DIRECTORY OF LOCAL CODE BOARDS

Directory of the Locations, Secretaries and Meeting Days of the Local Grievance and Local Clearance Boards which are the machinery for administering the Motion Picture Code in the field.

Boards	Street, Address	Phone Number	Name of Secretary	Meeting Days of Boards: Grievance	Meeting Days of Boards: Clearance
ALBANY	Suite 910, Nat'l Bank Bldg., 75 State St.	Albany 4-8331	Benjamin Strosberg	2nd and 4th Fridays	1st and 3rd Fridays
ATLANTA	Suite 1525 Wm. Oliver Bldg., Marietta and Peachtree Sts.	Walnut 2350	Love B. Marrell	Mondays	Mondays
BOSTON	Suite 203, Hotel Touraine, Tremont and Boylston Sts.	Hancock 3500	Olive Bursiel	Mondays	Wednesdays
BUFFALO	5th Floor, Byers Bldg., 505 Pearl St.	Cleveland 7521	Jane Holloran	1st and 3rd Mondays	2nd and 4th Mondays
CHARLOTTE	218½ West Fourth Street	3-4591	Mrs. Walter Griffith	Fridays	On Call
CHICAGO	Standard Oil Building, 910 So. Michigan Ave.	Harrison 8364	Emma Ablanalp	Tuesdays	Thursdays
CINCINNATI	Suite 305, Palace Theatre Bldg., 12 East 6th St.	Parkway 0574	Mrs. Alice Juergens	Alternate Mondays (Commercing May 21)	Alternate Mondays (Commencing May 14)
CLEVELAND	Suite 441, Hotel Statler, Euclid Ave. and East 12th St.	Main 3677	Mrs. Georgia Moffett	Mondays	Fridays
DALLAS	Suite 203, Melba Bldg.	.....	Don Douglas	Alternate Tuesdays	Alternate Tuesdays
DENVER	Suite 810, Security Bldg., 650 17th St.	Keystone 7221	Duke Dunbar	1st and 3rd Mondays	2nd and 4th Tuesdays
DES MOINES	Suite 224, Iowa Bldg., 6th Ave. and Locust St.	Dec M.—3-7749	Dallas Day	Mondays	Mondays
DETROIT	Suite 1219, Francis Palms Bldg., 2111 Woodward Ave.	Cadillac 1544	E. S. Kinney	Tuesdays	Mondays
INDIANAPOLIS	Suite 921, Illinois Bldg., 17 West Market St.	Riley 8781	Miriam Yergen	Mondays	Tuesdays
KANSAS CITY	Suite 907, Davidson Bldg., 17th and Main Sts.	Harrison 7672	Grace Cannon	Wednesdays	Tuesdays
LOS ANGELES	Suite 201, Balford Bldg., 634 So. Western Ave.	Exposition 3213	Mrs. Minnie Kopple	Tuesdays, Thursdays, Fridays	Mondays, Fridays, Wednesdays
MEMPHIS	Suite 223, Sterick Bldg.	Memphis 8-5382	Mrs. Alma Walton	1st and 3rd Mondays	2nd and 4th Mondays
MILWAUKEE	Suite 901, 212 W. Wisconsin Ave.	Marquette 0106	Ben Koenig	Indeterminate	Indeterminate
MINNEAPOLIS	Suite 515, Pence Bldg.	Atlantic 5043	Mrs. Mabel Dietz	Indeterminate	Indeterminate
NEW HAVEN	Suite 915, 1st Nat'l Bank Bldg., 42 Church St.	N. H. 7-0602	Harry Lander	Mondays	Tuesdays
NEW ORLEANS	Suite 1211, Maison Blanche Bldg., 901 Canal St.	Raymond 6792	Mona O'Rourke	Indeterminate	Indeterminate
NEW YORK	Suite 1008, Bond Bldg., 1560 Broadway	Bryant 9-5045	Lillian Silver (Grievance) Florence Abramson (Clearance)	Tuesdays	Thursdays (Main Board) Manhattan Advisory, on Mondays; New Jersey Advisory, on Mondays; Brooklyn Advisory, on Wednesdays
OKLAHOMA CITY	Suite 623, Security Bldg., Main and Harvey Sts.	Dial 3-2248	Charles Zears	Indeterminate	Tuesdays
OMAHA	Suite 226, Loyal Hotel, 16th and Capitol Ave.	Atlantic 7039	Regina Molseed	Tuesdays	On Call
PHILADELPHIA	Suite 810, 12 South 12th St.	Lombard 4742	Basil Ziegler	Thursdays	Wednesdays
PITTSBURGH	Suite 727, Grand Bldg., Grant St. and 4th Ave.	Atlantic 0676	Emmaline Fineberg	Fridays	Wednesdays
PORTLAND, (ORE.)	Suite 403, Pantages Bldg., 759 S. W. Broadway	BR. 0726	Ruth Doyle	Mondays	Mondays
ST. LOUIS	Suite 815, Ambassador Bldg.	Central 8354	Lila Schofield	Mondays	Saturdays
SALT LAKE CITY	Suite 914, Kearns Bldg., South Main St.	Washington 2350	Fred Loofbourow	On Call	On Call
SAN FRANCISCO	Suite 300, Golden Gate Bldg., 25 Taylor St.	Tuxedo 3012	Rowena Foley	Tuesdays, Thursdays	Mondays, Wednesdays
SEATTLE	2322 Second Ave.	Maine 0412	Roberta Lynch	Thursdays	Tuesdays, Fridays
WASHINGTON, D. C.	Suite 846, Earle Bldg., 13th and E Sts., N. W.	District 3705	James Fitzgerald	Mondays	On Call

NINE NEW COMPANIES

(Continued from page 24)

head of First Division, and formerly connected with the First Division exchange system, signed Luther Reed to direct "Convention Girl," first of a series of six features which he plans for 1934-35, under the banner of Major Productions, Inc. The story is by George Boyle and production will be in the east, including a newspaper and radio search for four players, the finalists competing at Atlantic City on June 14th.

MGM May Meet at Atlantic City

Reduction of the usual eight Laurel and Hardy-Hal Roach two-reel comedy series to four for 1934-35, and tentative selection of Atlantic City for the eastern sales convention were the principal developments at Metro-Goldwyn-Mayer.

The first of Monogram's four regional sales meetings will get under way at Salt Lake City on Saturday, with Edward Golden, general sales manager, presiding. The meeting will be held at the Utah hotel and will be followed by a second at Cincinnati, on June 2, and a third at New York, June 9. Ray Johnston, president, will preside at the Cincinnati and New York conferences. The franchise holders will be told about a new deal whereby William Cagney, brother of Warners' James Cagney, has been signed to make three for 1934-35.

Paramount was completing its 1933-34 schedule, and progressing on 1934-35 product with 17 features in work in Hollywood.

Several events of importance to the 1934-35 production structure took place at the Radio studio in Hollywood this week, principal of which was the resignation of Merian Cooper as production general and his decision to produce for the company as an independent. Also, Lou Brock, whose contract expires in a month, decided to become an independent, releasing through Radio three musicals next season and an equal number during the following year.

Pandro Berman will be in charge of Radio production, with Mr. Cooper contributing probably two features in 1934-35 and four in 1935-36, the first to be "The Last Days of Pompeii." Mr. Cooper left Hollywood for Honolulu, returning later to visit Europe for atmospheric scenes for "Pompeii."

RKO's home office made the announcement of Mr. Cooper's status, saying he "has elected not to take charge of all production for RKO Radio for the 1934-35 season, preferring to concentrate on two special productions."

B. B. Kahane, president of the studio organization in Hollywood, said: "Mr. Cooper made an excellent record last year as vice-president in charge of production, and now being able to give all his energy and time to these special pictures, we expect him to deliver two outstanding productions" next season.

Meanwhile, RKO will complete its 1933-34 schedule within two weeks, and preparations were under way to launch the 1934-35 product, following Hollywood conferences between Mr. Kahane and Ned Depinet. Mr. Depinet returned to New York this week with Bob Sisk, advertising director.

Bill Saal Has New Company

William Saal, formerly with Tiffany Pictures and KBS, will produce 12 pictures under the name Select Productions, at the Biograph plant, New York, with Burt KeKlly. It is understood that Herbert J. Yates' Consolidated Film Industries, which controls Biograph, is interested in Mr. Saal's new company.

A seventh new independent venture is Shamrock Pictures Corporation, headed by B. C. Fassio, which will start work next month on the first of six features and 52 shorts for 1934-1935.

Universal's new policy of production for 1934-35 calls for four specials, costing $500,000 each, to take the place of one "big" picture, upon which resources had been concentrated in the past. The four scheduled are: "The Great Ziegfeld," "Show Boat," "Sutter's Gold" and "Angel." The new program calls for 36 features and six Buck Jones action pictures. The total is an increase of 10 over 1933-34.

United Artists will hold its annual sales conventions at the Drake hotel, Chicago, June 2.

Walter Wanger Now an Independent

Metro-Goldwyn-Mayer agreed to release Walter Wanger from his long-term contract as associate producer, and Mr. Wanger immediately left for New York to arrange for a new independent production company. He will later travel to Europe for stories and players. He will make at least six for 1934-35 as an independent.

Mr. Wanger started in pictures in England, with Granville Barker, and subsequently produced plays for the Theatre Guild and was Paramount producer, a Columbia vice-president and, in 1933, an associate producer for Metro.

Columbia Earns $739,338 for Nine Months

Columbia Pictures' net profit for the nine months ended March 31, 1934, after all charges and provisions for federal taxes, amounted to $739,338, equal to $4.17 on each share of common stock outstanding, after deducting preferred dividends.

This compares with $546,778 for the same period ended in March, 1933, which was equivalent to approximately $3.02 per share on the common.

Consolidated balance sheet as at March 31, 1934, shows total assets of $7,407,358, against which there were total liabiilties of $2,072,417. Earned surplus amounts to $2,685,440. Cash aggregated $712,664.

Total current and working assets were $5,717,580, against total current liabilities of $1,200,450, a ratio of almost 5 to 1.

Independent Supply Dealers Open Convention Saturday

Directors of the Independent Theatre Supply Dealers' Association arrived in Chicago on Wednesday for a series of meetings which started Wednesday evening, preliminary to the annual convention opening at the Edgewater Beach hotel on Saturday.

Those directors in Chicago Wednesday were James Guercio, Chicago; Art Morrone, Pittsburgh; H. C. Dusman, Baltimore; I. H. Moskowitz, I. S. Perse, Joe Robin, New York, and George McArthur, Detroit.

Sleepless Carroll Ends Plane Junket With Film Prints

If Earl Carroll should some time in the near future write a book with the title "Across the Country by Airplane, or Practically No Sleep at All," it will be merely a penned recitation of his flight from Hollywood to New York in a special plane with an armful of prints of Paramount's musical, "Murder at the Vanities," which he produced.

As he, and his party of Paramount folk, flashed across the nation, stops were made to unload, submit to radio, press and newsreel interviews, preview the picture for trade and press, and push off to the next way station.

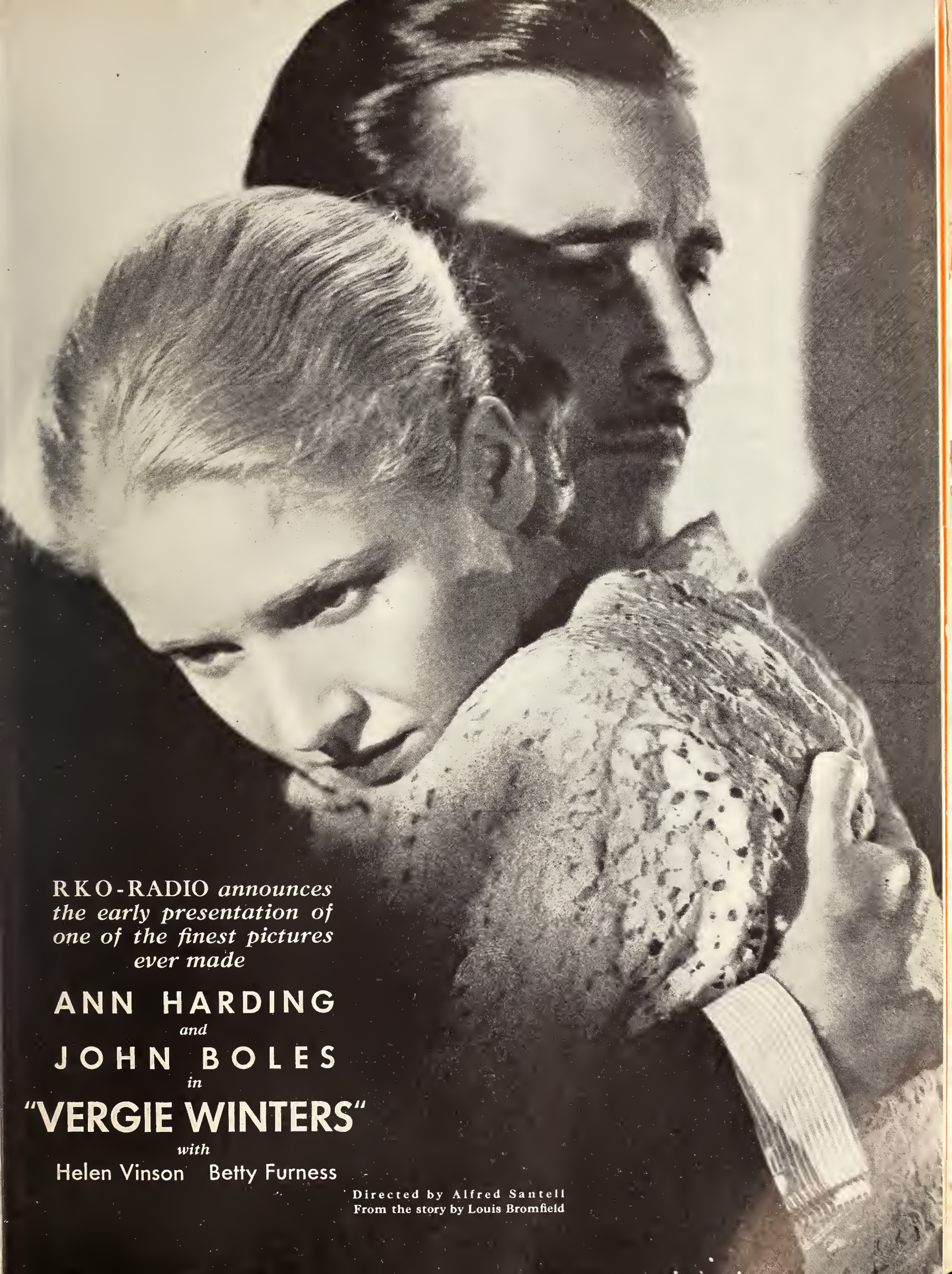
The itinerary reads like a listing of the country's key cities, and the diary of the travelers is a veritable saga of the rush and hurry of today, with the plane and innumerable motorcycle police escorts cooperating to make that statement strictly accurate.

On Sunday, and the 13th, the group hopped from Los Angeles to San Francisco to prepare for the start, which followed a hotel party, a meeting with press and exhibitors, a preview and a very small portion of sleep. Ten minutes late, at 6:10 a. m. the plane took off. Bucking head winds all the way, the flying print-carriers landed in Salt Lake City at 11:20, still late, were taken in hand by the motorcycle policemen, and went through the buffet luncheon—interviews, air and press—photographs ritual, and flew away. When the motor suddenly stopped in the bumpy air en route to Denver, all hearts were reliably reported to have stopped with it, but pilot Paul Mantz merely switched on another engine, and motor and hearts began thumping again. Denver, dinner clothes, dinner, a lecture at the Colorado Women's College, session with exhibitors and press, preview; all, Mr. Carroll is probably convinced, happened simultaneously. The longest sleep of the trip—12:15 a. m. to 4:45, also a. m., and on again.

Across Kansas and lost an hour on change of time, the voyagers reported, and landed in Kansas City at 10:30. Between that moment and the 2 o'clock departure were Variety Club luncheon, preview, more interviews, plus radio. Next in order came St. Louis and dinner clothes, in which the party left for Chicago at 8 p. m., and the Chicago arrival at 11:15, which found a large press party at the Sherman Hotel awaiting them. Then another preview, bed at 2:30 and up at 4. The sun came up on the approach to Detroit.

Detroit and Cincinnati followed in rapid succession, but the pilot lost his way en route to Pittsburgh. When he located himself they were over Parkersburg, W. Va., and landed in Pittsburgh 45 minutes late. Then came the last hop, to New York, where an 11:15 arrival left time for a midnight show at the Waldorf-Astoria and supper. On Thursday an extra trip to Boston, just a mere couple of hours, and the ritual again performed, was just a small busman's holiday.

As far as could be learned, Mr. Carroll then retired into seclusion for the express purpose of sleeping for weeks—or months.



RKO-RADIO *announces the early presentation of one of the finest pictures ever made*

ANN HARDING

and

JOHN BOLES

in

"VERGIE WINTERS"

with

Helen Vinson Betty Furness

Directed by Alfred Santell
From the story by Louis Bromfield

The Stars of "Cavalcade" Together Again!




WHERE
Jimmers
MEET
with BILLIE BURKE
REGINALD OWEN
ALAN MOWBRAY
GILBERT EMERY
FROM THE PLAY, "THE DOVER ROAD" BY A.A. MILNE
DIRECTED BY J. WALTER RUBEN
PANDRO S. BERMAN, EXEC. PRODUCER
RKO RADIO PICTURE
RADIO
CITY
ATTRACTION
STARTING THURSDAY

REWARD!



"STINGAREE"

"STINGAREE"

History's most fascinating scoundrel is loose and out to steal box-office records!

He has taken the public of three cities by storm with his charm and daring and packed houses are rewarding New York, San Francisco and Washington.

●

WARNING!

TO THEATRE MANAGERS

Buckle on your advertising hardware and go after him — the big money is waiting!

●

IRENE DUNNE and RICHARD DIX

co-starred for the first time since "Cimarron" have brought real romance and adventure back to the screen in another great big RKO-Radio Money Show.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A story seeps through from Hollywood about Charlie Chaplin's private collection of informal films of himself and his friends, the prize of the lot being a sequence involving a genuine crown prince who some day will be king of a sizable country.

The crown prince, while sightseeing in America, dropped in one morning to see Charlie. His Highness had already consumed his morning "eye-opener"; also his afternoon and evening aperitifs, to say nothing of a number of "pick-me-ups." He was feeling swell.

His Highness sailed out upon a lighted stage. Chaplin approached, thumped the royal anatomy at various strategic points and kicked the royal shins. The cameras clicked off the indignities, which were very funny. Even His Highness thought so. When he returned home he took a copy of the film with him.

Some months later, Chaplin received a letter covered with sealing wax and foreign stamps.

"I showed your picture to the royal household," the letter read. "They thought it very amusing. But, Charlie, I beg of you, never let that film become public."

Chaplin's reply must have had a very sobering effect on His Highness. It said:

"So long as you are a good king, I will keep the film secret. But if you ever become a bad king, I'll give it to the Bolshevists of your country and let them laugh you off your throne."

▽

Capitol Hill newspapermen re-christened Clarence Darrow's "Little Man" Review Board, the "Little Man What Now" Board. Now that the Board is to be dissolved, a more appropriate title might be the "Little Man, So What" Board.

Coincidentally, the long awaited report of the Darrow Board, and the NRA reply, including Sol Rosenblatt's, were mimeographed late last week in a closely guarded office, for publication Monday. All workers were searched on leaving the room, after extremely long shifts, and a "gag" was clamped on all who had access to the statement.

Ironically, there followed a vigorous complaint against the overtime by the NRA section of the Federation of Government Employees who did the mimeographing.

▽

A Western Union telegram sent last weekend to Mr. Bert Sanford, chairman of the Erpi home office golf tournament, at Briarcliff Lodge in the hills of Westchester, asking for verification of a report that the management of the golf club was considering an action against 39 of the 44 entrants for the wages of some 3,708 laborers needed to fill in the deep holes dug on the course by the alleged golfers, failed to bring any response.

▽

Sign on the Bulletin Board of the National Variety Artists clubhouse near Times Square:

Twelve trained pigeons to fly into audience and back onto the stage.
Three girls to do Indian club juggling.
One man to do acrobatic tricks with pants flying in the air.

▽

Emanuel (Manny) Cohen. vice-president of Paramount in charge of all production on the Coast, is supposed to be the only motion picture executive for whom a mountain has been named. Few are aware that Admiral Byrd named "Mount Emanuel Cohen," near the South Pole, for Mr. Zukor's production general. Probably because Mr. Cohen was instrumental in getting Paramount release for the Byrd South Pole motion pictures.

Mark Hellinger swears that this story about Sam Goldwyn is true. It appears that George S. Kaufman was engaged by Mr. Goldwyn to put the finishing touches to the story of "Roman Scandals," Eddie Cantor's most recent musical. Mr. Kaufman finished the script in Hollywood, sent it over to Goldwyn and returned to New York. A few days later he received a letter from the producer and in it, in effect, was the following statement:

"I must tell you the truth, George, because I know you want the truth. The manuscript that you turned out is only 60 per cent of what I expected."

Whereupon Kaufman did a very decent thing, replying to Goldwyn that since he had been busy on other scripts at the time, and since his work had been but 60 per cent satisfactory, Goldwyn need pay him only 60 per cent of the figure agreed upon.

One week later there came a second letter from Goldwyn.

"Dear George," it started. "I must begin by telling you that my secretary made a mistake in my last letter. I said 40 per cent satisfactory—not 60."

▽

Some two weeks ago, an entire section of the west Bronx in New York City was thrown into something resembling a panic. Crowds, mostly children, teemed in the streets, while mothers, wheeling perambulators, scurried toward the center of disturbance. The turmoil went on apace, but no one was injured. Two men and a woman had alighted from an expensive automobile. It was learned later that they had traveled uptown from Times Square to visit for a spell with the paralyzed and bed-ridden son of a theatre owner of their acquaintance. The first of the trio was Mr. James (Schnozzola) Durante; the second was Mrs. Durante. Bringing up the rear was Mr. George Raft.

▽

"The public is rapidly becoming fed up with a succession of films, each a carbon copy of the other," opines Samuel Goldwyn.

Maybe it's just that the public is fed up with carbon copies of films it didn't like in the first place.

▽

Wonder if Sylvia Sidney knows that the old clothes which she so philanthropically sends to relatives at Paterson, N. J., are immediately turned over to a local charity which disposes of them at rummage sales?

▽

Soviet producers last week began work on their first animated cartoon: "Mikki Maus."

▽

The wine card of Lum's Chinese restaurant on Lexington Avenue in New York features these four extra special Chinese cocktails—"best in the house":

Ho-Sai-Gum	35¢
Lum Fong	35¢
Norma Talmadge	35¢
Ruby Keeler	35¢

▽

Sheer luck gave Pathe News exclusive pictures of the rescue at sea of the survivors of the Nantucket Shoals Lightship when the Olympic cut her in two and sent her to the bottom of the ocean off the lower New England Coast. The ship's officers are understood to have warned passengers against taking any pictures, either still or motion. However, a Pathe contact man happened across one J. Deguchi, who had worked fast and well from the Olympic's decks in filming the accident with a nine millimeter camera. Negley Farson, another passenger, and a pioneer newsman on the staff of Chicago's Daily News, supplied a word picture.

Proceeding on the premise that "Wisdom is ofttimes nearer when we stoop than when we soar," the Society of Stoopnocracy, Inc., has set out to enroll members from the fertile heights of motion pictures.

Feeling that what this country needs, besides doilies for manhole covers, master keyholes and striped mirrors for zebras, is "Charity with Hilarity," a number of theatrical, writing and business people have set out to provide funds for distressed "white-collar" workers. A person may join as a Natural-Born Stoop, ($1.00); a Foundling Stoop, ($5.00); a Front Stoop, ($10.00); a Back Stoop, ($25.00): a Veranda, ($50.00), or a Porte Cochere, ($100.00).

Charter Stoops: Sophie Tucker, Irvin S. Cobb, Marion Chase, Heywood Broun, et al.

Privileges: Members may revolve through revolving doors without revolving the door; name their own salary; unveil fire plugs; use ice cubes covered with sandpaper so they won't slip; eliminate the corner that Prosperity is just around.

In Technocracy it's Ergs; in Stoopnocracy it is Irks.

▽

Odd McIntyre was traveling eastward with the Will Hays party. The train arrived at a frontier town early one morning and Mr. McIntyre peeked through a slit of window curtain from his sleeper berth, to listen to station loungers' conversation unobserved. Two were under his window. Said No. 1: "Will Hays, the pitcher feller, is aboard." No. 2: "I seen his wife Helen in a fillum twicet."

▽

Mr. Norman McLeod, Paramount's young feature director, told us during cocktails the other afternoon about the shy young miss who, dressed quite childishly in costume for the name part, appeared on the set for a test for "Alice in Wonderland." Noticing that she was trembling, with what he thought was fear, Norman attempted to comfort her. "Here, now, little girl, don't be afraid," he said encouragingly, "everything is going to be all right."

"Hell, I'm not afraid," cracked back the young lady, "I have a hangover."

▽

The bed now being used on the Paramount lot by Claudette Colbert for "Cleopatra" is so long that Director deMille had to use a telephone to tell Claudette how to fix the pillow—says Paramount.

▽

Says Advertising Age:

A lot of research men insist that the public possesses only an average 11-year-old intelligence. Their most convincing evidence is the remarkable popularity of Joe Penner.

Says Paramount Pictures:

Joe Penner has been signed for "The College Rhythm."

▽

Warner Baxter has been trying for years to start Frank McGrath, his best friend and "stand-in," on a motion picture career of his own. The big moment finally came the other day when McGrath got a part in Jesse Lasky's newest Fox picture. He played the dead man under a sheet in a hospital scene in "The Grand Canary."

▽

Standard Oil of the Rockefellers is putting over a really exciting publicity program featuring wild animals straight from the jungle. It hasn't been announced whether the producers of Frank Buck's "Wild Cargo" are participating in the expense, but RKO will send love and kisses, anyway.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THE GREAT FLIRTATION

Paramount - Charles R. Rogers

This is a drama of conflicting ambitions. A different kind of theatrical story, the yarn is an original by Gregory Ratoff. The screen play is by Humphrey Pearson and the production is directed by Ralph Murphy, who directed "70,000 Witnesses," "Song of the Eagle" and "Girl Without a Room."

Elissa Landi and Adolphe Menjou handle the leading roles and are the couple about whom the romantic drama of the production rotates. David Manners is featured and the supporting cast lists several new names, Lynn Overman, Raymond Walburn, Adrian Rosley, currently in "Handy Andy"; Paul Porcasi, George Baxter, Judith Vosselli and Vernon Steele.

Modernly timed, two principal locales, a European capital and New York are utilized. As romance is tinged with drama, illustrating the futility of earthly ambitions, the story concerns itself with a pair of actors. At the height of his Continental fame, Menjou marries Miss Landi. As the scene shifts to New York, the egotistical self-satisfied star quickly hits the skids and is on the way to oblivion. In the meantime, his wife has become a sensational favorite. A human interest twist is worked into the climax as the erstwhile leading man realizes that he is passe and he sacrifices all his hopes to his wife's happiness with another man.

While the story is essentially dramatic, it does not lack comedy moments. Menjou and Miss Landi being particularly fitted to the roles assumed, commercial showmanship stuff is to be found in both story and personnel qualities.

CHARLIE CHAN'S COURAGE

Fox-Wurtzel

This episode in the Charlie Chan mystery detective series was adapted from Earl Derr Biggers' novel, "The Chinese Parrot." The screen play is by Seton I. Miller, previously credited with "Scarface," "The Last Mile," "Eagle and the Hawk" and "Midnight Club." Direction is by George Hadden.

Promising to be one of the most novelly interesting of the Chans, this is localed entirely in America. The Mohave Desert is the predominating background. It deals with Chan's clever efforts to recover a half-million dollar necklace. Primarily and naturally it is surrounded by the sustaining romance, comedy and drama familiar to all the pictures. The elements are supported by mystery, thrill, suspense and both the subdued and hectic action.

Warner Oland, after a brief excursion to appear in "Bulldog Drummond Strikes Back," returns to the role he created. Practically all the other players are new to Chan pictures, as Drue Leyton, currently in "Change Of Heart," and Donald Woods, who has appeared in several Warner pictures, carry the romantic phase. Others who are the good folk whom Chan is trying to protect or the bad, wicked ones he is trying to trap, are Paul Hervey, Murray Kinnell, Reginald Mason, Virginia Hammond, Jerry Jerome and Harvey Clarke.

The fact that quite a bit of Hollywood atmosphere is incorporated in the picture, through the medium of the girl (Miss Trevor), a location scout, suggests a new angle for exploitation purposes.

WE'RE RICH AGAIN

Radio

Up-to-date, zippy comedy, tinged with exciting romance, this story is adapted from an Alden Nash stage play. Keyed to produce merriment, the screen play is by Ray Harriss, adaptor of "Three Cornered Moon" and "He Learned About Women," and the exciting story-telling technique of those pictures has been preserved in this. William Seiter, who has been more than ordinarily successful with comedies, directed.

The colorful yarn is located in Santa Barbara and other California play spots, and some of the atmospheric scenes are Ensenada, Mexico. It deals with the experiences of a once wealthy family. Endeavoring to recoup its fortunes, by marrying a daughter to a financially strong Blue Blood, the comedy setup is accentuated by continued efforts to convince a grandma that her place is in a rocking chair rather than astride a polo pony, and to smother the antics of a wild and woolly Texas girl cousin who has for her life motto "Be Good, Sweet Maid," and "Let Who Will Be Clever."

The cast is composed of players noted for their adaptability to light comedy entertainment. The following principals are featured: Marian Nixon, Joan Marsh, Gloria Shea, Edna May Oliver, Billie Burke, Grant Mitchell, Reginald Denny and Buster Crabbe.

Motivated by a spirit of carefree youth, in which the more adult cast members come under that airy spell, advance indications are that both dialogue and action as well as situations developed by the harum scarum activities of all will result in peppy comedy. As it should appeal to those who are interested in just plain amusement, with no other objective, the showmanship selling medium should concentrate on tricky gag stuff that promises a load of laughs.

BABY TAKE A BOW

Fox-Wurtzel

For most purposes the potential showmanship in this story is Shirley Temple. The little miss who was first seen in the "Baby Burlesque" series, later in "Stand Up and Cheer" and currently in "Little Miss Marker," is starred. The title of the picture having such a personal connection, showmanship of the combination is limited only by ingenuity.

The story, which is being directed by Harry Lachman, was written and scenarized by Edward Paramore and Philip Klein. Basically it's dramatic, tinged with topical comedy, and continually builds towards human interest. Primarily it deals with a crook, who has paid his debt to society, his wife and their child. As an undercurrent of brittle drama prevails, with attention continually focused on the little girl, the struggles and temptation of the ex-crook, inspired by paternal love to go straight, result in modern punchy situations that have their light as well as drab side.

Supporting the child star is a cast of well-known players. James Dunn and Claire Trevor, who have the father and mother roles, have been seen together before. Others who have important parts are Alan Dinehart, Ray Walker, Dorothy Libaire, Ralfe Harolde, James Flavin, Richard Tucker and Olive Tell.

Timed to the present, located in New York, music and lyrics by Bud Green and Sam Stept are introduced to color the motivating dramatic elements. The yarn builds to quick climaxes.

SHE LEARNED ABOUT SAILORS

Fox

As the title indicates, this is a comedy of jack tars, girl trouble and boy trouble, tinged with music and produced against colorful setting. The story is by William Conselman and Henry Johnson, and direction is by George Marshall, a trio that has been teamed consistently in many recent Fox pictures. Music and lyrics are by Richard Whiting and Sidney Clare. Dance routines were directed by Sammy Lee.

Locales are an Asiatic port, the deck of a battleship, a San Pedro cafe and a Los Angeles hotel. While popular romance is the motivating factor, comedy is almost as important, and music, dancing and girl glamour are adapted.

Lew Ayres, who has appeared in many Universal pictures, shares the star honors with Alice Faye, who made her screen debut in George White's "Scandals" and later was seen in "Now I'll Tell." Principal supporting players include Harry Green, Nick Foran, a comparative newcomer in whom the producers have strong confidence, and Frank Mitchell and Jack Durant, erstwhile New York vaudeville, radio and nightclub headliners, who have previously appeared in several Vitaphone shorts and also had a sequence in "Stand Up And Cheer."

Ayres' part differs radically from any he has had in the past, inasmuch as he combines straight comedy with his romantic inclinations. Miss Faye, who will display more than a dozen different costumes, also will sing several songs. Two of these, "Here's The Key To My Heart" and "She Learned About Sailors," sound catchy.

The story, geared to interest the masses, together with the value of cast names and colorful production settings, suggests topical breezy showmanship that accentuates both the lively romance and exciting comedy.

SHOOT THE WORKS

Paramount

The title is the showmanship tipoff of this story. It's plain unadulterated hokum comedy. The original story is by Ben Hecht and Gene Fowler, the screen play by Howard Green and Claude Binyon. Wesley Ruggles is the director. The music is by Rainger and Revel, lyrics by Robin and Gordon.

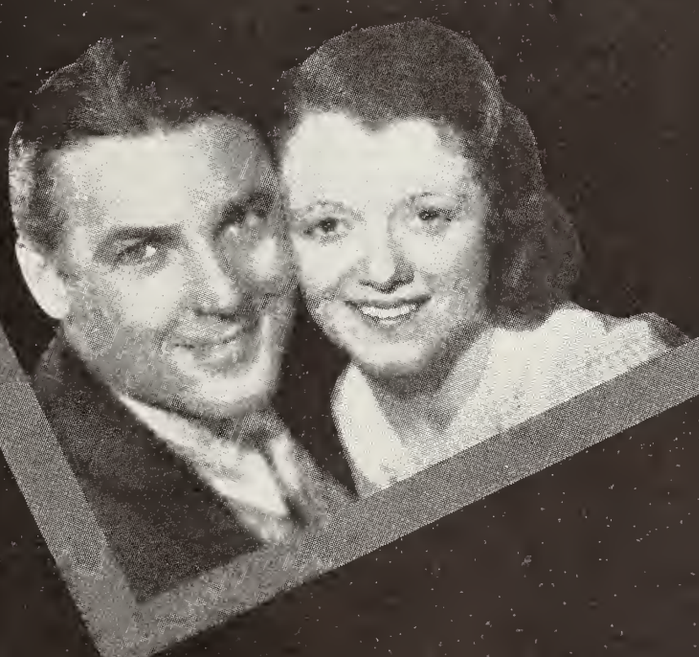
Slam-bang action, brittle and witty dialogue, pepped up by catchy music carry the story. It's a carnival yarn, dealing with endurance contest flag pole sitters, flea circuses, embalmed whale exhibitors and all the flim-flam poppycockery of a small time carnival plus a romantic story of a cocky egotistic wise guy and the girl he loved and almost lost.

As Jack Oakie has the real lead, the cast is important from a showmanship viewpoint as Ben Bernie, nationally known radio star, is spotted in one of the principal roles, in support with Dorothy Dell, one of Paramount's new players, previously seen in "Wharf Angel" and currently in "Little Miss Marker," who has the principal feminine part. Others of importance are Arline Judge, Alison Skipworth, Roscoe Karns, William Frawley, Lew Cody and Paul Cavanagh.

At this stage, "Shoot The Works" appears to be not only one of the funniest pictures produced by Paramount in many months, but in addition one that opens the door wide to spot exploitation.

For the first time in 2 years

YOU CAN DATE THEM UP!



Just like seeing good friends after a long absence . . . your audiences will welcome the return of these ever-popular sweethearts! *

* And in a picture that S. R. Kent calls: "The biggest money picture with this team we've had in the last three years." And Variety Daily hails: "A box-office bet from every angle!"



JANET GAYNOR
CHARLES FARRELL
in
CHANGE OF HEART

with

JAMES DUNN
GINGER ROGERS

Produced by Winfield Sheehan

Directed by John G. Blystone • Screen play: Sonya Levien and James Gleason • From the novel "Manhattan Love Song" by Kathleen Norris.

FOX

The Hollywood Scene

by VICTOR M. SHAPIRO

MAJOR DONOVAN, COAST CODE SECRETARY
MGM STUDIOS OBSERVE TENTH BIRTHDAY
WILL ROGERS MAKES BOW ON LEGITIMATE
EIGHT FILMS ARE LAUNCHED, FOUR FINISH

THE Code Authority of Hollywood swung into action this week as Major Joseph O. Donovan, duly appointed West Coast secretary, took office space in the Guaranty Building on Hollywood boulevard, and hung out his shingle "Open for Business." The present personnel consists of the Major and two secretaries.

In the Major's first week in office, John C. Flinn, general executive secretary of the Code Authority, notified him that "Race Night," a combination comedy film, with sampler accessories for the public, has been approved by the administrator in Washington.

The Major received word that he was to act in the administrative as well as secretarial capacity on the agents' committee.

Of fifty cases filed concerning extras, all have been reviewed.

Major Donovan, "Dooley," as show business knows him, comes to his new post with a wealth of training and experience in industrial relations. He was born in New York City, educated in the public schools and St. Mary's College of Dayton, Ohio. After clerking in Judge White's court in Dayton, he went on the road with a minstrel troupe. His feature song was "Oh, Mr. Dooley—Oooley-oo," hence his nickname.

War saw him serving with Pershing's crack 26th Infantry, First Division, at Belleau Woods, Cantigny and Mont Blanc. Transferring to 313 Air Squadron, Aviation, he emerged from the service a major and now holds the rank of lieutenant colonel in U. S. A. reserve, being one of the few real Colonels in the film business.

After the Armistice he acted as arbitrator of the Joint Complaint Bureau, in cases affecting vaudeville artists and managers. He studied law at night and passed his Bar examinations with honors.

In the fourteen years of service with the Joint Complaint Committee, forty thousand cases paraded before him, an average of fifty cases a week. Only five were carried to the civil courts, and on these five, court findings were exactly the same as Major's.

Major Donovan is married, has two grown daughters, both in college. His middle name is Orrin. He plays golf. He's an orator and never had his picture taken.

▽

Screen Actors' Frolic

After several weeks of intensive ballyhoo, all local actors' organizations joined forces in making the Screen Actor's Guild first annual Film Stars Frolic a financial success, with a gate reputed at $40,000 for the five shows staged over the weekend.

Because the advertisements emphasized the personal appearance of practically all first, second and third string stars, sharp criticism of the Frolic was projected by local theatre operators.

Besides a colorful pageant, the Guild operated a carnival midway outside the stadium.

Eddie Cantor, advertised as master of ceremonies, led the pageant of stars in a Roman chariot, the one used in "Roman Scandals." Ann Harding made a royal appearance as Queen of the Pageant, with Mary Astor, Miriam Hopkins, Jeannette MacDonald and Elissa Landi succeeding to this position at each of the following shows.

▽

MGM Studios Celebrate

Last week Metro-Goldwyn-Mayer studios observed the tenth anniversary of the founding of the organization, which started as a consolidation of the Louis B. Mayer, Metro and Goldwyn studios May 16, 1924.

In the ten years MGM has turned out 675 pictures, expanded from 14 stages, many of them revamped glass stages from the old days of sunlight films, to a plant with 25 modern sound stages, more than 125 buildings, an additional "second lot," and personnel increased threefold.

The first picture made under the Metro-Goldwyn-Mayer merger was "He Who Gets Slapped," with Norma Shearer, Lon Chaney and John Gilbert, directed by Victor Seastrom. The latest to go into production is "Stamboul Quest," in which Sam Wood is directing Myrna Loy, Lionel Atwill, Douglas Dumbrille, George Brent.

Among the many major productions turned out have been "Ben Hur," "The Big Parade," "The Unholy Three," "His Secretary," "Tell It to the Marines," "The Merry Widow," "The Student Prince," "The Actress," "White Shadows," "Our Dancing Daughters," "The Broadway Melody," "The Pagan," "Madame X," "The Rogue Song," "Anna Christie," "The Big House," "Flesh and the Devil," "Hell Divers," "A Free Soul," "Min and Bill," "Tarzan the Ape Man" and "Red Headed Woman."

Stars developed include Norma Shearer, Joan Crawford, Marie Dressler, Clark Gable, Jean Harlow, Robert Montgomery, Jackie Cooper and others. Constance Bennett played her first screen role at MGM during this time, and now is playing there as a star. Wallace Beery made his screen "comeback" in "The Big House." Helen Hayes was brought from the stage to win Academy honors.

During the ten years the Academy of Arts and Sciences awarded MGM the following honors:

Production—1928-29: *"Broadway Melody"*; 1931: *"Grand Hotel."*

Sound Recording—1930: *"The Big House."*

Performances—1929: *Norma Shearer* in "The Divorcee." 1930: *Marie Dressler* in "Min and Bill"; *Lionel Barrymore* in "A Free Soul." 1931: *Helen Hayes* in "The Sin of Madelon Claudet." Special award to *Wallace Beery* for "The Champ."

Title Writing—1927: *Joseph Farnham* for "Telling the World."

Art Direction—1928: *Cedric Gibbons* for "The Bridge of San Luis Rey."

Writing—1930: *Frances Marion* for "The Big House." 1931: *Frances Marion* for "The Champ."

Camera Work—1928: *Clyde DeVinna* on "White Shadows of the South Seas."

Ten years ago four thousand stars, directors, officials of State and Nation and plain craftsmen sat down to a banquet at which Mr. Mayer, Irving Thalberg and Harry Rapf were the principal speakers.

Last week the tenth anniversary picnic was called off, as no place big enough was found to accommodate the thousands on thousands who would have had to be invited. Instead, an intimate luncheon was held at MGM.

▽

Rogers Goes Legitimate

Will Rogers made his stage debut here in Eugene O'Neill's "Ah, Wilderness" in the role created by George M. Cohan on Broadway. Minus lasso, chewing gum, Ziegfeld charmers or wisecracks, "the sage brush philosopher" went through his first legitimate stage part like a veteran.

Hollywood in top hats, tails, ermine and glitter, turned out enmasse to pay homage to the ex-Mayor of Beverly Hills. The El Capitan theatre was sold out long before the opening night with Winfield Sheehan, who brought Rogers into films, taking more than 400 seats himself.

In this new venture, Rogers revealed drama and pathos with surprising ease, and backstage, after the first performance, Rogers twinkled in his usual style "My next will be 'Hamlet,' followed by 'Romeo and Juliet'."

▽

News Flashes

Because of the success of "Fortune Teller," a Spanish picture featuring Enrico Caruso, Warner has decided to make a

(Continued on following page, column 2)

HEARST'S GUESTS HAVE AN INNING

At the Hearst Ranch, at San Simeon, Cal., where de luxe parties are de luxe, one divertissement afforded by W. R. is the screening of all manner of films.

Guests usually comprise a colorful cross-section of the Hollywood colony. Part of the entertainment consists of impromptu remarks addressed to the flitting shadows, the audience answering back the dialogue of the screen. If the picture projected happens to be a "tomato," the results are riotous.

Service Strike Ends; Dubinsky Wins on Appeal

The strike of service employees in all RKO and Loew theatres in New York, instituted last Thursday by Local 118 of the Theatre and Amusement Employees' Union, closed late Monday night. Charles C. Levey, secretary of the local, said the membership's response to a strike was very small.

"This convinced the executive board of the union that the poll recently conducted by the Department of Labor was fair and represented the feelings of the employees," Mr. Levey said. He denied that early dissolution of the local was in prospect.

53 on Strike of 2,500 Concerned

Last week, after the Department of Labor had revealed through its check-up of the union's membership in Loew and RKO houses that the union had a minority membership, Mr. Levey had said the circuits had intimidated their employees.

A total of 53 struck of a total of 2,500 employed. C. C. Moskowitz, of Loew's, said that of about 525 service employees in Loew theatres only 12 went out.

In Elkhart, Ind., the Theatres Service Employees Union—parent body of the New York local—won a victory with reinstatement of nine ushers by Elkhart Amusement Co., by order of the National Labor Board.

In New York, Motion Picture Operators' Union, Local 306, center of charges of labor racketeering for years, was in a new "clean-up" fight. Members of the newly-organized Progressive Club, claiming 250 projectionist members, called for termination of alleged employer influence and discontinuance of the "request system" of employment. The club charged employer influence by Lester Isaacs and Harry Rubin, chief operators for Loew's State and the Paramount theatres. Harry Apse, Julius Libin, Max Lempkowitz and William Paster, leaders of the Progressive Club, declared the chief operators have been using their positions to help Harry Sherman in the presidency of the union. Sherman succeeded Sam Kaplan in power.

Much unrest also has been caused by a 10 per cent assessment on operators' earnings, to finance organization work.

Dubinsky Wins on Appeal

In St. Louis the Regional Labor Board, in the first decision of its kind and considered by NRA officials as establishing a national precedent, ruled that Dubinsky Brothers are under no obligation to reinstate former union employees found guilty of threatening or committing violence in connection with labor disturbances in St. Joseph, Mo., theatres. The reversal followed decision of the National Labor Board that Dubinsky had not been shown violating President Roosevelt's re-employment agreement or the code.

A temporary injunction had been granted Dubinsky in March, in federal district court at St. Joseph, protecting the theatre from any acts of violence by the operators and stagehands' unions and one member of the musicians' union. Dubinsky had refused to renew the union agreement and demanded there be only one man in a booth. The stagehands' and musicians' unions had acted in sympathy with the operators. In February the Regional Board had ordered him to reinstate the employees and continue two men in a booth pending arbitration.

The National board also found the earlier decision did not indicate Dubinsky had failed to make reasonable efforts to arrive at an agreement.

Lightman Building One House, After Two More

M. A. Lightman, Memphis theatre owner, and former president of the MPTOA, plans construction of a new theatre at Newport, Ark., to replace his present house there, the lease of which expires in December.

He also is negotiating for two houses at Jackson, Tenn., the Hauber, owned by O. C. Hauber, and the Paramount, which he is now operating with Publix. Returning from a recent tour of his Arkansas houses, Mr. Lightman reported business good for this time of year.

Latest News of Hollywood Scene

(Continued from preceding page)

series of Spanish talkers for next season's program.

* * *

Dr. Eugene Franke, husband of Anna Sten, has been signed by Universal to write and direct a Russian story of his own idea.

* * *

The RKO-Hillstreet theatre, one of the larger downtown first-runs, has decided to go double bill June 1. The three remaining first-runs in this sector declared themselves absolutely against duals.

* * *

As a result of a secret indictment handed down by the grand jury against Dave Allen on a morals charge, Mr. Allen has resigned as manager of Central Casting Bureau until he is vindicated. He declares it is a "diabolical frameup."

▽

Eight New Films Launched

Eight new pictures started in Hollywood the past week. Four others were finished. There are 39 pictures currently shooting; 48 are in the cutting rooms.

Of the new pictures, Columbia, Paramount and Monogram each started two; MGM one and Universal one. Paramount finished a pair. Chesterfield and Universal accounted for the other two.

Romantic drama is the predominating flavor of the new crop. Columbia's pair include "Blind Date," in which Ann Sothern and Paul Kelly are starred, and "The Criminal Within," featuring Richard Cromwell, Arline Judge, Rita LaRoy.

Paramount's two are "Ladies First," teaming George Bancroft and Frances Fuller, and "Ladies Should Listen," in which Cary Grant, Gertrude Michael and E. E. Horton are featured.

At Monogram "Jane Eyre" begins, with Virginia Bruce, Colin Clive, Beryl Mercer and Lionel Belmore. "Shock," featuring Ralph Forbes, Gwynllian Gill and Monroe Owsley, also was started.

MGM's contribution is "Stamboul Quest," presenting Myrna Loy, George Brent and Lionel Atwill.

The two completed Paramount pictures are "The Old Fashioned Way," in which W. C. Fields and Baby LeRoy head the cast of funsters, and "Here Comes the Groom," presenting Jack Haley, Patricia Ellis and Mary Boland.

Universal finished "I Give My Love," with Paul Lukas and Wynne Gibson.

The Chesterfield number is "Green Eyes," starring Charles Starrett and Shirley Grey.

Clare Brokaw, of Social Register, is On Code Authority

The second of the United States Government's representatives on the Motion Picture Code Authority—Mrs. Clare Boothe Brokaw—was appointed last week. The third has not yet been appointed; the first is Sol A. Rosenblatt, division administrator for amusements. Abbott Lawrence Lowell, president-emeritus of Harvard University, declined an invitation to serve.

Deputy Administrator William P. Farnsworth, in recommending her appointment to Mr. Rosenblatt, wrote of Mrs. Brokaw:

"She has heretofore displayed great and intelligent interest in public affairs. She has served as the administration member of the Code Authority for the legitimate full length dramatic and musical theatrical industry and rendered excellent service as a member of that authority. She is highly recommended for her ability and integrity. With respect to her service on the motion picture industry code, she has the advantage of experience as administration member of another code, and has the additional advantage of not being affiliated or associated with any group within or without the industry who have determined their policy with respect to controversial issues presently existing concerning the industry."

Clare Boothe Brokaw, Social Registerite, is a New Yorker, born and bred, although a considerable portion of her schooling was acquired in Europe. Until three months ago she had been associated for four years with the magazine, *Vanity Fair,* three years as managing editor, previously as associate editor.

Mrs. Brokaw has specialized in essays, political dissertations and short story writing. Recently, for *Vanity Fair,* she wrote a series of articles dealing with Hollywood.

Mrs. Brokaw said she intends making a thorough study of every aspect of the industry's operation before venturing any statement in connection with her new post.

She need not resign her position on the legitimate theatre authority, Mr. Rosenblatt said on Friday. Illness prevented her attendance at Friday's Motion Picture Code Authority session.

Variety Club Holds Dance

The Kansas City Variety Club will hold a dinner-dance May 26, marking the formal opening of the club's quarters in the Muehlbach Hotel. On the committee are Edward Shanberg, Harry Taylor, William Warner and T. A. Cameron.

Named to "Esquire" Staff

Ralph Parker, magazine writer and scenarist, has been named Hollywood editorial representative of *Esquire,* new magazine, and is contacting Coast contributors.

Sackheim with Universal

Jerry Sackheim, formerly with RKO, has been named story editor on the Coast for Universal, relieving scenario editor Leonard Spigelgass of part of his duties.

"LIMITLESS FOR SCREEN HUMDINGER"

Comments DeCasseres on "Invitation to a Murder"; "Come What May," "Every Thursday"

By BENJAMIN DE CASSERES

INVITATION TO A MURDER

There are limitless possibilities for a screen humdinger in Rufus King's lurid thriller, "Invitation to a Murder" (Ben Stein, producing).

It may be hooey and the essence of bull, but it was done so well, so smartly, so piercingly that the audience, which had apparently come to kid the show to a whisper, remained to gasp, guess and gooseflesh, and finally to pound out their howling pleasure after a rousing spring evening in the theatre.

What the public wants—yelps for—both in pictures and the speaking stage is hooey and bull dressed up to taste like caviar and poundcake (never mind mixed metaphors, ladies and gents, after I've seen a goldarned good murder story!)—and Rufus gives it to 'em in "Invitation to a Murder."

In the picture version there will be scope for opening sequences depicting something that has rarely been seen on the screen—the pirates of the Pacific and their raids on and burial of "treasures" in southern California.

For the Channing fortune of today is built on this "pirate gold." In fact, there are oodles of this mazuma buried somewhere in the walls of Lorinda Channing's old stone house that faces the sea down 'round San Diego way.

Lorinda (Gale Sondergaard) is a strange, goofy woman. She has with her her niece, Estelle Channing, and the latter's two cousins, Walter and Horatio Channing. These prospective heirs are after the Channing gold—naturally.

Lorinda sends for Doctor Linton (played superbly by one of the finest actors on our stage, Walter Abel) and makes this astonishing proposition to him:

After he has given her the same kind of drug that Juliet (Romeo's gal) took, he is to diagnose her sudden illness which results in "death" as ptomaine poisoning. Doc is to come to the family vault, restore her with the antidote, and she will then discover who is plotting against her life. (Incidentally, Lorinda is herself a murderess. She shoots 'em down a trapdoor right in front of you.)

Now the big scene comes on: The Doc discovers on her "corpse" a note telling where the Channing jack is buried. Says he, terhell with bringing back Lorinda!

But, mates (come around close now), Lorinda has foreseen the treachery of Doc and comes back (the butler as confederate), finds out that it is Walter Channing who has tried to poison her, shoots him and fastens the murder on the Doc. One small thing has been overlooked, and when faced with this Lorinda drinks poisoned sherry as Sunny Jim Rolph's State Troopers break in.

How Doc gets out of this thing—that's what grips—and, with the other doings, will mean 80 minutes of profoundly satisfactory screen fare.

Picture value, 100 *per cent.*

RATINGS OF PLAYS AS SCREEN MATERIAL

Plays of the Broadway stage studied from the standpoint of screen possibilities in this issue by Benjamin DeCasseres, essayist and critic, are given the following percentage ratings by him as film material:

"Invitation to a Murder"—100 per cent.

"Come What May"—70 per cent.

"Every Thursday"—60 per cent.

COME WHAT MAY

Here are the sentiment, the variety, the hike down the years of Noel Coward's "Cavalcade" without the splendor and the inner significance of heroic futility.

"Come What May" is by Richard F. Flournoy (Hal Skelley producing). Leo Bulgakov, who did such a fine job in "One Sunday Afternoon," also directed this saga of a commonplace American couple, and did it with all the finesse of this accomplished play technician.

Hal Skelley himself and Mary Philips are, however, mainly responsible for whatever success this tedious and often nauseatingly ancient piece of homespun shoddy may attain. They are the whole show as Chet and Eve Hayward. Certainly, theirs are grand and recognizable characterizations—probably the best of two U. S. A. nobodies that have been done on the American stage.

There is a lot of picture material in "Come What May," but to yank out full values for the screen an immense lot of off-stage matter will have to be worked up.

The history of Chet and Eve begins in the old Hayward home back in 1896, when Bryan was saving the world from the Coise of Gold.

We open in the garden with Chet, a typesetter, proposing marriage on his new salary of $17.50 per. Chet is the bashful, wholesome, hat-fumbling type and Eve the sweet girl right out of a parlor where there is a Rogers Group, the stereopticon with slides from Yellowstone Park and the family album with the famous Tennysonian line "Kind hearts are more than coronets and simple faith than Norman blood" on the first page.

There ensues a series of scenes in the lives of Chet and Eve that take us right down to 1928. It ends with Chet and Eve, now limping and old, with $10,000 in the bank, sitting on the same bench in the old garden—"no more wars and prosperity is now with us forever, dear" (homely satire, gentlemen).

In these years Chet has gone off to the Spanish-American War, their son has been killed in the World War, Eve's brother has grown up to be a souse, the old doctor has died, and *everything* has happened in the lives of Chet and Eve—or so they think; but they are standing on the very eve of another world war, and their $10,000 had better be snatched out of the bank pretty quick, for bank failures are looming on the horizon.

The great epical touch of "Cavalcade" is absent. "Come What May" is just pretty and teary-bleary, with quite a few good laughs.

Picture value, 70 *per cent.*

EVERY THURSDAY

"Every Thursday," by Doty Hobart (Wee & Leventhal producing), is the sort of picture material of which I see faint glimmers on the horizon of a new lachrymose dawn: the sentimental, very every-dayish and wholly unbelievable comedy-dramas of the Dickens period.

Its central character is a slavey whose like on the stage has not been seen since Zangwill's "Merely Mary Ann." But Sadie is a slavey who beats Mary Ann all hollow.

As played by Queenie Smith, one really falls in love with Sadie. Queenie is certainly one of the most fascinating and affection-compelling personalities on the boards, whether she simpers, dances or acts, and she can do all three to the Queenie's taste.

Then she is, in "Every Thursday," supported by about one of the handsomest and most competent male juveniles that I have lately clapped my eyes on, Leon Janney.

This fellow has had, already, a long career in pictures, "Our Gang," "Abie's Irish Rose," "Old English," "Penrod," etc. 'Pon me word, he stalks around with the assurance and mastery of a Barrymore or an Arliss!

It is his first appearance in the Broadway legitimate. Put down Janney for the big lights or skin me for a false prophet.

Sadie comes every Thursday to the middle-class Clark home to do the work. Raymond Clark is a good little wild boy that the heart of Sadie beats pit-a-pattily for.

Raymond is questioned by his father about a late party and a gin-bottle in the family doctor's car.

Up shoots Sadie with a whopping lie for dear old Raymond's sake. She says she was out with the doctor's chauffeur. (This surprises the chauffeur.)

Now, children, both Raymond and Sadie are virges; but—the slavey and the young scion of the house fling their hats over the mill at the second curtain while the family is vacationing.

There is a small towner (a pickpocket to boot) who gets mixed up with Raymond. But Sadie beats her to it after she concocts another lie that sends the other girl away in order to protect Raymond.

Result: Sadie, loving Raymond, is forced to marry the chauffeur. Mates, it's an affecting final curtain!

Picture value, 60 *per cent.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Smarty

(Warner)

Comedy Romance

An advance look at this picture is suggested, for two reasons; first, in order to realize all its actual valuable entertainment and showmanship assets; secondly, because of its motivating theme and the story telling technique adapted. It's an out-and-out farcical domestic comedy romance. There's fun in almost every line of dialogue, bit of action and every situation that kept the preview audience in glee from beginning to end. It's also smart sophistication done in ultra-modern style. Yet it deals with only one subject, a couple of them in fact, and the same girl is the center of both.

Vicki is a light-headed madcap whose chief interest in life is to tease her husband, Tony. Husbands of bridge-playing wives readily will understand the situation. However, goaded to fury, Tony finally delivers the long promised sock on Vicki's chin. Friend and attorney Vernon, who has long been casting sheep's eyes at Vicki, obtains the divorce and marries her. It's not long before Vicki's modern habits—yens for revealing clothes as well as inviting her ex-husband Tony to dinner—provoke Vernon into belting her.

Then she scurries to Tony's apartment, making it embarrassing for him as he is entertaining, unwillingly to be sure, another lady friend, Bonnie. The affair becomes more complicated as Vernon, who has been scouring the town, arrives with George and Anita. Anyway, Vernon got her a divorce because Tony socked her and now he has done the same thing, so she sends him home with the promise he'll soon be wifeless. The climax has Vicki in Tony's arms and the audience is left with the illusion that she intends to remain permanently in his apartment.

The whole thing is done in a gay, semi-risque manner. This light go-as-you-please atmosphere is continually productive of laughter. Not until the very end is there any evident suggestion of sex. Thus the suggestion of seeing the picture first is made. The preview audience liked it. Nevertheless, personal knowledge will be advantageous in selling the show in ways which will appeal most effectively to local patronage.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Screen play by F. Hugh Herbert and Carl Erickson. Based on a play by F. Hugh Herbert. Dialogue director, Frank McDonald. Photography by George Barnes. Art director, John Hughes. Gowns by Orry-Kelly. Director, Robert Florey. Supervisor, Robert Presnell. Film editor, Jack Killifer. Running time, 64 minutes. Release date, May 19, 1934.

CAST

Vicki.....Joan Blondell
Tony.....William Warren
Vernon.....Edward Everett Horton
George.....Frank McHugh
Anita.....Claire Dodd
Bonnie.....Joan Wheeler
Edna.....Virginia Sale
Tilford.....Leonard Carey

Murder in Trinidad

(Fox-Wurtzel)

Murder Mystery

In a tropical setting, amid swamps and jungles and the sharp contrast of English government officials in their tropical whites and the squalor of hiding criminals in rags, a calm and rotund private investigator, with an insatiable appetite for peanuts and a small monkey on his shoulder, uncovers the core of a diamond smuggling plot and incidentally solves a murder or two with clever calmness. It all has definite entertainment value, with an adventurous background and an unusual setting to make more effective the solution of a mystery. Also there is considerable action, on land and water, and night prowling to impart the suspense element.

There is abundant material for attractive selling. In the setting, on the Island of Trinidad, is afforded an opportunity for lobby display of the tropical sort. The promise of a murder mystery and its clever solution by a man looking every inch *not* a detective, should provide another tack.

The mystery ring to the title should not be overlooked, nor the fact that the film is an adaptation of a novel by John W. Vandercook, which may be of some selling value. The cast has no outstanding name, but there is room for worthwhile build-up in some concentration on Nigel Bruce, who plays the detective. He handles himself capably, has appeared in several pictures and is acquiring a reputation. In support are Heather Angel, Victor Jory and J. Carrol Naish, the others being more or less unknown.

To Trinidad comes Bruce with his peanuts and his pet monkey, sent from England to get at the root of a diamond smuggling ring on the island. His unprepossessing appearance makes a sad impression on the assembled government officials hopefully awaiting the arrival. In his slow way Bruce goes to work, running first into the murder of his assistant, then encountering the problem of finding the commanding officer of the island and his daughter, Miss Angel, who is the fiancee of Douglas Walton, young nephew of the governor. The boy assists Bruce in his investigation. The murder of the governor at the same time as the disappearance of the commandant throws suspicion in that direction. Figuring in both murders and in two attacks on Bruce's life, is an oddly shaped knife, with which both victims were killed.

Into a criminal hideaway deep in the treacherous, quicksand-covered swamplands Bruce and Walton make their way, there finding Miss Angel and her ill father, under the protection apparently of Naish, leader of the gang of hiding criminals. Bruce and Walton make good their escape, get help and stage an exciting pursuit of Bruce in a speedboat. Jory, government official, shoots Naish against the detective's orders, and Bruce, declaring him wounded, when he is actually dead, stages a hospital visit by the suspects, when he says he will obtain a confession from Naish. Jory's attempt to murder Naish, already dead, brings his arrest and Walton and Miss Angel complete the subordinated romance.—Aaronson, New York.

A Fox release. Produced by Sol M. Wurtzel. Directed by Louis King. From the novel by John W. Vandercook. Screen play by Seton I. Miller. Photographed by Barney McGill. Sound, Bernard Freericks. Settings, Duncan Cramer. Musical director, Samuel Kaylin. Gowns by Royer. Release date, April 6, 1934. Running time, 74 minutes.

CAST

Bertram Lynch.....Nigel Bruce
Joan Cassell.....Heather Angel
Howard Sutter.....Victory Jory
Major Bruce Cassell.....Murray Kinnell
Gregory Bronson.....Douglas Walton
Duval.....J. Carrol Naish
Sir Ellery Bronson.....Claude King
Inspector Henley.....Pat Somerset
Davenant.....Francis Ford

Doctor Monica

(Warner)

Drama

Serious entertainment dealing with a delicate subject, the appeal of this picture necessarily is limited. Besides cast names there is little that is commercially exploitable. Stark realistic drama of an unusual triangle situation motivating, neither anything emotion-stirring nor sympathy-inspiring is utilized to give punch to the story's definite human interest. There is no comedy. Because of the manner in which the yarn is told, suspense is lacking. Women, because of the picture's plot, are the potential audience. There is little to interest men. It is far too deep and heavy for even the more mature adolescents.

Here's the situation. Doctor Monica, successful woman physician, wants but cannot have a baby. A child is about to be born to an unmarried member of her set, Mary. Just before she is to deliver the baby, Doctor Monica learns that the baby's father is John, her own husband. Then comes the conflict between professional duty and wifely rage, in which the duty wins as Anna slaps the doctor into a sense of responsibility. As Doctor Monica plans to go to Europe and divorce her husband, Mary, learning, boards an airplane and flies out to sea to death. The motherless child reunites husband and wife.

Solemn entertainment, such as this, always difficult to sell, puts the interest-creating burden entirely on the cast. Thus names combined with dignified hints of the story, together with a trust that those drawn in will cach the spirit of the picture, appear to be the pegs on which a business-stimulating campaign must be hung. —McCarthy, Hollywood.

Produced and distributed by Warner Bros. Screen play by Charles Kenyon. Based on Polish play, "Dr. Monica," by Maria Morozowicz Szczepkowska. English adaptation of play by Laura Walker Mayer. Directed by William Keighley. Photography by Sol Polito. Film editor, Wm. Clemens. Supervisor, Henry Blanke. Art director, Anton Grot. Gowns by Orry-Kelly. Running time, 65 minutes. Release date, June 23, 1934.

CAST

Dr. Monica.....Kay Francis
John.....Warren William
Mary.....Jean Muir
Anna.....Verree Teasdale
Burton.....Phillip Reed
Mrs. Monahan.....Emma Dunn
Mr. Pettinghill.....Herbert Bunston
Mrs. Hazlitt.....Ann Shoemaker
Mrs. Chandor.....Virginia Hammond
Dr. Brent.....Hale Hamilton
Louise.....Virginia Pine

Little Man, What Now?

(Universal)

Romantic Drama

This picture mirrors life as most people know life, whether they're rich or poor. It's a simple human story brimming over with heart interest, yet direction is such that there is never a semblance of theatricalism—no artificial stimulation provokes its gripping climaxes. Rather it's the living drama of a poor boy and girl, newly married, struggling for existence and happines. Too, it's the romantic portrayal of a tender love, love that endured every heart-ache.

One of the most valuable pieces of screen merchandise, from a standpoint of prestige building and entertainment, as well as potential showmanship, that has come along in months, it is full of appeal, impressive, without





Comparisons will be made with "The Birth of a Nation" for spectacle and thrill . . . with "Smilin' Through" for tender romance. The talking screen's next BIG achievement is MARION DAVIES, GARY COOPER in Metro-Goldwyn-Mayer's hit "OPERATOR 13"

with JEAN PARKER . . . KATHARINE ALEXANDER . . . TED HEALY . . . THE FOUR MILLS BROTHERS . . . From the stories by Robert W. Chambers . . . Directed by Richard Boleslavsky . . . Produced by Lucien Hubbard . . . A Cosmopolitan Production

being ponderous, it is sincere entertainment for young and old of both sexes. It is personally intimate, for as the story of Hans and Lammchen is told there are incidents and situations graphically parellelling experiences of almost everyone.

While it is essentially dramatic romance, it is not lacking in natural comedy. Bits by Alan Hale, Muriel Kirkland, Catherine Doucet (currently in "Party's Over"), Fred Kohler and Alan Mowbray, always accentuating the fundamental drama, serve to lighten the tension and add to punch and color.

Germany is the locale, and the story is told in semi-episodic fashion. About to have a baby, Lammchen and Hans marry. Working as a clerk in Kleinholz's grain store, their zestful youthful happiness is menaced by Kleinholz, who would have Hans marry his daughter, Marie. When he finds out the boy is married, he fires him. Without money, out of a job, the couple go to Berlin and take up residence in Hans' mother's house. As she presides over her gaudy establishment in the manner of a Continental madame, Lammchen's sanctity always is threatened by the Doctor Jekyll-Mr. Hydish Jachman.

Leaving their room, taking up residence in a loft, coming under the beneficent influence of delightfully human Puttbreese, Hans is heartsick that his wife should have to live in such a place, but grimly determined that soon things will be better. Berated by the great movie actor, in sequences tragically comic, Hans loses his job. Almost ready to become a rampant revolutionist, he returns to his hovel. The baby has arrived. No tragedy, no matter how terrifying, can temper the young pair's joy—their will to win. And that triumph is brought about in a logical way, when Heilbutt, the only friend the boy ever had, gives Hans a job that guarantees the future.

There is, in this picture almost everying that showmen need to kindle interest. A fine cast of good names is headed by Margaret Sullavan, making good every promise of her work in "Only Yesterday," and Douglass Montgomery, fully keeping pace. The book on which the show is based had a wide sale. You know the kind of pictures Frank Borzage directs. Sell it with dignified realism.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Frank Borzage. From the novel by Hans Fallada. Produced by Frank Borzage. Screenplay and continuity by William Antbony McGuire. Photographed by Norbert Brodine. Art director, Charles D. Hall. Film editor, Milton Carruth. Editorial supervision, Maurice Pivar. Assistant director, Lew Borzage. Sound Supervision, Gilbert Kurland. Release date, June 4, 1934. Running time, 90 minutes.

CAST

Lammchen.....Margaret Sullavan
*Hans Pinneberg.....Douglass Montgomery
Jachman.....Alan Hale
Mia Pinneberg.....Catherine Doucet
Emil Kleinholz.....DeWitt Jennings
Frau Kleinholz.....Bodil Rosing
Marie Kleinholz.....Muriel Kirkland
Kleinbolz, Jr.....Donald Haynes
Shultz.....George Meeker
Lauderback.....Paul Fix
Dr. Sesam.....Carlos de Valdez
Nurse.....Hedda Hopper
Communist.....Fred Kohler
His Wife.....Mae Marsh
Widow Scharrenhofer.....Sarah Padden
Mr. Sesam.....Tom Ricketts
Lehman.....Frank Reicher
Kessler.....Monroe Owsley
Heilbutt.....G. P. Huntley, Jr.
Puttbreese.....Christian Rub
Franz Schluter.....Alan Mowbray
Spannfuss.....Etienne Girardot
Frenchman.....Earle Fox
Chauffeur.....Max Asher

*Also referred to as John and Johannes.

Midnight Alibi

(First National)

Melodrama

There's plenty of novel salable entertainment merchandise in this picture. Basically a gangster theme, it effectively utilizes human interest sentiment and romance of unusual character to lift it completely out of that category into general screen fare. Thrilling, tinged with a hint of menace in which smartly handled suspense plays an important function, it is well presented, convincingly acted, as Barthelmess has one of those parts that fits his talents and character admirably, and Helen Lowell is a pleasing surprise. Short in running time, dialogue and action being aided by illusion, it is entertainment with a general appeal to both big city and small town patrons.

Adapted from a Damon Runyon popular magazine story, it's a modern story of gambling racketeers, romance and the unanticipated part a wealthy, motherly old lady played in a baffling murder Stripped of its gangster atmosphere, here's the story. In love with Joan, sister of Angie the Ox, Manhattan's ace racketeer, Lance hops over a brick wall to escape a hail of bullets. In a luxurious, old fashioned furnished parlor, he meets The Old Doll. Won by her sweet simplicity and lack of fear, he tells the story of his love for Joan and the predicament it has lead him into. Then as time flashes back, Abigail's love story is told in retrospect (Barthelmess in a dual role). The moral of the interlude is that where love is true, no barrier, no matter how personally menacing, should be countenanced. The Old Doll, who has found a girlhood happiness again, starts the long quiet clocks as Lance leaves.

That same night Angie is killed. Lance is charged with the crime. In court, the case is going against him, until as a surprise witness The Old Doll is brought in to furnish an alibi for Lance, in that he had left her house at twelve o'clock, much later than the hour established as to the time Angie got his dose of lead.

There is much that readily can be capitalized upon in a business building way. First, it's a Damon Runyon story, and in view of "Lady For a Day" and "Little Miss Marker" it has definite market value. The title has an intriguing tone, which can be trickily exploited in many ways from teasers on up. In the lead role, Barthelmess contributes a performance that tops any of his most recent appearances. While most of the story and its action rotates around him and Helen Lowell, the others in the cast measure up to the standard set.

The picture combines entertainment elements appealing to the more mature as well as the older young folk. Despite its gangster atmosphere, which actually has been smartly submerged, it has interest for the youngsters if presented with a program of good surrounding shorts, a matter made easy by the short running time.—McCarthy, Hollywood.

Produced by Warner-First National as First National release. Based on story "The Old Doll's House," by Damon Runyon. Director, Alan Crosland. Photography by Wm. Rees. Film editor, Jack Killifer. Screen play by Warren Duff. Supervisor, Robert Presnell. Art director, John Hughes. Gowns by Orry-Kelly. Release date, July 21, 1934. Running time, 60 minutes as seen on coast.

CAST

Lance McGowan.....Richard Barthelmess
Joan.....Ann Dvorak
Abigail.....Helen Chandler
The Old Doll.....Helen Lowell
Ardsley.....Henry O'Neill
Angie.....Robert Barrat
Senator.....Robert McWade
Wilson.....Purnell Pratt
Hughie.....Harry Tyler
Babe.....Paul Hurst
Blind Man.....Arthur Aylesworth
Black Mike.....Vincent Sherman

The Key

(Warner)

Dramatic Romance

Combining an atmospheric story that never has been told before with a dramatic and romantic sacrifice-love story that has been told innumerable times, "The Key" possesses substantial showmanship potentialities because of its peculiar background and the often demonstrated value of its motivating story. That it may be made appealing to the general run of audiences, the importance of the romantic triangle which involves William Powell, Edna Best and Colin Clive should be stressed. Similarly, in localities where people of Irish birth or descent form a strong portion of patronage, the fact that the love story is portrayed against the exciting and dramatic history of the 1920 Irish revolution, the enmity between the Sinn Feiners and the Black and Tans, is worthy of intensive exploitation.

With Dublin the locale, debonnaire and swaggering Capt. Tennant is assigned to The General's contingent. Bits of comedy interluding, he meets an old soldier friend, Andrew Kerr, now working in the Intelligence Section. Likewise he meets Kerr's wife, Norah, a woman with whom he had enjoyed a romantic liaison years before. Tennant endeavors to kindle the flame of his love dream again and Norah strives to quench it. Kerr is ordered to capture the Sinn Fein leader Conlan. He does, but upon his return finds that Tennant has spent the night in his apartment. Driven mad, Kerr goes out on the streets and is captured by Conlan's friends. Emissary O'Duffy offers to exchange prisoners, but a court martial has condemned Conlan. Realizing his folly, Tennant forges a release order and as the revolutionary leader is returned to his people, Kerr is restored to his wife and Tennant sacrifices a glorious career, confesses his treachery, and goes to prison.

Colin Clive and the newcoming Miss Best are particularly impressive in the acting.

It would seem that with the colorful importance of the historical background accentuated, a campaign based on the thought of "a traitor to duty but a martyr to love" would serve best.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Based on play by R. Gore-Browne and J. L. Hardy. Screen play by Laird Doyle. Directed by Michael Curtiz. Photography by Ernest Haller. Film editor, Thomas Richards. Music and lyrics by Allie Wrubel and Mort Dixon. Dialogue director, Frank McDonald. Supervisor, Robert Presnell. Art director, Robert Hass. Gowns by Orry-Kelly. Running time, 70 minutes. Release date, June 9, 1934.

CAST

Captain Tennant.....William Powell
Norah.....Edna Best
Andrew Kerr.....Colin Clive
Homer.....Hobart Cavanaugh
The General.....Halliwell Hobbes
Conlan.....Donald Crisp
O'Duffy.....J. M. Kerrigan
Dan.....Henry O'Neill
Young Irishman.....Phil Regan
Lieut. Merriman.....Arthur Treacher
Pauline.....Maxine Doyle
Kirby.....Arthur Aylesworth
Barmaid.....Gertrude Short
Flower Girl.....Dawn O'Day

Wild Gold

(Fox-Wurtzel)

Dramatic Romance

Essentially a dramatic romance, comedy assumes an important function in making this story both entertaining and salable. The topical atmospheres which motivate the theme, scene and novel production values, are effective in creating a different interest in the basic story. The three things which can be exploited in connection with the picture are the placer gold-mining methods; shots of the new Boulder Dam, and the funny and exciting poker game, which because of its intent—to ship a dead man's body home to Connecticut—gave the picture a popular color. For thrill purposes a flood scene in the anti-climax is worthy of showmanship note.

Modernly timed, located in the West's gold-mining country, with most of the action happening out doors, the story opens in Reno. As Jordan, all-round no-good is run out of town, his wife, Jerry, decides that the time has come for the parting of their ways. As romance already has been suggested between Jerry and Steve, the action moves through a series of automobile misadventures, featuring some daring driving, and the pair wind up in Pop Benson's mining camp. Comes Pushkin with his Golden Girl theatric troup and fun, made menacing as Jordan also enters and plans to steal Pop's gold cache. Conflict is on between the girl and Steve, and Pop is killed defending his treasure. Then comes the poker games that take the body to different points East as card manipulating Pushkin wins, and back to camp as he loses. Jordan, suspected of killing Pop, is run out of town again and the

locale moves to Boulder Dam and some thrilling shots as Steve is working to rehabilitate himself. Learning from Jerry that Jordan was the cause of Pop's death, he takes after the man. The girl, in order to prevent another murder, rides to warn her husband, and there follow flood scenes in which Jordan is drowned. The way thus is open for love for Jerry and Steve and a trip to San Francisco where he has a promised job on the New Golden Gate Bridge.

Here is distinctly family type entertainment. There's a romantic love story for the women. There's adventurous action, excitement and thrill for the men. The comedy values, particularly in relation to Harry Green's poker playing, should not be overlooked nor should that which accrues to his showgirls, who land in all kinds of jobs. With John Boles and Claire Trevor heading the cast, name necessities are fairly well provided.—McCarthy, Hollywood.

Fox release produced by Sol M. Wurtzel. Directed by George Marshall. Screen play by Lester Cole and Henry Johnson. Story by Dudley Nichols and Lamar Trotti. Photography, Joseph Valentine. Sound, Albert Protzman. Settings, Lewis H. Creber. Costumes, Royer. Music, Jay Gorney. Lyrics, Sidney Clare. Musical director, Samuel Kaylin. Running time, 73 minutes. Release date, June 8, 1934.

CAST

Steve Miller.....John Boles
Jerry Jordan.....Claire Trevor
J. Lorillard Pushkin.....Harry Green
Pop Benson.....Roger Imhof
Dixie Belle.....Ruth Gillette
Walter Jordan.....Monroe Owsley
Eddie Sparks.....Edward Gargan
The Golden Girls.....Suzanne Kaaren, Wini Shaw, Blanca Vischer, Elsie Larson, Gloria Roy, Myra Bratton
Benjamin.....Himself

He Was Her Man

(Warner)

Drama

The inevitably energetic James Cagney, who is perhaps as lively a performer as there is on the screen, supplies again considerable of the pep and punch which puts this otherwise rather drab story on the entertainment side. The expression "drab," it may be noted, has reference only to the content of the story, not to the manner in which it is performed.

It is not the family type of production, but strictly an adult attraction, dealing with the primary factors of life and illicit love, and the self defense and revenge motives which lead modern gunmen to dispose of unpleasant former compatriots by the quickest and surest route.

With Cagney, in a team which is definitely worth top billing, is Joan Blondell, while Victor Jory, Russell Hopton and Sarah Padden render capable support.

The dramatic story revolves around the theme of the girl who finds and gets her man, but can't hold him, chiefly because he is not in a position to be fettered by feminine ties that bind. He does the right thing, steering the girl in the best direction for her own welfare before jumping off the deep end. It would not be entirely misplaced to note in the selling that Miss Blondell takes something of a different type of role in this picture, being called upon for display of dramatic ability to an extent beyond anything required of her recently.

Cagney, a crook, comes out of jail all set to "get" the two men, Bradley Page and Ralfe Harolde, who contrived to put him behind the bars. He agrees to work with them on a little evening "job," and tips off the police. He makes good his own escape, but in the police raid Harolde makes the mistake of killing a policeman and is scheduled to pay with his life. Page offers Harold Huber and Hopton considerable in a financial way to take care of Cagney, who meanwhile has arrived hurriedly in San Francisco, when he learns that Page has escaped the police net.

In Frisco Cagney accidentally meets down-and-out and earnest Miss Blondell, who has a past and an appetite. Cagney helps her out, learns that she is bound south to a small port town, there to marry a fisherman, Jory, who knows but forgives. Cagney rather falls for her, and she, against her will, for him. Cagney, seeing a good hideout, goes with her, and stays in Jory's house, where the mother, Miss Padden, is entertaining. Miss Blondell undergoes the terrific mental struggle of trying to decide between love and uncertainty with Cagney or safe serenity with Jory, and chooses Cagney. But he, with wind of Hopton and Huber on his trail, pulls stakes. Bound out, he hears that the two are at the Jory home, and he returns. He tells the girl flatly he does not want her, makes her promise to marry Jory, and walks out for his last automobile ride.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Lloyd Bacon. Story by Robert Lord. Screen play by Tom Buckingham and Niven Busch. Photographed by John Barner. Film editor, George Amy. Art director, Anton Grot. Release date, June 16, 1934. Running time, 70 minutes.

CAST

Flicker.....James Cagney
Rose.....Joan Blondell
Nick.....Victor Jory
Pop Sims.....Frank Craven
J. C. Ward.....Harold Huber
Monk.....Russell Hopton
Red Deering.....Ralfe Harolde
Mrs. Gardella.....Sarah Padden
Dutch.....John Qualen
Dan.....Bradley Page
Gassy.....Samuel E. Hines
Waiter.....George Chandler
Whitey.....James Eagles

The Black Cat

(Universal)

Thrill Drama

The combined efforts of Bela Lugosi of the baleful eye and Boris Karloff of the studied frightening mien, serve to impart considerable of what was intended in this "thrill drama" thereby providing something in the way of screen merchandise which the exhibitor may well sell to advantage.

The black cat idea in the title opens the way for obvious exploitation in many different devices. The same idea may well be applied to the lobby and the front of the theatre, with say, the use of a large *papier mache* cat. The fact also that the story has been based on the famous tale of Edgar Allan Poe is a point not to be neglected.

The thrill and, to a slight extent, the horror elements of the film must be a definite part of the selling, and pre-selling. A teaser campaign along the lines of "The Black Cat Is Coming" might be used to advantage.

Let it be understood that this is not a "Frankenstein" of stalking horror, and that the monster in the case, if such there be, takes human form, that of a sadistic devil-worshiper whose pleasant practice it is to embalm in statuesque pose, and in wall niches, those women who have been so unfortunate as to be loved by him.

Besides the two leading players are David Manners and Jacqueline Wells, providing the romantic interest, she the beautiful young girl who very nearly becomes another of the victims.

The picture has all the atmospheric elements of setting expected—the storm, the fearsome house on the hilltop, the awe-inspiring servants.

On a train somewhere in middle Europe the honeymooners, Miss Wells and Manners, meet Lugosi, doctor bound for a visit to an old "friend." They alight, their bus is wrecked and the doctor takes them to the home of his host, Karloff, whose intensely modernistic laboratory-like dwelling is atop what was once a World War fort, the foundations of the building still, it is understood, heavily mined.

Rapidly it is revealed that Karloff commanded the fort, that he stole the wife and daughter of Lugosi, who spent 15 years in prison; that Lugosi has a maniacal fear of black cats, that Karloff has embalmed and set in wall niches the bodies of Lugosi's wife and others, that he is planning the same fate for the daughter, who lives with him as his wife; that Lugosi has come planning revenge, and that Karloff has similar designs on the young Miss Wells. Lugosi saves Miss Wells from a sacrificial role in ancient rights performed by Karloff, captures Karloff, and prepares to skin him alive. As Miss Wells and Manners make good an escape, Lugosi throws the switch which blows the building to bits—Aaronson, New York.

Produced and distributed by Universal. Directed by Edgar Ulmer. Screen play by Peter Ruric. Based on the story by Edgar Allan Poe. Photographed by John Mescal. Release date, May 7, 1934. Running time, 65 minutes.

CAST

Poelzig.....Boris Karloff
Dr. Verdegast.....Bela Lugosi
Peter.....David Manners
Joan.....Jacqueline Wells
Karen.....Lucille Lund
Majordomo.....Egon Brecher
Maid.....Anna Duncan
Car Steward.....Herman Bing
Train Conductor.....Andre Cheron
Train Steward.....Luis Alberni
Tramal.....Harry Cording
Bus Driver.....George Davis
Porter.....Alphonse Martell
Border Patrolman.....Tony Marlow
Station Master.....Paul Weigel
Waiter.....Albert Polet
Brakeman.....Rodney Hildebrant

One Is Guilty

(Columbia)

Mystery

More or less routine murder mystery and the solving thereof by the energetic and romantically inclined headquarters police inspector, this film will take the type of selling most common to its type, straight copy work, with the use of the question mark and the challenge to the audience to make their own deductions, testing their deductive powers.

There is little opportunity afforded the exhibitor for unusual exploitation of any nature, the story being an original for the screen, but the suspense is well sustained, and an inkling of the probable guilty party is not apparent to the audience until close to the final sequence. The old man who has it "all figgered out" supplies the comedy contrast, and for the most part the crime and its solution is worked out in a logical manner, with an ample quota of suspects somehow involved in the case.

The title affords the obvious selling tieup of "Which One?" with which the showman may excite the almost perennial interest of most screen patrons in the murder mystery. Of cast names of selling value there is but one, that of the capable Ralph Bellamy as the cool and expert inspector in the case. The setting is somewhat unusual in that the murder and its investigation are confined to a large untenanted apartment house, wherein the elevator flying from top to bottom of the building, affords an opportunity for some merry chasing and suspenseful action, plus a little gunplay.

When the old caretaker of the property, Ralph Remley, who lives in a ground floor apartment with his nephew, a suspicious looking individual, discovers the body of the world's champion lightweight boxer seated in an upper floor apartment, Bellamy takes over the case. He discovers Shirley Grey, who has been living in an empty apartment after having been evicted from her room. Near the body Bellamy finds a woman's glove, and in an ash-tray a cigarette stub, with lipstick on its end. In the girl's bag is discovered a gun, but she is cleared when the ballistics department decides a Belgian gun killed the boxer.

The wife of the owner of the house, Rita La Roy, comes into the case when Bellamy finds her searching for the glove he had found. Her husband, Willard Robertson, is apparently unaware of the affair which Bellamy discovers his wife has been carrying on with the fighter. Involved also are the fighter's manager, J. Carrol Naish, the latter's bodyguard, the caretaker's nephew, Naish's girl, who had been going with the victim, and a burglar found on the premises with the boxer's money. Complications develop more deeply when Naish, from whom Bellamy had expected to extract considerable valuable information, is found murdered, by the same weapon that killed the boxer. A new clue, in the form of a theatre ticket stub, is found by Bellamy, who with that information and the discovery that the

occupant of that seat had a wrist watch with one hand missing, leads to his trapping of the murderer, Robertson, who had known of his wife's affair with the murdered man.

Bellamy and Miss Grey strike the completely subordinated romantic note to conclude the film. —AARONSON, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and screen play by Harold Sbumate. Assistant director, Wilbur McGaugh. Photograpbed by John Stumar. Sound engineer, V. S. Ashdown. Release date, March 31, 1934. Running time, 64 minutes.

CAST

Trent ..... Ralph Bellamy
Sally ..... Shirley Grey
Walters ..... Warren Hymer
Lola Deveroux ..... Rita La Roy
Jack Allan ..... J. Carol Naish
Toledo Eddie ..... Wheeler Oakman
Miss Kane ..... Ruth Abbott
Wells Deveroux ..... Willard Robertson
Pop Dailey ..... Ralph Remley
William Malcolm ..... Vincent Sherman
Danny ..... Harry Todd

Cities of the Desert

(L.M.B. Films British)

Travel with Comment

Recording highlights of the Glover expedition across the Continent of Africa, this three-reeler offers interesting and varied shots of such once legendary cities as Timbuktu and Kano, of the wild life of the desert, and of native tribes and customs, previously unfilmed, we are told. The commentary is more informative than usual and there is a definite appeal to the general love of adventure and of the wild.

The expedition, in which Kathleen Glover, the British woman explorer, shared the risks with her husband, traveled on motor trucks from Senegal on the West of Africa to Somaliland on the East. The difficulties of transport in this trackless country, subject to sudden floods, provide some good scenes, including the improvization of pontoon transport with the aid of three lashed native dug-outs.

Outstanding from an exploitation point of view, however, is the sequence picturing the initiation ceremony followed by one of the tribes. The youths, before they are awarded the dignity of manhood, are submitted to a severe flagellation by elders of the tribe, during which it is obligatory to maintain a fixed smile. He who smiles widest is awarded a white turban of honor.

There are many angles of interest in this production and, with a certain amount of editing for the American market, there's definite opportunity for an appeal to schools, lecture societies and "literary" circles.—ALLAN, London.

Produced and distributed by L. M. B. Films, London. Director and cameraman, T. A. Glover, F.R.G.S., A.R.P.S. Second camera, Kathleen Glover.

Friday the 13th

(Gaumont British)

Comedy Drama

There is considerable entertainment value in this lively picturization of what may and may not happen to a miscellaneous group of people on Friday the 13th. Immediately obvious is the type of exploitation and selling such a film should take, challenging the superstitious and non-superstitious alike.

The film is wholly British, in cast, in setting and in manner. The dialogue is for the most part quite intelligible, despite the heavily accented British speech. The individual showman will be best able to determine exactly what effect that condition will have on his use of the picture. The one name familiar to the American audience is that of Gordon Harker, but his role is a minor one.

The very novelty of the manner in which the theme has been developed is entertaining. Situations and dialogue contain considerable comedy and here and there a touch of irony. Some of the expressions, typically English, probably will fall on unresponsive ears in the regular run American theatre, but there is nothing circumscribed about what happens. With slight variations to allow for geography, they might have happened anywhere, which becomes one of the film's assets.

The film opens with a bus traveling through a heavy rainstorm in a London street just before 12 midnight on Friday the 13th. As the bus swerves to avoid a falling crane and is about to crash through a store front, the film cuts back to discover how it happened that these people were riding the bus at that particular time, what their circumstances are and what is the result on their lives of the bus crash.

In what is virtually several episodes or sections are found the crook who attempts to blackmail a young man and his fiancee because he once knew the young man in prison; the timid husband carrying on with girl in the park, who is in reality a feminine pickpocket; the travel agency clerk who plans a trip for himself and his wife on their wedding anniversary; the wife of the wealthy man who plans a coup on a tip; the young and attractive vaudeville dancer who has a spat with her school teacher fiance; the bus crew; the fast-talking street salesman who is under suspicion for theft of a valuable antique.

The crook takes a check from the young man and boards the bus; the man in the park is frightened off by the girl after she robs him; the agency clerk works late, unaware that his wife has run off with another man; the wealthy man's wife makes a belated effort via bus to deliver a "buy" order to her irate husband's broker; the show girl, angered by her fiance, boards the bus to visit the show's promoter by invitation. The accident saves the wealthy man from considerable loss as the stock falls, the clerk is killed, never learning of his wife's flight, the crook is killed, relieving the couple, and the show girl, injured, is restored to her fiance and happiness. —AARONSON, New York.

Produced by Gainborough in England. Distributed by Gaumont British Corporation of America. Directed by Victor Saville. Story by Sidney Gilliatt and G. H. Moresby-White. Release date, May 1, 1934. Running time, 73 minutes.

CAST

Alf, the Conductor ..... Sonnie Hale
Fred, the Driver ..... Cyril Smith
Miss Twigg ..... Muriel Aked
Johnny ..... Richard Hulton
Blake ..... Emlyn Williams
Frank Parsons ..... Frank Lawton
Mary ..... Belle Chrystall
Clerk ..... O. B. Clarence
Lightfoot ..... Robertson Hare
Agnes, his wife ..... Martita Hunt
Dolly ..... Lenora Corbett
Jackson ..... Eliot Makeham
Eileen, his wife ..... Ursula Jeans
Max ..... D. A. Clarke-Smith
Florist ..... Gibbs McLaughlin
Wakefield ..... Edmund Gwenn
Flora, his wife ..... Mary Jerrold
Hamilton Briggs ..... Gordon Harker
Millie ..... Jessie Matthews
The Schoolmaster ..... Ralph Richardson
Hugh Nicholls ..... Donald Calthrop
Dancing Instructor ..... Ivor McLaren

War's End

(Capital Exchange)

Pictorial Record

Comes to the screen another of those records of the World War, in a lengthy subject which is neither quite a short subject nor nearly a feature. The effort herein appears to be to demonstrate conclusively that the gallant troops of the American Expeditionary Forces did actually win the war.

But the subject most conspicuously lacks what many another of its kind before it has had, that stark, sharp drama of war which these films purport to portray. This particular subject is indicated as an historical document. That it is, but it is little more. The musical score in accompaniment is pulsating and trumpeting, with much use of the cornet's high-pitched call to battle. The accompanying descriptive explanation is woven through with the strong rhythm of pulsating prose, but the film falls far short of the poet's ringing words.

The film was compiled by the late Col. Thomas J. Dickson, senior chaplain, First Division, and no doubt is authentic Signal Corps material. It covers the last three months of the war, and has a few good shots of troops advancing across open fields, but is devoted to a large extent to the activity of the artillery behind the lines. An animated map, shown constantly, indicating the advance of the American troops, causes the film to lean too heavily in the direction of a lecture on military tactics, the entertainment losing thereby. The running time is 35 minutes.—Aaronson, New York.

The Ginger Bread Boy

(Universal)

Amusing

There is amusement, especially for the youngsters, in this Oswald cartoon number, in which the story told over the radio, of the gingerbread boy who led the pursuing cat a merry chase, is reenacted. The baby disturbs Oswald and his brother as they listen to the story, and the subject ends in a gingerbread batter fight. Not unusual, but entertaining.—Running time, 6 minutes.

Mr. W's Little Game

(Paramount)

Novel

There is an element of novelty in this subject, which features the recently widely known raconteur, Alexander Woollcott. It is apparent that his appearance and this subject very likely may appeal only to more sophisticated audiences, since his comments are of the subtle variety. Seated at a night club table, he nurses his glass of brandy, and engages a chance feminine acquaintance in a little game, whereby in the space of one minute, each is to name as many words as possible beginning with a given letter. Finally, the entire club crowd is doing it. Woollcott's unquestioned radio popularity should open the way for his motion picture appearance in this subject.—Running time, 10 minutes.

The Temple of Love

(MGM)

Interesting

An interesting number of the FitzPatrick Travel Talks series, this subject takes the audience of the screen on a visit to three of the major landmarks of India, the deserted city, Delhi and Agrar. Stately ruins in the first; teeming thousands, child-mothers, and the inevitable sacred cows wandering the streets in the third, feature the subject. Built generations ago by an Indian emperor as a memorial to his young bride, the Taj Mahal makes an impressive architectural picture. The number should be found interesting.—Running time, 10 minutes.

Goldielocks and the Three Bears

(Universal)

Entertaining—But

An entertaining cartoon subject, in which is enacted the famed yarn of Goldielocks and the Three Bears. The subject is well done, the reenactment is clever and the youngsters should enjoy it. One very distasteful and objectionable bit, especially in material highly suitable for youngsters, and entirely without justification, is Goldielocks' belching when she tastes of the bears' porridge. It injects a jarring, unpleasant note in what is otherwise entertaining material. —Running time, 8 minutes.

Tec-Art Studio Reopens

The old Tec-Art Studios, in Hollywood, reopened last week after complete alterations, as the Prudential Studios, with Elmer Clifton starting production on a series of shorts for Golden State Productions.

BRITISH EXHIBITORS STAND PAT ON TAXES

Carbon Importers Lose English Market; Sound Record Makers Say Fight on Fees Is Fading; Britons Hear Carl E. Milliken

By BRUCE ALLAN
London Representative

Dispute over the new "prohibitive" duties on carbon imports was waged at great length at the last meeting of the General Council of the Cinematograph Exhibitors Association. The outcome is not very encouraging to those who hope to swing exhibitors as a body behind the move for a reduction in the new duties, which, according to representatives of Siemens-Plania Carbons, Conradty Products, Ltd., and Henrion Carbons, Ltd., have increased protection from 50 per cent to 400 per cent. The Council refused to receive a deputation from carbon importers and adopted a report from its special Carbons Committee which in effect commits it to continue its support of the new duties.

The reason is not far to seek. Like so many of the new taxes recently imposed on imports here, the carbon duties are being justified by the demands of national security. Commercial considerations carry little weight when the Government asserts that it is necessary to stimulate carbon production in peace time in order that, in war time, the demands of the fighting services may be supplied.

British Market Lost

Up against this brick wall, those exhibitors who fear the maintenance or even increase of the present high prices, have to be content with the assurance that official steps are being taken to provide against such a move.

Experience of price movements in other fields, in which Government intervention has eliminated foreign competition, suggests that official action more frequently favors the producer than the consumer and one can understand the anxiety of exhibitors, epitomized by Major A. J. Gale in the phrase: "We have stabilized prices at a peak level."

The truth is that the carbon importers have lost the British market and that probably they will only be able to recover it by building factories here. Which is just what the Government wants.

The Record Charge Dispute

Making the claim that many public performance licenses are being taken up by British cinemas, the gramophone record companies are speeding up their efforts to effect general acceptance of their scale of fees for public renditions of their records.

Legally recognized by a recent court decision, the right of the companies to charge such fees was practically rendered non-effective, so far as cinema theatres are concerned, by prompt organization by Cinematograph Exhibitors Association of an alternative supply of records, for which no playing fees were charged, through the agency of National Screen Services, Ltd.

Dissatisfaction with the quality of these substitute recordings is alleged by the gramophone interests, who again are bringing their scale prominently before the theatre owners. Based on seating value the license cost, annually, is approximately 20 per cent of the receipts of one "capacity" performance; an exhibitor who can take £20 a performance, pays £4 a year and less, proportionately, as his capacity increases.

While it may be true that a certain number of exhibitors have accepted the record companies' claims, it would be unsafe to assume that the fight is by any means over.

For every exhibitor who applies for a gramophone license there are certainly hundreds who have signed for the N. S. S. service and agreed to have nothing to do with any companies making public performance claims.

Rental Dispute Again

Film prices will probably continue to cause distributor-exhibitor friction so long as there is a distributor and an exhibitor in the world. In the U. K. market the inevitable clash of individual interests is heightened by the fact that one of the trade associations tries to make rental scales a matter of collective agreement, based on general principles, while the other adroitly declines to be drawn into any theoretical discussion of maximum or minimum figures.

There is an element of humor in this situation. The retort of the Kinematograph Renters' Society to an attempt on the part of the Cinematograph Exhibitors Association to establish 40% as a maximum percentage was to indict this suggestion as an infringement of the sacred "laws of supply and demand." At the same time, there was a pretty broad hint that if the CEA insisted on talking of maximums, the KRS would begin to think in minimums—and the aforesaid economic laws could, apparently, go hang!

The CEA has a Film Rentals Committee. It has sat since April 18 on a letter from KRS "strongly deprecating" the CEA's "attempts to control film hiring terms" as "a policy which cannot but affect the cooperation which should exist between the KRS and the CEA." It has now decided to reply—suggesting consideration of a graduated scale of film rentals as a first step in practical cooperation.

The Sliding Scale

The strength of the renters heretofore has rested on the fact that so many exhibitor resolutions are just talk.

It is just possible that harder times may have begun to work a cure for this tendency and that CEA members may arrive at a settled policy on prices—and mean it. The latest move, initiated by the Birmingham branch, is to suggest a standard rental of 40 per cent for the full program, with a provision that 50 per cent be paid after a certain figure of receipts is reached.

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British Film Institute

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, talked uplift alloyed with good trade common sense at the dinner here to inaugurate the British Film Institute. This semi-official body has the object of improving the general level of material in the entertainment film and of advancing the use of films for educational and cultural purposes. It is financed by the Government by means of a levy on the charity percentage of Sunday takings and has influential social, political, and educational representation on its governing body. The representatives of the International Institute of Educational Cinematography, the Instituto National Luce of Italy and other foreign bodies gave the dinner a representative international flavor, with the Duke of Sutherland and Col. John Buchan to speak for England.

The importance of the British Film Institute is that it definitely associates the intellectual element of the British community with motion picture affairs.

Milliken talked sense in suggesting that one couldn't improve public taste too quickly, but he didn't make the mistake of saying or thinking that therefore it was incapable of improvement.

Simon Rowson, lately a director of Gaumont-British, also sees possibility of good to the trade itself in an organization like the Institute. Incidentally, he announced that the British Kinematograph Society (English equivalent of the SMPE) had perfected a method of preserving films which would enable records of historical value to be kept in perpetuity.

The Institute also gave a display of educational films during the week, and demonstrated that England is getting a move on in that department, in which it has been badly behind.

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"Communist" U. S. Films

It's a new one on most of us that American films are guilty of "eulogizing the present Bolshevist regime in Russia." The accusation is contained in a question before the House of Commons by Sir Philip Dawson, who asserts that films of this type are being displayed in India, and that they are "detrimental to Western civilization."

The plea with which Sir Philip concludes, for special censorship of films for presentation to Indian audience, is an old one and not without justification, but that "pro-communist" films are being distributed by ordinary trade channels seems rather far-fetched.

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Pathe have completed a compilation from their repertory of various films in which King George V appears, and will issue it for release next year at the completion of the 25th year of his reign, the main events of which it will record.

▽

Sir Cedric Hardwicke has been cast for the chief role in an ambitious costume production planned by Herbert Wilcox for production at Elstree with the provision title, "The Hanging Judge." One of the figures of terror of British history, Judge Jeffrys, who presided over the wholesale legal massacres following the Monmouth rebellion, will be portrayed by Hardwicke. Jack Raymond will be the director.

Named by RCA Victor

E. A. Tumulty, formerly assistant to E. O. Heyl, manager of the Photophone division of RCA Victor, has been named special sales representative of Photophone with headquarters in New York.

Trop Closes Deal on Two

J. D. Trop has closed a deal with Nat Cherin, president of Principal Film Exchanges, New York, for release of "White Heat" and "Mating Time" in the metropolitan territory.

Leong Preparing Story

James B. Leong, Chinese author-producer of "Lotus Blossom" silent picture which starred Anna May Wong, is preparing an original, "The Cry of Peace" which will go into production shortly.

TRAVELERS . . .

GUY ROBERTSON will leave New York for the Monogram studios next week. He will also make one picture for Paramount.

SAM BRISKIN, Columbia's production manager, leaves Hollywood for New York shortly for home office conferences.

LOU B. METZGER leaves New York for the Coast in a few days. He was recently appointed in charge of British International Pictures distribution in this country.

CHARLES BEAHAN, Columbia story editor, returned to Hollywood from New York.

FRANCIS MARTIN, writer under contract to Paramount, arrived in New York for a holiday.

SOL EDWARDS, assistant sales manager for Educational, is in Boston on business.

SIDNEY R. KENT left Hollywood for New York.

FRANZ WAXMAN, who is under contract to Fox for musical adaptations, arrived in New York on Tuesday from Europe.

JOHN M. CRINNION, Amity president, returned to New York after a two-week sojourn in the Middle West.

GEORGE C. COOGAN, Fox director, and K. L. C. WISWELL, theatrical agent, sailed from New York for Europe.

ETIENNE PALLOS, general sales manager for London Films who is now in New York, went to Rochester Wednesday to inspect the Eastman Kodak plant.

BILL KEYES, of the Victory theatre in Dayton, Ohio, arrived in New York.

JOHN NOLAN, head of Fox distribution in Australia, and GABE YORKE, Coast advertising director, are due in New York for sales convention.

MARY BOLAND arrived in New York from Califoria.

CONSTANCE TALMADGE is in New York from Hollywood.

BERT WHEELER, RKO comedian, returned to the coast studio.

LAWRENCE WEINGARTEN returned to Metro's Culver City studio.

NED E. DEPINET and ROBERT F. SISK are due back at RKO's home office from Hollywood.

HERMAN WOBBER, Fox western distribution director, is due in New York from Los Angeles.

ROBERT WOLFF, New York exchange manager for Radio, returned from Bermuda.

E. I. SPONABLE, Fox chief sound engineer, arrived in New York from studio conferences.

CLARENCE BROWN, MGM director, arrived in New York from the coast.

HARRY COHN, Columbia president, is due to return this week from New York to Hollywood.

SAM MORRIS, Warner's vice-president, returned to New York from Europe.

PHILIP MOELLER, production director of the Theatre Guild, and BRIAN AHERNE left New York to start work at Radio studios in Hollywood.

JOHN MEEHAN returned to New York after touring the south for Amity.

E. LLOYD SHELDON, Paramount producer, arrived in New York from Hollywood, en route to Europe.

GENEVIEVE TOBIN arrived in New York from the coast and sailed for Europe.

RUTH ETTING left New York for Hollywood.

HAL WALLIS, Warner production executive, sailed for Europe, accompanied by his wife, Louise Fazenda.

LILLIAN ELLIS, new player, left New York to join the Hal Roach company on the coast.

EDWIN CAREWE arrived in New York from Hollywood.

BINNIE BARNES arrived in New York from England and flew to Universal City.

MONROE GREENTHAL, of United Artists' publicity staff, sailed for Europe.

HARRY GRIBBON arrived in New York from the west.

M. GOODMAN, Mascot's sales manager, sailed for Europe.

RICHARD ARLEN returned from New York to Hollywood.

HY DAAB sailed from New York for California.

WILLIAM GOETZ, of 20th Century Pictures, left New York for the coast.

OLIVER GARRETT, scenarist, sailed for Europe.

GEORGE K. BATCHELLER, head of Chesterfield, arrived in New York from coast.

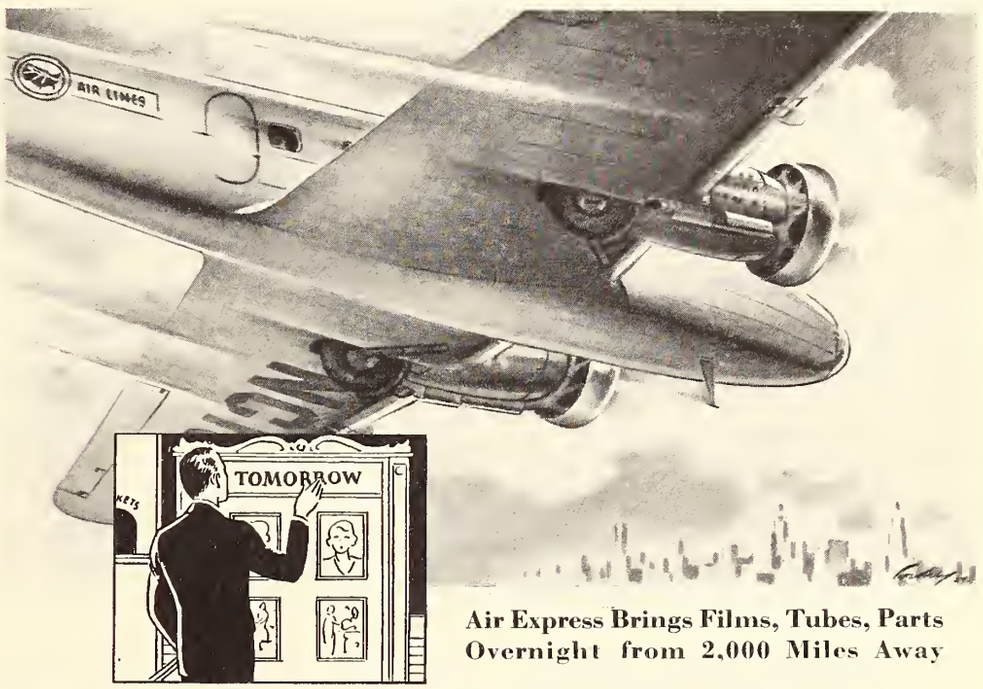
United Artists Has New Manager

William A. V. Mack has been appointed branch manager of the United Artists exchange at Cincinnati. Mr. Mack started in the business as manager of Keith's Crescent theatre in Syracuse.

American Actors' Federation Sets Rules for Night Clubs

Regulations governing the employment of actors at night clubs and at private entertainment were formulated last week by the American Federation of Actors, at New York headquarters. Ralph Whitehead, executive secretary, presided.

Among the regulations were a minimum wage, banning of indecent or immoral performances, necessity of artists' representatives being financially responsible, and maintaining suitable offices for use of the artist in transacting business, banning of free performances and free auditions.



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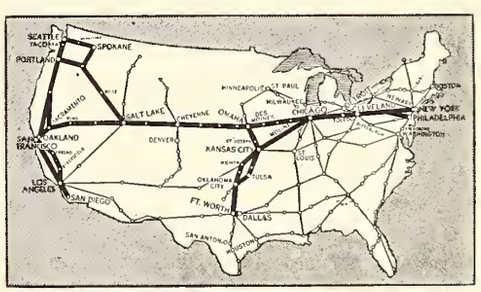
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AIR EXPRESS
Flown on
UNITED AIR LINES

MORE PARIS HOUSES SHOW U. S. TALKERS

Additional Theatres Open Each Month to Present American Films in Their Original Versions with French Sub-titles Added

By PIERRE AUTRE
Paris Correspondent

There are now 24 cinemas in Paris showing American talking pictures in original version with French sub-titles. Every month a few more theatres open for this purpose, and several others which before were showing French pictures have changed their kind of exhibition.

These theatres showing American talkers are nearly all the cinemas of the Champs Elysées and some others around and even on the Boulevards and the wealthy districts.

At the time of writing, the biggest hit of American talkers is "Eskimo" at the MGM-Madeleine, followed by "Design for Living" at the Elysée Gaumont, "Duck Soup" at the Studio 28, and "The Invisible Man" at the Agriculteurs-Bonaparte.

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Seidelman Confers on Distribution

Joseph H. Seidelman, general foreign manager of Columbia pictures, was in Paris again, considering distribution possibilities with Mr. Zama, head of the French branch. Until now Columbia has released its own product in Paris in the original version in first-run theatres, and afterwards has sold them to local distributors for dubbing and general release. Mr. Seidelman has returned to America.

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RKO Radio Considers Change

In the same situation as Columbia is RKO-Radio whose French branch is managed by J. Leasim. It is possible that RKO may open agencies for distribution in Paris and in the main French towns. It has been selling all its production to local distributors. Phil Reisman was recently in Paris to study conditions.

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"Roman Scandals" Aids Hospital

The gala premiere of Eddie Cantor's "Roman Scandals" was for the benefit of the American Hospital of Paris under the patronage of the American Ambassador Jesse Straus. All the members of the Paris American Colony attended this performance, which was at the Lord Byron cinema on Champs Elysées. Prices were from 80 to 150 francs ($5.30 to $10) a seat and the house was full. It was at the Lord Byron that "The Private Life of Henry VIII" was shown for 14 successful weeks.

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French Paramount Chief Resigns

Resignation of David Souhami, head of the French branch of Paramount, looks like a sequel to the resignations of Ike Blumenthal, former general manager of Paramount on the Continent, and Gar Schwartz, who was the technical chief of Paramount Studios in St. Maurice. The place of Mr. Blumenthal has been taken by Fred Lange, Paramount general manager in South America. Mr. Souhami's post will not be filled. Duties of Henri Klarsfeld, Paramount sales manager for France, Belgium and Switzerland, will be extended.

John W. Hicks, Jr., who made these changes, is now in Berlin, traveling through Europe and studying the Continental market.

BOOK REVIEW

MOTION PICTURES IN EDUCATION IN THE UNITED STATES. By Cline M. Koon. Chicago: University of Chicago Press. Price $1.

It would be at least a novelty if social-minded people could approach the motion picture with a clear recognition of the social factors which determine its character. Their method, of course, is in no wise confined to the motion picture. Be the subject of their attention books, stage plays, art in general—even playground sports—their objective is uplift, their plaint that people are being given what, in the perversity of human nature, they want.

Much of this attitude is only implied in the publication under review, for, after all, it is merely a report on the current state of affairs, not to say dilemma, of visual education in the United States. But implications have a way of growing explicit through repetition of manner, and one has heard so much about the failure of the theatrical motion picture to *teach* people—and to teach them, especially the young, the "right things."

Who shall determine what the "right things" are is likewise implied, but implied unmistakably. The pastor, the teacher and social-minded persons duly organized! This is to be observed in hopeful references to their schemed selection of pictures which they deem "proper" for public exhibition. In the publication at hand we note, "In general, churches and social work organizations are very restive under the present moral quality of American films, and increasingly are exerting their influence for cleaner and better films."

To respond befittingly to criticism so smug would be to grant Mr. Koon's summary far more space than its importance as a publication warrants. Indeed, if he had confined himself to matters properly in keeping with his title—motion pictures in *education*—and had not assumed that there could be no worthy interest in the motion picture except his own, we should not have injected the matter into this notice. But in common with others of similar interests, he postulates an educational responsibility in Hollywood which that creative community is not at all supposed to have. The problem of child education, as affected by the motion picture, must be approached from quite another direction.

As a means of enlightening delegates to the International Congress of Educational and Instructional Cinematography at Rome in April on the difficulties of visual education in the United States, the report is otherwise well composed. Mr. Koon has amassed quite a fund of factual information which he interprets sensibly despite his desire to be as optimistic as possible.

The fact is, visual education in the United States grows very slowly. To quote Mr. Koon, less than 10 per cent of the public schools use the motion picture at the present time. In 1931 there were 350,000 non-theatrical projectors with an estimated value of $70,000,000, but many of these were employed by scientific organizations, commercial companies and individuals. Still, there is definite interest ready to respond more energetically when there is a regular production of films for specific educational purposes with socially responsible agencies for their economical distribution.

Importantly augmenting the discussion are a bibliography and a list of the exhibits provided the Rome conclave, which gives the educator and others interested in visual education what would seem to be a remarkably complete compilation of source material.

—G. S.

FRENCH GROUP ASKS BAN ON U. S. FILMS

The executive committee of the French Federated Chamber of the Motion Picture Industry has recommended a complete ban on importation of American films into France for three months, and other drastic measures, in a report submitted to the government last week.

Harold L. Smith, Motion Picture Producers and Distributors of America representative in Paris, was quoted as saying that if the report were adopted it would cripple the the Franco-American film trade. The report, the result of secret conferences, also recommends new quotas, obliging distributors to release and owners to show a fixed and increased percentage of French films for five years. The present import duty on negatives would also be raised if the report is adopted. American interests are preparing to launch vigorous protests, fearing even a compromise on the part of the government will add to an already difficult situation.

Majestic Claims Right To Use of "Gold Diggers"

Majestic Pictures, in a statement issued late last week, points out that the recent decision in the Warner suit over the title "Gold Diggers," applied only insofar as concerned the prevention of unfair competition through the use of the title.

Majestic contends it is thereby given the right to use the title "Gold Diggers of Paris," provided it properly indicates on advertising that the film has no connection with Warners' picture and is a production of Majestic not based on Avery Hopwood's play. The original reports said the court had upheld Warners' exclusive right to the title.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

There, on top of the dry weather, the N. R. A.'s, the B. V. D.'s, the P. D. Q.'s, and our lumbago, a new malady has broken out. It's a peculiar disease that baffles medical science and they have been unable to isolate the germ, bug or microbe, or whatever it is.

The disease is said to be not dangerous, neither is it contagious or infectious, and the bug that causes the ailment is very particular in its habits, as it attacks chiefly those operating theatres, and preys upon the mind in various ways. The only remedy which the medical profession has found to date is the use of a pen and paper or a typewriter to occupy the mind of the victim. And in this way he gets rid of the disease. Another peculiar thing about it is that it is not confined to any particular locality; it might break out in New Hampshire or Texas. It has broken out in Ireland, England and Australia already, and as soon as the remedy is applied the patient recovers immediately.

The disease attacked Doc Reynolds of the Strand theatre at Princeton, Minn., and on May 7 he applied the remedy and wrote us a nice long letter, since which time he has fully recovered. The disease evidently worked on Doc's imagination, for he writes us that he took his family for a picnic to Green Lake and he went down on the shore of the lake and saw more than four carloads of fish playing around in the water, some of 'em as long as a rake-handle.

Just think, brother criminal, what that disease would do to H. J. Longaker at Glenwood, Minn., should it strike him. With H. J.'s present imagination, if he should get that ailment, the doctors would have to give him a shot in the after deck and wire for the relatives.

Doc thinks we ought to come up and see him. Well, we ought, and if everything goes right to may do that, for we'll bet our wife's Mexican poodle that Doc is a regular scout and carries a corkscrew with him all the while.

Hancock, Too

Then the bug grabbed A. E. Hancock of the Columbia City theatre of Columbia City, Ind., and hung on to him until he wrote us a letter, but it operated on him differently than it did on the Doc. It worked on Doc's imagination, but it worked on A. E.'s memory, since he starts his letter this way, "Although you were only here once," etc., etc., when the fact is we visited him twice if not three times.

It is only a few minutes' drive on the pavement from Columbia City over to Winchester, and we wish A. E. would drive over there and let some of those bugs bite W. H. Brenner of the Cozy theatre. We used to coon watermelons and eat cove oysters out of the can at Hufty's store at Mt. Ayr with Brenner, but he got most of the melons and oysters.

Columbia City is an important place, since both Ohio and Indiana wanted it (we don't know what for, but they did) and they compromised by cutting the town in two by running the state line through the burg, although Indiana got the biggest half of it, just as she always does. That's the reason why we left the state. If Ohio had known that Columbia City would have as nice a theatre and theatre manager as she has she would have tried to gobble the whole town, and that wouldn't have been fair, for Ohio has plenty of good towns as it is, and Indiana is short, although she still has Kokomo and South Bend and down in the southwest part is where they got "Hell on the Wabash."

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As to Picture Themes

With regard to "sex" and "suggestiveness" and "going to have a baby" and other important matters in our present-day film fare, Mr. Barney Glazer is reported to have said that we should blame sex on Adam and Eve and not on the Hollywood producers, presumably because they are the ones who first started the fuss.

Mr. Glazer seems to hold to the view that sex and suggestiveness are necessary to give life and pep to the picture to prevent it from becoming otherwise insipid. We happen to be pretty well familiar with something like eight thousand audiences (not counting the exhibitors), scattered between Pennsylvania and the Rockies, and some between there and the Pacific, who know nothing about Mr. Glazer and his opinions but who are satisfied that colts and pigs are born without having to go into details to prove it. To say that it is necessary to have suggestions in a picture to make it acceptable entertainment is a libel upon the intelligence of the American people. Sex and suggestiveness have been the millstones that have hung around the neck of this industry until the lifesavers have about given up the patient.

If Mr. Glazer wants to inform himself as to the exact attitude of the American people on this subject he should get out of Hollywood and mingle with the common herd who still believe in the sanctity of the American home and are the backbone of this republic. We will no doubt be listed by many as old-fashioned and an old fogy, which will be perfectly O. K. with us, but that's our view just the same, and no charges, which ought to be cheap enough.

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AN OPEN LETTER TO MISS LOUISE FAZENDA

Dear Miss Fazenda:

If Warner Bros. had given you more to do in "Wonder Bar" we would have thought more of the picture, notwithstanding it is probably the best musical they have produced, not excepting "42nd Street." This picture will no doubt please a great majority of the people. The excellent shots in this picture are to the benefit of Warner Bros. and the credit of Lloyd Bacon, the director. But that wasn't what we started out to say. We wanted to thank you for coming back and lending your influence to the screen to help the public forget the nauseating scenes that are too often injected into pictures.

We are probably not entitled to any favors from you, but there is one favor we should like for you to grant, and that is to appear some time holding Hal, Jr., the Hollywood prize baby, in your arms, so the public can get to see what Hollywood can produce if she tries to. There's a universal opinion among an ignorant public that Hollywood babies are not natives of the great state of California, and we are glad you have proven to the contrary. Possibly you might have a picture of Hal, Jr., that you could send us to go with our collection of celebrities. Thanks, Miss Fazenda, for your part in the picture, even though it was a small one. We were glad to see you again, and we hope that "Wonder Bar" will bring satisfactory returns to the producers.

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There has been a controversy going on between Mr. Howard E. Jameyson, Fox district manager for the Rocky Mountain district, and Mr. Terry Ramsaye, editor of this magazine, relative to the comparative merits of their piscatorial ability. Mr. Jameyson tells of his exploits with trout in the Pike's Peak district and Mr. Ramsaye waxes enthusiastic over his prowess with the vicious muskalonge in various provinces of Canada and other civilized districts. While it is unethical to question the size of the fish (that got away) one can think about it just as he darn pleases without violating any rules.

If these two gentlemen really want the lowdown on fishing, and want some authority that is authority as to where to go and how to catch 'em, and will agree to refrain hereafter from recitations of these wild hallucinations, they will please remember that our permanent address is still Neligh, Neb., U. S. A.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Percy Phillipson Returns

Percy Phillipson, president of General Register Corporation, returned to New York from England last week after a three-week trip during which he completed the reorganization of the company started when he arrived in New York in February.

Mayer's Secretary to China

Betty Gerke, former social secretary to Governor Rolph, of California, and assistant secretary to Louis B. Mayer, of MGM, is in San Francisco, preparing for a trip to Shanghai, where she expects to be stationed in the MGM office.

Warner Exploiteers Move

The exploitation department of Warner Metropolitan Theatres, New York, has moved from the Warner home office to the Strand theatre building. On the staff are Charles Curran, Arthur Jeffries, Irving Windisch and Phil Laufer.

Weissmuller, Mate on Tour

Lupe Velez and Johnny Weismuller, MGM players, have started a personal appearance tour of eastern cities at the Broad theatre, Columbus. Baltimore, Pittsburgh and the Capitol in New York are on the schedule.

WHAT THE PICTURE DID FOR ME

Allied

INTRUDER, THE: Monte Blue, Lila Lee—Can't say much for this one. A bunch of good actors trying to make something out of nothing. Photography terrible. Lighting worse. So dark that people could not tell what it was all about and they told me so.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Chesterfield

RAINBOW OVER BROADWAY: Joan Marsh—A good little program picture that pleased. This gal, Grace Hayes, gives a pretty good imitation of Mae West. Joan Marsh and Frank Albertson are both good.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town patronage.

Columbia

ABOVE THE CLOUDS: Robert Armstrong, Richard Cromwell—Same old newsreel story. Running time, 67 minutes. Played Apr. 26-27.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

BEFORE MIDNIGHT: June Collyer, Ralph Bellamy—This one should have been played "After Midnight" instead of "Before Midnight." My broken arm had a better cast than this one did. Murder mysteries are poison here and it didn't draw anything. Those that it did draw were far from pleased. Played Feb. 2-3.—Edw L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

FOG: Mary Brian, Donald Cook—There sure was plenty of fog. We could not tell whether the picture was good on account of the dark photography. If you like the melodic strains of a fog horn, this one will be music to your ears. On the way out, people asked to see their quarters as they couldn't see the picture. Running time, 68 minutes. Played Jan. 25-26.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—What a sweetheart of a picture this one was, from both business and cleanliness. Next to "David Harum" this one did my best business and pleased everybody. Some of my people saw it three times. Pictures of this calibre make the business worthwhile. Expect to return the picture at later date. Played May 1-2-3.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

LINE-UP, THE: William Gargan, Marian Nixon—Fair underworld play. Story of a band of fur thieves, who framed an innocent checkroom girl. Marian Nixon was the checkroom girl and played her part to perfection. William Gargan was the detective and acted the part well. Running time, 67 minutes. Played May 1-2.—Grand Theatre Dunkirk, Ohio. General patronage.

MAN'S CASTLE, A: Spencer Tracy, Loretta Young—We went to Louisville to see this one. If this is an example of Columbia specials, we are glad that we don't have them under contract. Their specials are batting about 500 now, as they have about two out of four that are in the special class. Running time, 75 minutes.—Edw. L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

NINTH GUEST, THE: Donald Cook—This picture tied "Before Midnight" for a new low for the year. Running time, 69 minutes. Played Mar. 29-30.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

ONCE TO EVERY WOMAN: Ralph Bellamy, Fay Wray—A good program picture, with Bellamy giving an excellent performance. Played Bargain Night to average business. Running time, 68 minutes. Played Apr. 3.—Cle Bratton, Stella Theatre, Council Grove, Kan. Small town patronage. This report appeared in the Apr. 28 issue above the name of Robert Schwall, State Theatre, Ipswich, S. D.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—Just another murder mystery. The people are getting tired of them. What they want is happiness, not murder mystery. Play very good though. Running time, 65 minutes. Played Apr. 24-25.—Grand Theatre, Dunkirk, Ohio. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—When will wonders cease to happen in the show game? Having played this a couple of years ago, I decided to trade Columbia a picture I didn't want for this and put it on at a midnight showing and result was receipts equalled those of the entire evening of regular show.—Henry Sparks, Grand Theatre Cooper, Tex. Small town patronage.

NO "PLANTS"

An endeavor to color "What the Picture Did for Me" department by means of a wholesale campaign has flooded the office of Motion Picture Herald with reports which will not be published.

This department is conducted for the free unbiased and unprejudiced expression of exhibitors reporting on product for their mutual benefit.

The exhibitor who lends his name and assistance to efforts to place on these pages reports which are not spontaneous reflections of box office performance is doing both himself and his fellow exhibitors a disservice. Any endeavor by interests concerned in any wise with production or distribution to color these reports and to make them anything but bona fide experience records by exhibitors is not only invading the interests of the exhibitor but also is attacking an important service to the whole industry.

Motion Picture Herald, with the cooperation of some thousands of interested showmen, has built this department into one of the most important expressions in motion picture journalism.

Motion Picture Herald will spare no effort to maintain the integrity of the department and its strict adherence to its announced policies and purposes. The department is by exhibitors for exhibitors.

—TERRY RAMSAYE

STRAIGHTAWAY: Tim McCoy—A fine action picture. Great racing scenes and all good entertainment.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STRAIGHTAWAY: Tim McCoy, Sue Carol—Average program picture which would have been better if the dialogue had been plainer. However, it seemed to please. Played May 11-12.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

WHITE EAGLE: Buck Jones—Extra good western. Pleased the Saturday crowd. Business average. Played Apr. 5-6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

First National

BEDSIDE: Warren William—A fair picture. Will be liked by those that like Warren William. Very poor business on this one. Running time, 65 minutes. Played May 8-9.—L. D. Brown, Queen Theatre, Brownwood, Tex. Small town patronage.

CONVENTION CITY: Joan Blondell; Adolph Menjou, Dick Powell—Full of pep and pleased. First National and Warner Brothers are doing their part and we do our part in giving them a big boost. This picture just a little noisy in parts. I will be glad when they learn that those noisy pictures are not appreciated very much. Comedy is okay, but mix it with drama and it is better. Running time, eight reels.—Walter Odom Sr., Dixie Theatre, Durant, Miss. General patronage

DARK HAZARD: Edward G. Robinson—A very weak picture for Robinson. This, coupled with the fact that we cannot sell him even in a good picture in this town, made business below normal. Running time, 72 minutes. Played Apr. 5-6.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

JOURNAL OF A CRIME: Ruth Chatterton—This picture is well produced but will not please the average small town audience. No comedy whatever to relieve the heavy drama. Business away off. Patrons who came were disappointed. Played Apr. 15-16.—H. M. Johnson Avon Theatre, Avon Park, Fla. Small town patronage.

LITTLE GIANT, THE: Edward G. Robinson—Good action entertainment with some good comedy. Our people do not care much for Robinson so business was hardly average. This is one of the best of Robinson's pictures. Running time, 74 minutes. Played Mar. 23-24.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MANDALAY: Kay Francis—Pleased 100 per cent. Men all came because they like to look at Kay, and fortunately for me, the picture was playing a key situation at the same time; they had given it lots of publicity through daily papers, most especially, gowns worn; so the women all came to see these. Result, everybody went away happy.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town patronage.

MASSACRE: Richard Barthelmess—Played this on Saturday instead of the usual western and satisfied all western fans. Drew quite a lot of folks into the theatre that never go to see a real western. It is truly a good picture and should please all classes.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Very satisfactory both in way of entertainment and business. All of Joe E. Brown's pictures are bright and happy. People want something to laugh at and forget their troubles, so this is why a Brown picture is sure for a good crowd. Running time, 73 minutes. Played Mar. 30-31.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock Va. Town and country patronage.

WONDER BAR: Al Jolson, Dick Powell, Kay Francis—Another musical hit from Warner. While I and a number of my patrons were a little disappointed in the picture, it went over well and did a nice business. Picture stood up three days. Running time, 90 minutes. Played May 2-3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

First Division

FORGOTTEN MEN: Tieup with the American Legion on this; had two fair days and a big dropoff on the third. Anyone contemplating taking up war as a diversion had better see this picture and find that Sherman was right. Played Apr. 24-25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Fox

BERKELEY SQUARE: Leslie Howard—Not a picture for small towns. Too fanciful. Business low. Running time, 87 minutes. Played Mar. 14-15.—Mrs. R. D. Carter Fairfax Theatre, Kilmarnock, Va. Small town and country patronage.

CAROLINA: Janet Gaynor—One of the cleanest and best produced pictures since "Seventh Heaven" and also did my best Gaynor business since that time. Beautifully produced, splendid story and an outstanding cast. My patrons want pictures of this kind. Played Apr. 29-30.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

DAVID HARUM: Will Rogers—Our best box-office attraction of the year. No other picture of the 1933-34 product thus far played has even come close to the gross on this picture. Paid the largest average of any talking picture ever played in our theatre. And everyone enjoyed it! It appealed alike to young and old, male or female. Play it and cash in! Fox has made some very fine pictures this year. They look like a good buy for 1934-35. Running time, 85 minutes. Played Apr. 10-11.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

DAVID HARUM: Will Rogers—A wow. You can step on this one if you are in a small town. Business away above average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DAVID HARUM: Will Rogers—Give it all the stars you can crowd into it. It is extra good, better than all other Rogers' pictures I have shown.—Walter Odom, Sr., Dixie Theatre, Durant Miss. General patronage.

EVER SINCE EVE: George O'Brien—A nice program picture, comedy type. Herbert Mundin should appear in more pictures; he is always good for a laugh. Business and entertainment satisfactory. Running time, 72 minutes. Played Apr. 6-7.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

FRONTIER MARSHAL: George O'Brien—Very good picture and pleased our family trade 100 per cent. Believe it would have done business two days. O'Brien well liked here. Played May 8.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Fay—The entertainment in this picture is rather spotty. Part of the picture seems to drag and other parts were splendid entertainment. On the whole, it drew fairly well and seemed to please. Very fine recording. Running time, 78 minutes. Played Apr. 17-18.—W. J. Powell, Lonet Theatre, Wellington Ohio. Small town and rural patronage.

HOLD THAT GIRL: James Dunn—Just another detective story and I do hope this one will be the last one they will ever compel me to play. Running time, eight reels. Played Mar. 29.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

HOOPLA: Clara Bow—Very poor story for Clara Bow. Business good the first night, proving Clara Bow is still a draw if given the right kind of story. Business off the second night because of type of story. Running time, 79 minutes. Played Mar. 21-22.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

I AM SUZANNE! Lilian Harvey, Gene Raymond —A very good picture but entirely too long. The inferno dance was the best spot in the picture. Very difficult to understand at times. Played May 8-9.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

I BELIEVED IN YOU: John Boles—Good picture. —Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

I BELIEVED IN YOU: John Boles—Just so many reels of film. If you find anyone who likes it, let me know.—C. M. Hartman Liberty Theatre, Carnegie, Okla. Small town patronage.

JIMMY AND SALLY: James Dunn—Good program picture. Full of laughs. Played May 10.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

JIMMY AND SALLY: James Dunn—Only fair program offering that is something to fill in with. Did little business. Running time, 68 minutes. Played Mar. 26-27.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor —Spencer Tracy is a great actor, but he just does not draw for me. He played a wonderful part to perfection. Running time, 65 minutes. Played May 11-12. —A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Our first Will Rogers picture. It drew better than our average attendance and it appealed to our better class of patronage. Clean comedy and enough action to make a good, interesting feature. Played Apr. 7.—George Lodge, Green Lantern, Claymont Del. Small town patronage.

MY LIPS BETRAY: John Boles—John Boles and Lilian Harvey extra fine. Little slow in parts, but all in all, call it good picture and class it as a two-star picture. Running time, eight reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—For some reason this picture did not prove to be as good as it should have been with such a cast and production. Too much cheering and band music and not enough of Boles' singing might have been the fault. Anyway, it was disappointing both in business and entertainment. Running time, 79 minutes. Played Apr. 9-10.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

OLSON'S BIG MOMENT: El Brendel—Full of laughs.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SMOKY: Victor Jory—Good out-of-door entertainment for horse lovers. Our patrons like "Smoky" and it did nice business. Many a fine horse has had just such a life as Smoky. Running time 69 minutes. Played Mar. 16-17.—Mrs. R. D. Carter, Fairfax Tbeatre, Kilmarnock, Va. Town and country patronage.

Fox (World Wide)

PHANTOM THUNDERBOLT: Ken Maynard—A pretty good western with the usual entertainment Ken Maynard gives. Drew fairly good. Will satisfy the western fans. Running time, 58 minutes. Played May 12.—L. D. Brown, Queen Theatre, Brownwood, Tex. General patronage.

Invincible

FACE ON THE BARROOM FLOOR, THE: Dulcie Cooper, Bramwell Fletcher—Pretty good for a road-show. Has good story and should draw good. Better than the average. Running time, 65 minutes. Played May 14-15.—L. D. Brown, Queen Theatre, Brownwood, Tex. Small town patronage.

MGM

BOMBSHELL: Jean Harlow, Lee Tracy—Here is a very good picture that is 100 per cent talking. Tracy talks all of the time but just the same it is good entertainment. It is a fast moving comedy with spicy dialogue and plenty of laughs. We played this on a midnight show and to a very good business because of the two leading stars and the excellent supporting cast. Metro can make good pictures when they want to but it's so seldom. Running time, 98 minutes. Played May 5, midnight show.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—This is a great picture. Two of the best stars in tbe business, both great singers and actor and actress. The story very entertaining. We did not get rich on the receipts but it drew better than the most of the good pictures do nowadays and gave 100 per cent satisfaction. Played May 3-4.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DINNER AT EIGHT: All Star—A tremendous amount of talent and genius went into the making of this. Each characterization was a perfect gem, but loosely connected episodes do not as a whole make popular entertainment. The list of stars in this are bound to attract attention but they want a story where they can follow the adventures of a hero and a heroine and what goes with it. We did above average on this but after paying the terms that this is sold on, we had less left than the returns of an ordinary program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.

ESKIMO: Native Cast—A different type of an adventure film that failed to draw even a regular Saturday's business. Played May 11-12.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

ESKIMO: Native Cast—A wonderful picture. You

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have to see it to appreciate the bigness of it. We did a very small business on the picture but no fault of the picture. It is worthy of patronage. Very educational and all we did get were well satisfied. Played May 6-7.—Bert Silver Silver Family Theatre, Greenville, Mich. Town and country patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Great singing by Bing Crosby. The part of the radio imitators is well put over. Played May 10-11.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—A wonderful picture. Pleased 100 per cent. Running time, nine reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GOING HOLLYWOOD: Bing Crosby, Marion Davies—Very good picture. Music fine, and acting above average. Drew excellent business on Sunday and Monday. Running time, 79 minutes. Played Apr. 29-30.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Swell show and did business. Marion Davies' best performance in years. She looks eighteen and this Crosby boy is sure becoming an actor. Everybody enjoyed the picture. MGM was a little slow in starting but have now hit their stride. We expect to make a very satisfactory showing with our Metro pictures. Played Apr. 24-25-26.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

LAZY RIVER: Jean Parker, Robert Young—The title belies the picture. It is very good and there is some action for a change with those two sterling actors, Nat Pendleton and Ted Healy. For a tough guy, this Pendelton carries the honors, especially when he acts dumb. The public is getting to look for him in the pictures. It is a little incredulous in spots, but at least, as I said before, it is not all dialogue, and there is some action for relief in the story. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MEET THE BARON: Jack Pearl, Jimmy Durante —Amusing picture. Lots of laughs. Pleased the children, others satisfied.—Walter Odom, Sr., Dixie Theatre, Durart, Miss. General patronage.

MEN IN WHITE: Clark Gable—To my notion, the best acting Gable ever put out but the story failed to click here. Business below average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

QUEEN CHRISTINA: Greta Garbo—Well if you love those old costume pictures you will rave about this one, but for me they are a pain in the heart. I wish this Garbo had gone to the North Pole and frozen and become a monument; then people would go there to see their forgotten screen star. Played Mar. 15.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

RIPTIDE: Norma Shearer—Another flop for us. Too much Norma. She started in reel one to show us her body, and proceeds to make all the willing young men in the picture fall for it. Not so good for us; many said it was her poorest picture. Played May 6-7.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

RIPTIDE: Norma Shearer—It is an overacted picture, too much unbelievable acting, too. When producers become wise enough to make real true life pictures that the audience can feel the trueness in them, then we all will fill our theatres first, second and third night. Running time, 11 reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

RIPTIDE: Norma Shearer—Filled the house for two nights and didn't have one person say that they liked it. Smart clothes and high society. Dialogue hard to understand. I sure hate to take their money when they see a movie like this. No good up here among the jack pines. Played May 12-13.—Harold C. Allison, Baldwin Theatre, Baldwin Mich. Small town patronage.

SONS OF THE DESERT: Laural and Hardy—Very fine picture from start to finish. Running time, eight reels. Played Apr. 26.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—Just a fair program picture. Don't mean much for the second night showing. Nowadays every little town and every big city has plenty of attraction other than the picture show. So we exhibitors must try to impress the producers to give us extra good pictures to meet this outside competition. Running time, eight reels. Played Apr. 6.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

TUGBOAT ANNIE: Marie Dressler—Here is a picture that will draw the cash customers. A rough-and-ready picture that will make them laugh. Playing it here meant the second largest gross during the past year. Played Apr. 14-15.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage. This report appeared in the May 5 issue over the name of P. G. Estee, S. T. Theatre, Parker, S. D.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—No good for me. Running time, eight reels. Played Mar. 22.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.



Monogram

BLACK BEAUTY: Esther Ralston—Although played late, this picture pleased our Bargain Night crowd. Business about normal and the patrons were pleased. Brought out many who hadn't been here in a long time. Running time, 63 minutes. Played Apr. 24-25.—H. M. Johnson, Avon Theatre Avon Park, Fla. General small town patronage.

BLACK BEAUTY: Alexander Kirkland, Esther Ralston—A good picture of its kind and was really clean. Many favorable comments. Played May 11-12.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GALLANT FOOL: Bob Steele—A very good western which seemed to please the majority. Played May 10.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

GALLOPING ROMEO: Bob Steele—This picture pleased my western fans and is good for Saturday in small town situations.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town patronage.

RIDERS OF DESTINY: John Wayne—A very good western with plenty of action. Patrons pleased. Running time, 58 minutes. Played Apr. 14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SENSATION HUNTERS: Preston Foster, Arline Judge—A very well done melodrama. Played on Bargain Nights and everyone pleased. Business average. Running time, 70 minutes. Played Apr. 3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SWEETHEART OF SIGMA CHI, THE: Mary Carlisle—Very good college picture. Pleased very well. Business above average. Ted Fio Rito and his band excellent. Running time, 75 minutes. Played Mar. 29-30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Town and country patronage.

Paramount

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—Another "I'm going to have a baby" picture. Rather sad ending. Not up to the Paramount standard. Poor story. Running time, 71 minutes. Played May 9-10.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—Here is one of the worst pictures of the year. It is the same old story of a woman having a baby, only in this case both of the women have babies. This has an excellent cast, but they are wasted on such a rotten story. We played this with a vaudeville bill and it went over well for one day, but did not please. Running time, 71 minutes. Played May 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOLERO: George Raft, Carole Lombard—Here is a picture that is sure to please. Sally Rand is the drawing card in this play. Our folks like these kind of plays better than murder and gangster plays. People want to laugh, not cry. Running time, 80 minutes. Played Apr. 28-39.—Grand Theatre, Dunkirk, Ohio. General patronage.

COME ON, MARINES: Richard Arlen—Here is a picture that is surefire in the average small town. Comedy and action well mixed to make swell entertainment for the customers. Business above average. Running time, 68 minutes. Played Apr. 19-20.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—Unique play. Fredric March playing the part of death. Weird and awe inspiring. Stranger than the play "Dr. Jekyll and Mr. Hyde." Something new and something different that your patrons will enjoy. Running time, 78 minutes. Played May 12-13.—Grand Theatre, Dunkirk, Ohio. General patronage.

DEATH TAKES A HOLIDAY: Fredric March—A wonderfully produced picture. Pleased ninety per cent and a number of people stayed in to see the picture through twice. I have had several very fine compliments on this picture. Business average or a little better. Running time, 78 minutes. Played Apr. 29-30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—Another one of those "I'm gonna have a baby" stories. Ran it one day and that was two too many. Can't they make pictures anymore without the line, "I'm gonna have a baby."—C. M. Hartman, Liberty Theatre, Carnegie Okla. Small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert —If you like to hear Claudette Colbert and a jungle full of wild animals grunting, sobbing, screeching, gasping, squawking and squealing for 95 minutes, this will tickle you to death. Personally, I found so much noisy noise annoying. Played May 4-5.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOLDEN HARVEST: Richard Arlen—You can't go wrong on this one, it has everything to make it a wonderful picture. Everyone will like it and it should draw well. Running time, 70 minutes. Played May 11-12.—L. D. Brown, Queen Theatre, Brownwood, Tex. Small town patronage.

LAST ROUND-UP, THE: This title and a Zane Grey story are a good drawing combination. Fair Saturday business. Played Apr. 27-28.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LONE COWBOY: Jackie Cooper—Jackie Cooper well liked here and picture seemed satisfactory to most patrons. Business good. Played Apr. 21.—C. W. Mills Arcade Theatre, Sodus, N. Y. Family patronage.

LONE COWBOY: Jackie Coopoer—This is a well made and interesting picture. Good draw with kids and western fans.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN OF THE FOREST: Randolph Scott—This is the best western we have had in a long time. All western fans will like it. Should be a good draw anywhere. Running time, 60 minutes. Played May 4-5.—L. D. Brown, Queens Theatre, Brownwood, Tex. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Baby LeRoy—This picture satisfied most of audience but many comments were made about the title. Business fair. Played May 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—Average business on this. It's a well made picture with some exciting moments. Dorothea Wieck does good work in this but the picture would go over bigger out here in the sticks with an American actress in this role speaking United States. Played Apr. 22-23.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NO MORE WOMEN: Edmund Lowe, Victor McLaglen—Although I heard that this picture was not so hot, it did above average business on Bargain Nights for us. It will please the crowd that likes the rough and tumble type of comedy. Running time, 72 minutes. Played May 8-9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SEARCH FOR BEAUTY: Larry "Buster" Crabbe, Ida Lupino—A pleasing story with two likable young people, Crabbe and Lupino, and two amusing crooks, Robert Armstrong and Jimmy Gleason. The title is the only weak feature of this production. Played Apr. 17-18.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHE MADE HER BED: Richard Arlen, Sally Eilers—Picture pleased and the patrons told us so. Business above average. Running time, 78 minutes.

Played Apr. 12-13.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

SITTING PRETTY: Jack Haley, Jack Oakie—An average musical comedy story lifted above average with the popular song finish, "Did You Ever See a Dream Walking." But this was almost spoiled by the attempt to see how much nudity they could put in without being arrested. The attempt on the part of some directors to give us undressed females in our pictures and so much of it, one would think that this meant sure fire box-office. For the moment I cannot recall a single picture of scantily attired females that meant box-office. Going back to the finish of "Sitting Pretty"—this sequence, the beautiful milady artistically costumed, without so much nakedness, would have been much better. Drawing power a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.

SITTING PRETTY: Jack Haley Jack Oakie, Ginger Rogers—A good musical that did nice by us. This feature has a wonderful ending. Pleased about 100 per cent.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland—Good comedy of the lighter type. Pleased but did not draw extra business. The six were W. C. Fields, Charles Ruggles, Alison Skipworth, Mary Boland, George Burns, Gracie Allen. Running time, 65 minutes. Played May 6-7.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TOO MUCH HARMONY: Bing Crosby—Very pleasing, good music and comedy. A little old but good nevertheless, and much better than some of the newer pictures. Business satisfactory. Running time, 75 minutes. Played Apr. 2-3.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

TORCH SINGER: Claudette Colbert—This picture was well liked by old and young. The entire cast gave a fine performance. Business and entertainment satisfactory. Running time, 70 minutes. Played Apr. 18-19.—Mrs. R. D. Carter Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

TO THE LAST MAN: Randolph Scott—This picture was unpleasant because of so much killing. Not near so good as most of the westerns. Not up to the other Zane Greys, and we have run most of them. Running time, 68 minutes. Played Apr. 13-14.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

TRUMPET BLOWS, THE: George Raft—Another excellent picture from Paramount. This new star Raft is proving to be a success. Picture pleased nearly everybody and business above normal. Running time, 78 minutes. Played Apr. 22-23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

WHITE WOMAN: Charles Laughton—A fair picture but nothing extra. It is well directed, should please the audience as the average picture does. Running time, 66 minutes. Played May 4-5.—L. D. Brown, Queen Theatre, Brownwood, Tex. Small town patronage.

RKO

ACE OF ACES: Richard Dix, Elizabeth Allan—Good aviation and war play. Richard Dix outdid himself in this play. This picture drew the air fans out to see the play. On the order of Paramount's "Wings." Running time, 76 minutes. Played May 5-6.—Grand Theatre, Dunkirk, Ohio. General patronage.

CAYENNE KID: George O'Brien—Just about as nice a picture as any small town or country district could ask for. Went over big with our patrons and pleased everybody. Full of action and comedy. Played Apr. 14.—George Lodge Green Lantern, Claymont, Del. Small town patronage.

CHANCE AT HEAVEN: Ginger Rogers, Joel McCrea—This is sure one swell show. We did extra business on it. Joel McCrea and Ginger Rogers sure put it over. Our patrons were delighted at such a simple, yet interesting, love play. Running time, 70 minutes. Played May 8-9.—Grand Theatre, Dunkirk, Ohio. General patronage.

CHANCE AT HEAVEN: Joel McCrea, Ginger Rogers—A nice little program picture that would have been much better if all the talk about the baby had been left out. Did only fair business. Running time, 71 minutes. Played Mar. 19-20.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio—A splendid production and should get a play date on your best day. Gave plenty of satisfaction. Only one kick. Running time, 80 minutes. Played May 6-7-8.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—No matter how many musicals you have run you can promise your patrons that this is different and better. Business above average. Played May 6-7-8.—M. R. Williams, Texon Theatre, Texon, Tex. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers, Fred Astaire—Fair Sunday on this, big dropoff on Monday. It's a swell musical and distinctly different from the others. Played May 6-7.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FLYING DOWN TO RIO: Gene Raymond, Dolores Del Rio—Eighty minutes of most delightful entertainment. It is not often we can get such real business and pleasure out of a picture. By all means play it. Clean and fine. Running time, 80 minutes. Played Apr. 16-17.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers—Excellent picture. Fred Astaire steals this show. Excellent music, dancing and scenery throughout the show. The dance on the planes was the best sequence of the play. Running time, 80 minutes. Played Apr. 21-22.—Grand Theatre, Dunkirk, Ohio. General patronage.

IF I WERE FREE!: Irene Dunne, Clive Brook—A four cornered triangle story, well made and well played, but we've seen this plot too many times before. Played Apr. 15-16.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Very good of its type, but in my opinion it is essentially a woman's picture. The women must have dragged out the men for it did some extra business. Contrary to the general opinion that this is the type that the public wants I do not agree. The fact that it was a classic in days gone by is the only thing that made it draw. It had its appeal to the older generation but for steady fare any more will flop if I know this business. I wouldn't want a cycle of them for my audiences.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE WOMEN: Katharine Hepburn—Had more unfavorable comments on this than any picture I've used in the last six months. It drew the crowds but did not please. Picture was about three reels too long. After the eighth and ninth reels people began to leave. This kind of picture on Friday-Saturday will ruin the small town man's business. Country people said they were very much disappointed. Running time. 12 reels. Played May 10-11-12.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett, Paul Lukas—This is a picture that has been acclaimed practically everywhere as one of the greatest pictures of all times. Personally, I must disagree, both from a business and a story standpoint. It is only fair entertainment and too long drawn out. If four reels had been cut out of the running time it would have added 100 per cent to the entertainment value. We did not take in enough cash to pay expenses for the three day run of "Little Women." During the three days we had many walkouts and only a few thought it good. It may have gone over great in other cities, but here it was just another grand "flop." We have learned our lesson through the losses on this picture. Running time, 115 minutes. Played May 7-8-9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LONG LOST FATHER: John Barrymore—So far as we are concerned, "Long Lost Father" should never have been found. This did the lowest business of any picture in a long time. There was nothing to this one. Running time, 63 minutes. Played Apr. 4-5.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock Va. Town and country patronage.

LOST PATROL, THE: Victor McLaglen—We considered this a marvelously directed and acted photoplay but it failed to draw. Too much "inside stuff" published in so-called fan magazines about nearly all of the leading pictures. There being no romance killed it for ladies and young people. Glad we played it, anyway. Running time, 75 minutes. Played May 4-5.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, James Gleason—Light comedy, a little rough in spots, but it seemed to please as it did a bit better than average midweek business. Running time, 62 minutes. Played Apr. 11-12.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MIDSHIPMAN JACK: Bruce Cabot—A very clever little picture. Ran it on short notice.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore, Francis Dee—Wonderful play. Story glorifying the old country doctor. Shows how he sacrificed himself and his career without glory. How the people of the little obscure locality appreciated him. Finally at the end he had the most noted specialist honoring him. Running time 78 minutes. Played Apr. 19-20.—Grand Theatre, Dunkirk, Ohio. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—A natural for the small town spots and should go over in any situation. Barrymore as the overworked and underpaid country doctor portrays the role to perfection. Get them in to see it and they'll come out and tell you they liked it.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—This is a perfect picture and unlike too many artistic productions, it ends happily. Not very strong at the box-office. Played Apr. 29-30.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

(*Continued on following page*)

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United Artists

ADVICE TO THE LOVELORN: Lee Tracy—A good funny program picture that did not draw film rental. Satisfied the few we got to see it, but no drawing power.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BOWERY, THE: Wallace Beery—Rather late in playing this one, but this did not affect its drawing power in the slightest degree. I would gladly play old pictures from now on and lay the late ones on the shelf if I could be assured of the patronage this one brought in. It's a picture that deserves business. It's one hundred per cent entertainment. Running time, 90 minutes. Played Apr. 27-28.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

PALOOKA: Jimmy Durante—Well liked by those that can stand the same old antics of Durante. Played May 8-9.—Horald C. Allison, Baldwin Theatre Baldwin, Mich. Small town patronage.

PALOOKA: Jimmy Durante, Stuart Erwin—Only a fair programmer that failed to draw film rental. Erwin very good but our small town cannot relish this guy Durante. I hope he stays on the radio. Played May 9-10.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton—Excellent acting by Laughton and the women but not a small town picture. Sound very poor. Lowest gross of the year. Played May 3-4-5.—M. R. Williams, Texon Theatre, Texon, Tex. Small town patronage.

Universal

CROSBY CASE, THE: Wynne Gibson, Alan Dinehart—Mystery story cut over the same old pattern, every one is a suspect. The picture will get by for a Saturday showing but there is nothing in it that has not been done before. I thought that Collier, Sr., acted bored. He had to misplace his badge reaching for laughs. I have seen worse and have seen better. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White, June Knight—Seemed to please. Picture fair. Henry Armetta should have had a better part. He wasn't in the picture long enough. Running time eight reels. Played May 4-5.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GLAMOUR: Constance Cummings, Paul Lukas—This is only fair entertainment and will not please the average fan. It is both dramatic and romantic, with a bit of comedy, but is strictly adult fare. It is the old, old story of the eternal love triangle. The newcomer, Phillip Reed, practically stole the picture from both Miss Cummings and Mr. Lukas. We played this one day (Bargain Day) to only fair business. Running time, 74 minutes. Played May 4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GUN JUSTICE: Ken Maynard—Fair western; paid expenses on a bad night against a high school concert. Played May 8-9.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GUN JUSTICE: Ken Maynard—A wonderful western. Above par with other features of this kind. Running time, six reels.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Glad I used this on Bargain Days because the customers couldn't kick about being gypped out of very much dough. Otherwise, couldn't have faced them as they came out.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town patronage.

HORSE PLAY: Slim Summerville—An amusing aggregation of ridiculous nonsense. Played May 1-2. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I LIKE IT THAT WAY: Roger Pryor, Gloria Stuart—A few parts might easily be left out of this picture without doing it any harm and would remove the criticism of some purists. However, it was a pleasing combination of music and good looks with a bit of story to carry it out Favorably accepted by usual percentage of audience. Played Apr. 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

INVISIBLE MAN, THE: Claude Rains—A most entertaining picture and extremely well produced. Drew better than the average attendance and was thoroughly entertaining. Played Apr. 21.—George Lodge, Green Lantern, Claymont, Del. Small town patronage.

ONLY YESTERDAY: John Boles—It is really a good picture and a good story. It seems a picture like this one pleases all and draws fine the second night. I have been in this business a long time and pictures with heartfelt drama always get good business. Running time, 10 reels. Played Mar. 21.—Walter Odom, Sr., Dixie Theatre, Durant Miss. General patronage.

POOR RICH, THE: Edward Everett Horton, Edna May Oliver—Unusually poor business for this picture in spite of good weather and favorable advertising. Most of those on hand enjoyed it with plenty of laughter to testify to that. Played May 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

S. O. S. ICEBERG: Rod La Roque—This one drew pretty good and they seemed to like it. Has good story and plenty of action. Running time, 75 minutes. Played May 10-11.—L. D. Brown, Queen Theatre, Brownwood, Tex. Small town patronage.

S. O. S. ICEBERG: Rod La Roque, Gibson Gowland—This is one of those pictures that will not please all. The picture could have been done nicely in six reels. Business fair. Running time, nine reels.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

Warner

AS THE EARTH TURNS: Jean Muir—This picture is one of the finest pictures I have had the pleasure of showing in some time. By putting extra effort behind this picture and selling it to the public we got extra business and the patrons were more than pleased. Any exhibitor can be proud to show this picture. Running time, 70 minutes. Played Apr. 26-27.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

COLLEGE COACH: Dick Powell—It is a fair picture. Football we think is overdone on the screen. Dick Powell not so hot in this one. Only in the last reel he comes in okay. Running time, eight reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

EASY TO LOVE: Adolphe Menjou—Just a fair program picture and like all program pictures they do not fill your cash box. They do not mean much for any exhibitor and thank goodness we have got so we do not expect much from them. Running time, eight reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

EASY TO LOVE: Adolphe Menjou, Genevieve Mary Astor—Another great entertaining picture from Warner. A scream for comedy, very funny and well put over. All commented on the show as they passed out as very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

EVER IN MY HEART: Barbara Stanwyck—If "Ever In My Heart" could have ended like it started, where the German was singing and playing the piano to his American sweetheart, it would have been a great drawing picture for a three-night run. But the war had to come and kill the good feelings it started with. No business. Exhibitors, take notice and ask all the producers to never make another war picture. Whenever you see this picture on your screen listen to this dramatic song. Running time, 68 minutes.—Walter Odom Sr., Dixie Theatre, Durant, Miss. General patronage.

FASHIONS OF 1934: William Powell—Big fashions. Grand but it did not draw for me. Running time, 10 reels.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

GAMBLING LADY: Barbara Stanwyck — Very pleasing picture. Patrons very well pleased. Due to the weather, business under average. A nice clean picture you needn't be ashamed of. Running time, 66 minutes. Played May 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fal. Small town patronage.

HI, NELLIE: Paul Muni—This is certainly a great entertainment. Lots of action and comedy. Pleased them all greatly. Played May 8-9.—Bert Silver, Silver Family Theatre, Greenville, Mich.

MAYOR OF HELL, THE: James Cagney—A good picture with a bad name. Would have done much business with some other title. Patrons thought this a gang picture and they will not come in to see gangsters. Business very low. Running time, 88 minutes. Played Mar. 28-29.—Mrs. R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

RIDE HIM COWBOY: John Wayne, Ruth Hall—A very good western with plenty of action and a good plot. It seemed to please the majority so as all of Wayne's. Played May 4th-5th.—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

TAXES!
TAXES!

What'd you give to know the exact status of your theatre, accounting-wise, when the tax man comes around.

There's only one way to be sure that you don't overpay—only one way to prove your return—

That's day by day accounting.

MOTION PICTURE THEATRE ACCOUNTING

•

Costs $3—Lasts a Year

•

QUIGLEY BOOKSHOP

1790 Broadway, New York

Short Features

Columbia

WINTER THRILLS: World of Sport—A very interesting reel. Interesting from start to finish. Brought more laughs than our two-reel comedy on the same program. Running time, 1 reel.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Educational

DORA'S DUNKING DOUGHNUTS: Andy Clyde—This one has comedy, music, youngsters and love interest. It's good. Play it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GOLD GHOST, THE: Buster Keaton—Carries a story that held the interest throughout and brought many laughs. Patrons well pleased to see Buster Keaton once again. Running time, two reels.—W. J. Powell, Lonet Theatre Wellington, Ohio. Small town and rural patronage.

VILLAGE BLACKSMITH, THE: Terry-Toons—Good musical score. Neat cartoon. Running time, six minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Fox

MOTOR MANIA!: Adventures of the Newsreel Cameraman—A good one of the race track and auto racers. Play it.—Harold C. Allison, Baldwin Theatre, Balwin, Mich. Small town patronage.

MGM

AIR FRIGHT: Todd-Kelly—A very funny two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HI, NEIGHBOR: Our Gang—This comedy starts

slowly but builds up to a great burst of laughter at the finish. Will strengthen any program. Running time, two reels.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

KID FROM BORNEO, THE: Our Gang—This is one of the best, if not the best, of the gang shorts to date. Plenty of laughs and a comedy that seemed to please the adults as well as the kids. It is good entertainment and will make an excellent filler on any program. Running time 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NURSE MAID: Flip, the Frog—Good cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TWIN SCREWS: All Star Comedies—Very poor linehouse dialogue with Apaches thrown in for what reason neither I nor the audience knew.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

FLYING BODIES: Grantland Rice Sportlights—This was an exceptionally fine Sportlight. A lot of very favorable comments on it. Running time, one reel.—J. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

I YAM WHAT I YAM: Popeye the Sailor—These Popeye cartoons mean extra business. Running time, one reel.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LITTLE BROADCAST, THE: Headliners—Very good. Give this your best playing time. Running time, one reel.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

MAN ON THE FLYING TRAPEZE, THE: Popeye the Sailor—This is a very good cartoon comedy that will please both the young folks and the old ones. Plenty of laughs and Popeye, Wimpy and Olive Oyl make it very entertaining for the patrons. Let's have more like this. Running time, eight minutes.—G. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OIL'S WELL: "Chic" Sale—A very good comedy with the customers laughing most of the time. And comedies are supposed to be laughed at.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

PARAMOUNT PICTORIAL (No. 3): This is only fair entertainment and we had many walkouts on this one. This series of shorts are not liked here and I would really like to see Paramount put out better shorts. These could be very interesting if they would put more time on them. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STATION T. O. T.: Headliners—Just a very fair novelty short. Running time, one reel.—G. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

UNCLE JAKE: Sennett Stars—This old comedy was substituted for a later one. It's a very funny slapstick.—Roy W. Adams, Mason Theatre, Mason Mich. Small town patronage.

WHERE'S THAT TIGER?: Borrah Minnevitch—I would like to get more of this gang. Running time, 10 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

RKO

FITS IN A FIDDLE: Clark and McCullough—This comedy was so rotten it was good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FITS IN A FIDDLE: Clark and McCullough—Poor, or as Shakespeare would have described it, much ado about nothing.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

MARCHING ALONG: Soglow's "The King" Cartoons—A good take-off on the new administration.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SINISTER STUFF: Cubby the Bear Cartoons—A very good cartoon. Running time, seven minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

WALKING BACK HOME: Blonde and Red Heads Series—A good two-reel comedy. Very funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHAT FUR?: Edgar Kennedy—Not many laughs in this.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

PIE FOR TWO: James Gleason—A good comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TRIFLE BACKWARD, A: Vince Barnett—Two reels of laugh. Little raw in spots, but funny.—Bert Silver,, Silver Family Theatre Greenville, Mich. Town and country patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of May 19

ASTOR

Playful ..... United Artists

CAPITOL

Flying Hunters ..... MGM
Trick Golf ..... MGM

MAYFAIR

Joe's Lunchwagon ..... Educational
Silken Snares ..... Pathe
Going Spanish ..... Educational

PARAMOUNT

Paramount Pictorial—No. 11 . Paramount
Hollywood on Parade—No. 11 . Paramount
Shoein' Hosses ..... Paramount
Good Shape ..... Paramount

RKO MUSIC HALL

Land of Bengal ..... Fox
Strange As It Seems—No. 37. Universal
Fortunate Isles ..... Fox

RIALTO

New Deal Rhythm ..... Paramount
Paramount Pictorial—No. 10. Paramount
Can You Take It? ..... Paramount

RIVOLI

Gulliver Mickey ..... United Artists
Under Moroccan Skies ..... Fox

ROXY

Ice Floe ..... Beverly Hills
China Shop ..... United Artists
Medbury in India ..... Columbia

STRAND

Story Conference ..... Vitaphone
Vincent Lopez and Orchestra. Vitaphone
Picturesque Siam ..... Vitaphone

Warner

CANNIBAL ISLE: Musical World Journeys—A very interesting and educational one reeler, showing many scenes of the natives and their quaint customs. Personally, I thing these are very entertaining, but my patrons disagree with my opinion. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

COME TO DINNER: Broadway Brevities—I presume that those who liked "Dinner at Eight" and had seen that picture would appreciate it, but the average movie audience won't know what it is all about. Exceptionally fine characterization of Marie Dressler. Running time, two reels.—J. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

FROM BETHLEHEM TO JERUSALEM: World Adventures—A traveltalk that did not seem to click.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage

KISSING TIME: Broadway Brevities—This is very poor entertainment of the musical type and one that Warner should not put on the public. It is sure to mar their reputation and I am sure they would not want that. However, they usually are wonderful at such musical comedies as this. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford N. C. General patronage.

LET'S PLAY POST OFFICE: Broadway Brevities—An exceptionally fine musical short. Well directed and pleased. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

NERVOUS HANDS: Ben Blue—Very good comedy short. Seemed to please. Running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

NORTHERN EXPOSURE: Broadway Brevities—Great. One of the best musicals I have exhibited. Color beautiful, dancing and music good. Running time, 19 minutes.—Gladys E. McArdle, Owl Theatre. Lebanon, Kan. Small town patronage.

ORGAN GRINDER: Merrie Melody—Just another cartoon that was not so good as usual. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PICTURE PALACE: Broadway Brevities—Okay. Most Vitaphone Brevities are good.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

TEA FOR TWO: Broadway Brevities—Excellent anywhere you can use such as this.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Serial

Mascot

FIGHTING WITH KIT CARSON: Johnny Mack Brown—This serial has the best sound we have run up here in the sticks. Wonder why the features don't have as good recording as "Kit Carson."—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro—As a whole this is one of the best serials we have played in a long while. Plenty of action, thrills, fighting, romance and everything you could want in a serial. There is just one thing wrong with this one—entirely too much repetition of scenes. Out of every chapter, practically one entire reel is devoted to repetition of old scenes. This should be stopped and here's hoping all the producers will get together and put an end to it. A very good business getter and seemed to please the majority of any patrons. Running time, eight minutes each chapter.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Kansas City ITO Votes Confidence in Jay Means

The Independent Theatre Owners of Greater Kansas City has accorded Jay Means, president, a unanimous vote of confidence, following the declaration of W. D. Fulton, recently resigned from the organization, that he was opposed to the present setup, characterizing it as a "one-man show."

He advocated a revamping of the present structure, with a business manager instead of a president, and the naming of a board of governors.

Columbia Coordinating Its Branches in England

The operations of Columbia's home office and its eight branch offices in England are being closely coordinated, according to Henri Brunet, in charge of the company's exchange system, who returned to New York late last week after four months in England.

He indicated that the future abroad appeared promising, and that conditions are improving.

Play safe!
Put in this custom-built, guaranteed cooling system
HEALTHFUL Kooler-Aire
NATURE'S REFRIGERATION
U. S. AIR CONDITIONING CORP.
2109 Kennedy St. N. E. Minneapolis, Minn.

Beautiful Romance plus Hazardous Adventure Assures Positive Box Office Draw!

Pete Harrison's Report!

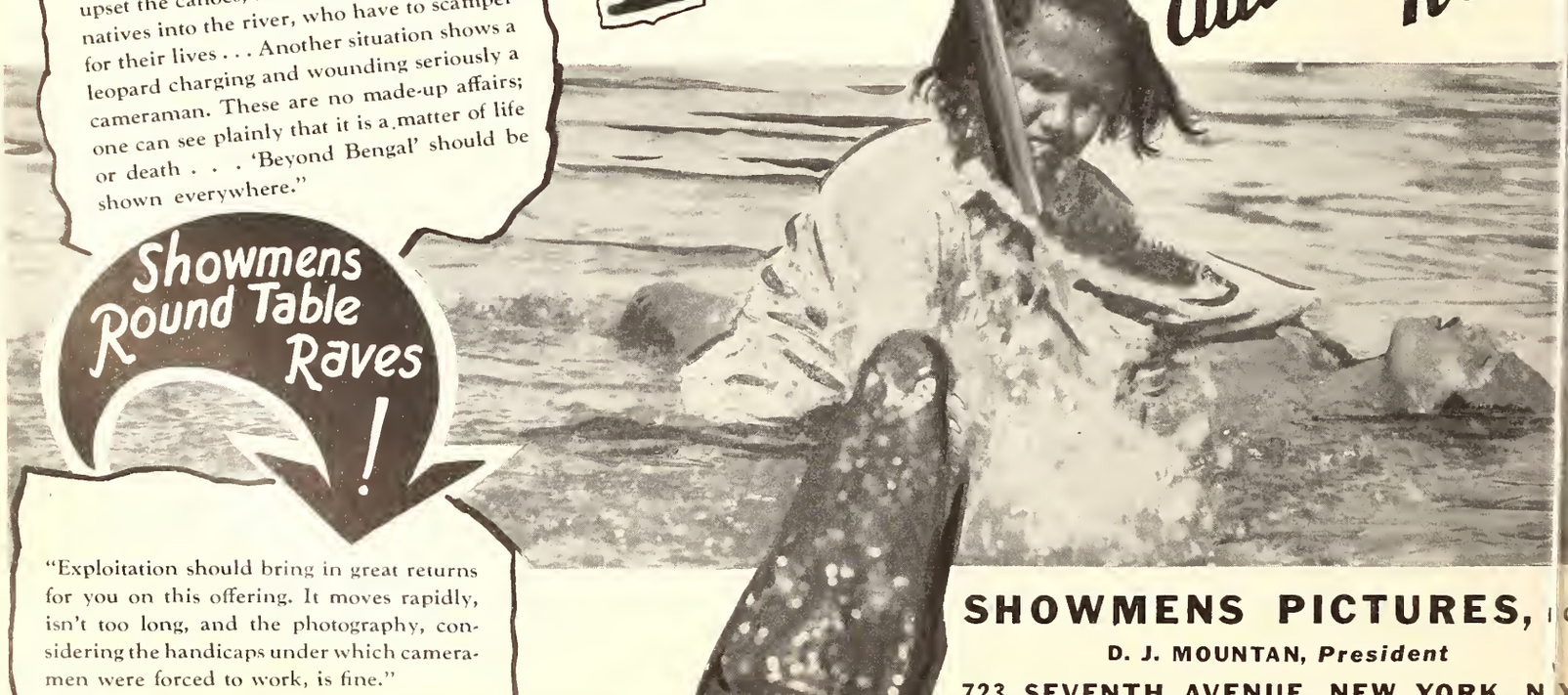
"I have seen almost every animal picture that has been released in the United States, but never have I seen one that is as fascinating and thrilling as 'Beyond Bengal.' . . . The thrills are caused by the fact that human lives are placed in danger repeatedly and members of the party risk their lives on every occasion to save the lives of their comrades. There is a sort of comraderie that is frequently absent even in regular dramatic productions. The effect of this spirit is felt most pronouncedly when a young native, member of the party, is rescued from the jaws of a crocodile (no fake either), and his sweetheart . . . while leaning over his body grief-stricken, bursts out praying, tears rolling down her cheeks. . . . The scene where Mr. Schenck and his outfit are shown attempting to cross the river is the most exciting ever seen in pictures . . . Crocodiles are seen attacking the caravan and the elephants themselves. Another exciting situation is where the cameramen . . . make an effort to photograph a herd of elephants . . . All goes well until the elephants get angry; they then upset the canoes, throwing cameramen and natives into the river, who have to scamper for their lives . . . Another situation shows a leopard charging and wounding seriously a cameraman. These are no made-up affairs; one can see plainly that it is a matter of life or death . . . 'Beyond Bengal' should be shown everywhere."

Showmens Round Table Raves!

"Exploitation should bring in great returns for you on this offering. It moves rapidly, isn't too long, and the photography, considering the handicaps under which cameramen were forced to work, is fine."

HARRY SCHENCK'S Beyond Bengal

Authentic! Real!



SHOWMENS PICTURES, INC.

D. J. MOUNTAN, *President*

723 SEVENTH AVENUE, NEW YORK, N Y.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

FREEDOM OF THE PRESS?

What the other side of the story may be, we do not know, but Case 28, detailed in Jim Cunningham's Code Question box, May 19 issue, reveals another species of finagling that if true does little credit to the circuit and newspaper involved. We quote from the exhibitor's complaint:

"When I first started advertising in a local newspaper, the paper cooperated 100 *per cent, and classified my theatre ad with my competitor's ad, as per my instructions, until the nearby division headquarters of my circuit competitor complained to the newspaper people, stating they did not want my ad to appear on the same page with their ad.*

"Since then I have not been allowed to classify my theatre ad with my competitor's, unless I overtop the other ad, which is unnecessary, too expensive, and a waste of money. My claim is that this is unfair business policy, and that the newspaper is discriminating and catering to my competitor. This is hurting my business, making my advertising practically worthless, and forcing me to operate under a serious handicap. . . ."

The spectacle of two great forces—the theatre that entertains and the newspaper that informs—in cahoots to do a small guy dirt is decidedly disheartening, especially in these times when the right minded are moving heaven and earth to effect nationwide business cooperation, which must be obtained if business is to be improved.

We have come to expect chicanery from certain elements of our industry, but that a representative member of the fourth estate aids in knifing a man who cannot fight back, is a sad commentary upon the vaunted freedom of the press.

▽ ▽ ▽

"MANAGERS' WEEKS"

A welcome addition to the usual festivities, anniversaries, drives and what have-yous, is the "Manager's Week" idea now more or less prevalent in various sectors. Ralph Crabill's Warner boys, in Lou Lazar's zone, have been doing a good job in this respect, especially Wally Allen, Elmira City Manager, who skillfully and discreetly put it on in the form of a celebration of his tenth anniversary in show business.

Here is an excellent example of a manager who employed his community standing to tilt his theatre grosses and enhance his company's prestige. Obviously, the campaign needed careful guidance, for it could easily have boomeranged to the disadvantage of the box office.

That he did so profitable a job is as good a reason as any why showmen should not neglect the possibilities of their local contacts, a setup that able supervisors are wise in encouraging.

BUT THIS IS NO GAG

In spite of the many warnings, managers are still putting on prize drawings, in direct violation of Part 3, Section I, Article V-E of the code on "Unfair Practices." The cash giveaway is a lottery and therefore is out, but this seems to make no never-mind to those showmen who are working this slant, code or no code. Whether they are doing it on their own, or are forced to ignore the regulations is neither here nor there. The fact that they are placing obstacles in the way of measures aimed to insure more profitable operation places them in an embarrassing position.

Which reminds us of the story of the colored gent, standing on a corner and mumbling. A friend sauntered up and asked what he was doing, to which the darky replied—"I'se talkin' to mahself, and doesn't want no answer."

▽ ▽ ▽

ALIVE AND - - KICKING

Far from petering out, the poster art series is very much alive in these pages. Members are still being heard from, encouraged no doubt by Vincent Trotta's able analysis in a recent issue.

Mr. Trotta heads the art and poster departments at Paramount and in this capacity his opinions carry more than incidental weight. His acceptance of our invitation to take part in the discussion has helped to clarify the atmosphere and should encourage others in similar situations to contribute their thoughts on this important subject.

▽ ▽ ▽

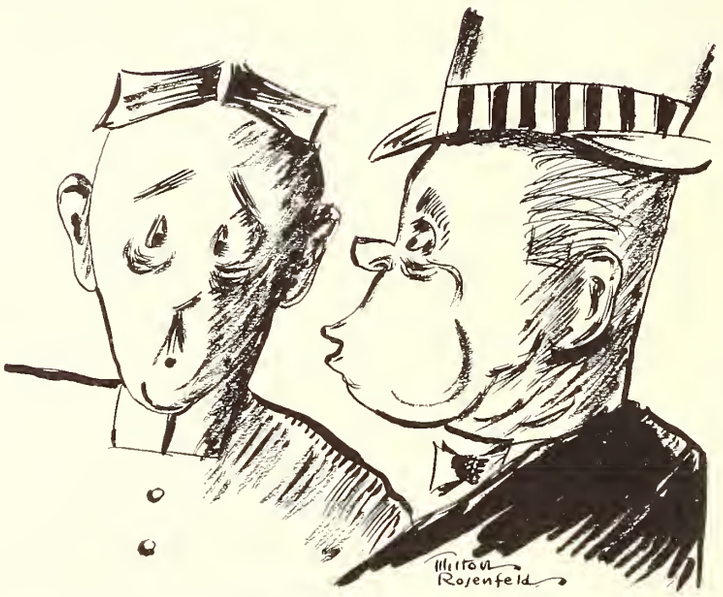
THAT'S SHOWMANSHIP

Manager M. Allen runs the Lido, a neighborhood second run up on Fordham Road, in the Bronx section of New York, where theatres are as thick as raisins in rice pudding, and competition therefore more than keen. Playing "Miss Fane's Baby" on the day the Gettle kidnapers were captured and the Robles girl returned, Allen tied his attraction into this smash headline story with a throwaway (reproduced on next page) that was perfectly timed and brought a flock of extra admissions.

So, for the umpteenth time, in reply to the question—what's showmanship—that, boys and gals, is showmanship.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



MUGG: May I sit upstairs in the operator's booth? Mechanical things fascinate me.

Trade Screenings Click for Ableson

A. E. Ableson, World Theatre, Omaha, Neb., has started trade screenings of shorts and found them very popular.

Distributing 5x11 heralds he told the public that the World Theatre patrons have been selected as a "Test Audience" for special trade screenings of the latest shorts. Official bookers, critics and managers were present to note the reaction of each subject to determine which of them would play the theatres in Omaha and elsewhere.

Ableson's herald also bore copy to the effect that there would be no advance in admission and encouraged his patrons to get up theatre parties to be among the first to pass judgment on the latest studio productions. These trade screenings are to be held every Monday at his house. Trailers on his screen and other houses of same circuit ads, and special fronts are erected for use on days of showings.

Work For a Quigley Award!

Reeve Inaugurates An "In-Personation" Nite

Henry Reeve, owner-manager of the Mission Theatre in Menard, Texas, sends along an excellent stunt that sounds as though it can be put on to good advantage in many anothefr spot.

When he played "Six of a Kind" he tied in with the high school and put on what he called a "Hollywood Preview In-Personation." The members of the Senior Class put on a vaudeville show in which those participating impersonated the various stars in the picture.

It was put on under the guidance of the Class Mother and Henry says it was a box-office natural and the whole stunt was worked without much bother to anyone. One meeting with the Class to cast them and two rehearsals in the theatre was all that was necessary and Reeve tells us that it made a lot of good friends for him and a good time was had by all.

Gene and Ken Click With Clothing Contest

Gene Curtis and Ken Finlay continue to put over those big time contests, their latest reported on "Melody in Spring" being a hookup with leading clothiers who gave men's suits to those guessing number of hand stitches required in the tailoring of one of the garments. "Melody in Spring" permanent wave treatments were promoted as prizes for the women winners for the date at the Palace, Montreal.

Leading department stores plugged collar and cuff set worn by Ann Southern. Men's shop tied in on Lanny Ross hats, drug stores served sundaes named after title and leading restaurant gave free tickets in a lucky number gag.


NOW LIDO NEWS EXTRA

IN FORDHAM—IT'S THE LIDO!

Phone SEDGWICK 3-5200 TUESDAY, WEDNESDAY, THURSDAY, MAY 15-16-17 M. P. A.

GETTLE RESCUED

2 KIDNAPPERS CAPTURED

ROBLES BABY RETURNED

FOUND SAFE IN DESERT

DETAILS IN ALL DAILY PAPERS

TUESDAY, WEDNESDAY & THURSDAY, MAY 15th, 16th and 17th

ALICE BRADY-DOROTHEA WIECK-BABY LEROY

—in—

"MISS FANE'S BABY IS STOLEN"

MOTHER MOURNS LOSS OF CHILD

DETAILS OF THE CRIME AND THRILLING RESCUE

NOW SHOWING

EXCLUSIVELY AT THE

LIDO THEATRE

FORDHAM ROAD and JEROME AVENUE

SMART SHOWMANSHIP. Manager Allen, of the Lido, New York, cooked up this quick throwaway idea on "Miss Fane's Baby" to tie in to the spot news on recent kidnappings. Very attractive and effective.

Ace Story Breaks On O'Brien's Parade

Putting over a prize costume parade which secured the finest kind of support from his local paper enabled Manager George D. O'Brien, Miller Theatre, Woodstock, Ill., to whip over an outstanding campaign on "David Harum."

The gag was called a "Harum Scarum" parade and "Uncle O'Bie," as he is known all through that section, promoted 50 prizes which were given to the youngsters for fattest, skinniest, tallest, shortest, most original costumes, prettiest and funniest costumes, and scores of other categories to fit the appearances of almost all the paraders.

Unusual were the breaks that O'Bie obtained from his daily which broke the opening story on page one with an eight-column, streamer head, "Kids to Parade Saturday." This was tied into a well devised double truck of merchants' co-op ads in which O'Brien called the picture one of the best he had shown and endorsed it strongly.

The following day also brought an extensive front-page story, the same treatment being obtained when the winners were announced. Over 300 boys and girls with their dogs, cats, chickens, parrots, and other pets paraded before streets crowded with spectators who had come from miles around to see the fun.

This stunt has many possibilities, and managers desiring a full list of the classifications, prizes and other details might drop a line to O'Brien, who no doubt would be glad to furnish the necessary information.

Work For a Quigley Award!

Mel Morrison Puts On "Joy Week" in Portland

"Let Joy Be Refined" was Mel Morrison's slogan when he put over a "Joy Week" at the Maine Theatre, Portland, Maine. Working on the premise that laughing is good for the soul, he showed only light-hearted films for the entire week.

He put on a "Fill-In" contest in his paper showing the heads of Laurel and Hardy and Charlie Chase with the features blank asking the public at large to show how good an artist they were by filling in the expressions. Twenty persons submitting the most characteristic faces given two tickets.

Two Chatter Columns in the papers played up the week, public address system used to plug show one week in advance, mat on sidewalk with copy "Enter Here for Laffs" and a tie-up with Western Union with a teletype machine in lobby with operator giving out boost show, were a few of the high-lights.

In addition he got out a warrant trick herald, tire covers, a local carver did a wood-cut of Laurel and Hardy that was planted in a drugstore, street bally of clown sandwich-man, menus in restaurants and radio broadcast also formed part of his mirth-provoking campaign.

Work For a Quigley Award!

Neale's Market Bags

H. C. Neale, Princess Theatre, Mayfield, Ky., sends along a neatly imprinted paper bag that a local market uses to pack their groceries. Bag carries theatre's announcement for week and also asks patrons desiring to have programs mailed to their homes, to leave their name at the box office.



Allen's Anniversary Frame

Tenth Anniversary Big Week For Allen

Giving the anniversary idea a different twist, Wally Allen, Warner city manager, Elmira, N. Y., put on a very profitable week at the Keeney to celebrate his tenth year in show business. Utilizing his community standing to the advantage of his box office, Wally secured plenty of daily newspaper breaks a week ahead and through the entire celebration week, including a three column cartoon with birthday congratulations.

Fifteen wires from Warner, M-G-M and Paramount stars were promoted, planted in large lobby frame (see photo) and local Postal office solicited merchants to wire likewise. The station over which Allen broadcasts his weekly Hollywood hour put on a special anniversary program in his honor, many listeners sending in felicitations.

Giant birthday cake with congratulatory copy was gift of local bakery displayed in lobby and flowers were also donated by leading florists. All local Warner theatre employees threw a party for this popular member, and nothing was neglected to make this a big money week, at the same time adding to Wally's local standing, which, of course, further benefits the prestige of the Warner theatres under his supervision.

Work For a Quigley Award!

McCleary Engineers Two "Palooka" Contests

Two contests, one with the newspaper and the other with the radio station, were put on by Charlie McCleary, Loew's Regent, Harrisburg, Pa., for "Palooka."

For six days in advance of opening the newspaper ran a limerick contest and the radio station a Lucky Listeners' contest, mentioning names over the air each night. The following morning persons whose names had been mentioned, identified themselves at the box-office and were given passes. Names were selected at random from the telephone book.

A fifteen-minute sketch was also put on over the air and orchestrations of the tunes were planted with all hotels and clubs. In addition to this there was a house to house distribution of heralds, window cards, streamers and cards on all taxis. Lobby was decorated with scene stills and life-sized cut-outs of Durante.

Governor Sholtz Praises Golden at Award Ceremony

By RICHARD G. MOFFETT
Special Correspondent

(Picture in Pictorial Section)

In the presence of Mayor John T. Alsop, Jr., of Jacksonville, assembled State National Guard and Naval Militia officials, and M. C. Moore, managing director, Riverside Theatre, David Sholtz, Governor of Florida, in a ceremony at the Duval County Armory on Wednesday night, May 16, presented to Walter L. Golden the April Quigley Award. Spectators filled the balconies to view the proceedings that included the mustering in of a Naval Reserves unit by the Executive.

In making the presentation, the Governor said:

"Florida once again has been signally honored in the acknowledgment of the power of expression and ability of one of our citizens, Walter L. Golden, exploitation manager of the Riverside Theatre, of Jacksonville. Mr. Golden, for your talented and effective advertising display of the motion picture 'Nana,' you have been awarded, by the unanimous decision of three judges, the Martin Quigley trophy. It is remarkable that in international competition with the managers of playhouses in all parts of the globe, your work here in Jacksonville should receive such great praise.

"As the Chief Executive of the Great State of Florida, I congratulate you heartily. Florida is proud to have numbered among its citizens, men of your ability. I am happy to deliver to you now this beautiful plaque, you have achieved."

Mr. Golden rose from the ranks as theatre usher and during his seven years in the theatre business has served as assistant manager, maintenance man, advertising manager and exploitation man. He joined the Riverside Theatre under M. C. Moore, manager, as exploitation man with the reopening of the Riverside in September.

Star's Mother Attends "Earth Turns" Premiere

Jean Muir's mother resides in Ridgewood, N. J., which gave Manager Frank Costa, of the Warner Theatres, sufficient excuse to tie this in in a citywide celebration, engineered by the Chamber of Commerce, Mayor, school heads, etc. Weeks thead, publicity was started to bring the premiere to Ridgewood.

School art classes were tied into Jean Muir sketch contest, star stills planted in many windows throughout county, and Frank also put on Hollywood opening attended by Miss Muir's mother, students of local school attended by star and local celebrities.

MAY JUDGES AND MAY DEADLINE

The following have been chosen to select the Quigley Award winner for May:

W. Ray Johnston, president, Monogram Pictures; S. Barret McCormick, advertising manager RKO Radio Pictures, and Leo Brecher, president, Leo Brecher Theatrical Enterprises.

The May deadline is to be midnight, Sunday, May 3. All entries must be at Committee Headquarters by that time to receive prize consideration. Please do not delay in forwarding campaigns.

Remember that visual evidence must accompany all campaigns, such as photos, tear sheets, samples of heralds, ads, etc. —*MIKE*

Merchants Cooperate on Nelson's "Empire Week"

Under sponsorship of Manager Jack Nelson, Capitol Theatre, North Bay, Ont., many profitable community "weeks" had been put over, his latest being a "Buy Empire Products Week" put on in conjunction with his showing of "Life Story of the Prince of Wales."

Leading citizens made daily broadcasts plugging the idea, and cooperation was also obtained from the local post of the Canadian Legion by putting the picture on under their auspices. Each member was given a certain number of tickets to sell and thus the city was thoroughly canvassed.

School essay contest on the life of the Prince was tied in to a newspaper which ran editorials on the winning entries, and another clicker was a decorated lobby exhibition of British made goods, the space divided into booths and rented to merchants. Windows in all prominent stores advertised the idea, co-op ads and newspaper stories, pennants and streamers also helping. Parade on opening day in which services of railway brass band were promoted brought further attention to the "week," with band giving concert in front of theatre.

Work For a Quigley Award!

Book Tieups Feature Lynch's "Catherine" Date

Book stores were tied in solidly on Manager C. A. Lynch's drive for business on "Catherine the Great" at the Allen Theatre, Cleveland, many of these outlets devoting their entire windows to the book edition of the picture. Besides stills, 40 by 60 enlargements were used. Book marks were distributed at libraries, stills and announcements placed on their bulletin boards.

"Flying Down To Rio" Put Over in Shanghai

Some very fine exploitation was put over by Manager Richter, aided by Assistant Manager Obzuma at the Metropol Theatre, Shanghai, China, in cooperation with J. P. Koehler, publicity director for Peacock, Chinese distributors for RKO.

The flying theme was effectively carried out on the neon-lighted front with a series of small model planes (see photo), and the marquee display also attracted attention. Six radio stations played the music hits and tieups were made on the records in all music stores. Leading night clubs also cooperated, many putting on the Carioca number as an extra feature. The steps of this dance were explained in a broadside, instructions printed both in Chinese and in English.

This campaign is in line with the fine work that is being done by the overseas' showmen operating in the Oriental countries. The boys out in that section of the world are sure stepping fast.

Work For a Quigley Award!

Daily Gives Prizes on Swanke's "Scandals" Idea

Arthur Swanke did a lot of fancy promoting in putting over his date on "George White's Scandals" at the Saenger, Hope, Ark., tying in his newspaper on a contest in which cash prizes were given by the daily for the most complete lists of actual national scandals, such as Teapot Dome, etc. Paper broke this with front page stories and publicized it further with generous sized display ads.

Arthur got out a snappy herald, the copy on which shouted, "Scandal at the City Hall," to the effect that the Mayor and Council had all requested seats to see the picture. Restaurants and insurance agents were among others who were promoted for heralds tying in the title, merchants also used it in their advertising, grocery bags were imprinted and good windows obtained.

Further good advertising was effected by Swanke, who sold the local high school superintendent to announce over the school loudspeaker system to the general assembly room, a plug for the picture in which the theatre and date were mentioned.

Work For a Quigley Award!

MacLevy Draws Interest With Marquee Fortress

Without the advantages of newspaper publicity, Manager Monty MacLevy concentrates on fronts, house to house program distribution, school tieups, etc., and put these all into effect on "Lost Patrol" at the Savoy Theatre, Brooklyn, N. Y.

His marquee on this date carried out the fortress idea from the picture (see photo), construction being compo board painted stone grey. Round cylinders were used for guns and a properly costumed sentry did patrol duty and blew the regulation bugle calls at the proper hours. Monty carried the effect further by planting a drummer in the fort who also, at intervals, discharged blank cartridges.

The inner lobby display was very elaborate, covering an entire side wall with a six sheet cutout of McLaglen, title and rest of cast. A real tribal sheik, a native of Egypt, added to the effect seated in front of a striped tent overhung by a desert palm tree, fine sand giving desert effect.



Shanghai "Rio" Front



Lassman's Illuminated Display



Havana "Girlie" Bally



MacLevy's Fort on Marquee

Best of the outside stunts was a special "stamps" children's matinee where each one attending received a copy of a stamp magazine and a free package of stamps. This angle was also featured in a mezzanine display where also were shown foreign medals, swords and stamp envelope autographed by Karloff and McLaglen.

Garry Lassman Uses Illuminated Signs

Hanging flags of all nations on entire front walls of the Avon, Utica, N. Y., was only a part of the activities that Garry Lassman engineered when he played "Lost Patrol."

Illuminated 40 x 60 displays were placed on side walls of theatre (see photo) three days in advance of opening. Radio announcements, six sheet ballyhoo car touring Utica and neighboring towns plugged picture for two days. Miniature book display in five and ten cent and boy in uniform blowing bugle calls from top of marquee every half hour attracted attention. Man dressed in Arab's costume walked through the business section of town, heralds printed in two-colors on both sides were distributed by Press carriers.

For "Earth Turns" he called on all the Women's Clubs telling them about the picture and also contacted the school teachers. Special front was prepared selling the "bunkless" picture. A book display and Fay Wray fashion stills were among the other angles plugged.

Work For a Quigley Award!

Garrett and Garcia Dress Up Lobby

From Havana, Cuba, comes an account of their campaign put on for "Little Women" by manager Heliodoro Garcia of the Nacional Theatre and RKO representative Charles B. Garrett.

Their lobby was dressed (see photo) with heralds and four attractive girls carrying copies of the book. Girls dressed as the characters in the picture visited all government offices, public buildings, stores, etc., and distributed miniature novels of the book to prominent society people.

The photo shows Garrett to the left and Garcia at right.

Work For a Quigley Award!

Paper Promotes Sonny's Gown Design Contest

Sonny Shepherd planted, for very good results, the press book Cinema Shop national gown designing contest on "Stand Up and Cheer" at the Mayfair, Miami, Fla., tying this in to the Homemakers' Club, an institutional readers' fashion organization sponsored by one of the local papers. In addition to the national prizes, winner of the local contest was given a cash award and passes to others whose designs were out of the ordinary. Paper sent out 1,000 letters to club members and broke the publicity with front page stories followed with cuts and fashion page publicity for two weeks in advance.

A classified tieup returned a lot of valuable free space, and also profitable was a chain grocery hookin wherein the title was used as follows in all advertising "Stand Up and Cheer for Our New Low Price Policy." Heralds in hotel key boxes, cards in large apartment houses and four-foot standees in prominent stores were other things that Sonny featured.

The theme of the story was commented upon on the editorial page of the afternoon paper with the title and theatre prominently mentioned, this being far from the least of Sonny's newspaper endeavors, which he reports returned him over 350 inches of free display space, publicity and cuts.

Boucher Plugs Date With Usher Card

Before leaving for Winchester to again act as publicity chief for the world famed Apple Blossom Festival, in which he has served for the past three years, Frank Boucher lined up some excellent stuff on various attractions, well executed being a card handed to patrons by ushers headed: "I beg your pardon—this is a message from your usher," with some snappy selling copy on "It Happened One Night."

On "Wonder Bar," Frank distributed memo pads, copy in box at bottom, and on "Eskimo" distributed circus heralds in offices, banks, hotels, laundry packages and house to house.

Incidentally, Frank did a swell job on the Apple Festival, his appointment and photo being front-paged in many newspapers. The fact that he was selected for the third consecutive year to act in this important capacity is an indication of his showmanship and ability to spread the word.

Work For a Quigley Award!

Louis Lamm Puts On "Spitfire" Campaign

Louis Lamm, Capitol, Elyria, Ohio, sent personal letters to the ministers, women's clubs, P. T. A. and schools endorsing "Spitfire" when it played his house.

Programs that didn't cost him a cent, because of paid ads, were distributed from house to house, fifty window cards in prominent stores, cards in all local busses and newspaper ads formed part of his campaign.

In his program, Louie gave a brief biography of Hepburn's previous successes and also took the opportunity to get a plug in for his coming attractions. A small box at the bottom of page gave credit to the merchants of Elyria for making possible the issuance of the little weekly program.

Work For a Quigley Award!

Harold Lissner Ties In on Telephone Idea

A new contributor in the person of Harold M. Lissner, Howard Theatre, Taylor, Texas, sends us his "Wonder Bar" campaign.

Harold tells us his town has a population of 7,500 and he employed one of the telephone operators to call every telephone subscriber and tell them about his picture. Ten days in advance of opening a thirty foot banner was hung across the street.

Work For a Quigley Award!

Joe Scholer Goes In For Street Ballys

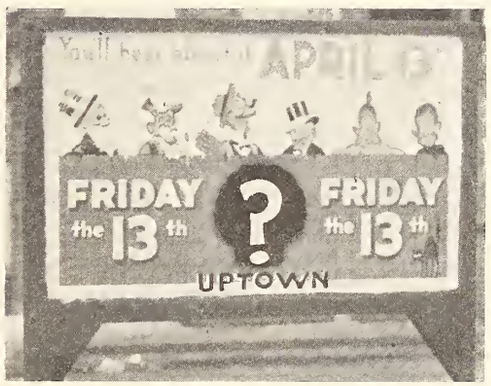
J. J. Scholer, Ohio Theatre, Sandusky, Ohio, had one of the city's "finest" pose next to his "Death" notice (see photo). He started a safety campaign and sent out a special letter to school teachers and all women's clubs.

On "As the Earth Turns" he had an especially constructed oversided copy of the book made with castors on the bottom and a man pulling the street bally through the streets. Needless to say the book bore copy on the picture, theatre and playdates. A neat and inexpensive bally for any town and can be adapted for other pictures. Lobby displays, serial story in miniature planted in paper ten days in advance, merchant tie-ups and announcement in school rooms through loud speaker were other highlights of his campaign.

For "We're Not Dressing" he used another street bally of two girls in barrels, dressed in bathing suits touring with copy "Don't Look! We're Not Dressing, we're going to Earners Ohio Theatre in a barrel." O. K. if you can get away with it and apparently Joe did, most satisfactorily.



Brainos' Caricature Lobby



Lamm's Teaser Billboard



Oliver's Window Display



Scholer's "Death" Notice

Friday, The 13th, Tied In To Lamm's "Bar" Campaign

Bookings necessitated his opening the picture on Friday, the 13th, so Julius Lamm took advantage of the superstition which he featured strongly in all his advertising on the "Wonder Bar" date at the Uptown Theatre, Cleveland. The town was plastered with stickers copy reading: "You Can't Go Wrong Friday, the 13th, If You Attend the Opening, etc., etc.," and the idea was further carried out in his outdoor posting (see photo).

Rubber mat from the curb to box office with title lettered upon it was also new enough to create interest and besides many music stores, radio and night club hookups on the songs, Julius secured good newspaper coverage in the downtown sheets as well as in his neighborhood dailies. Special three-way lobby board constructed at a cost of two dollars was also commendable.

Lamm reports this the first big attraction to open on a week day, but the "13" angle coupled with his other ideas put over at an entire cost of less than $90 was good enough to roll up more than a satisfying gross.

Work For a Quigley Award!

G. Brainos Turns Out Attractive Lobbies

Not to be outdone by his brother members on this side of the ocean, G. Brainos, manager of the Crystal, Palace and Rex Theatres in Brussels, Belgium, sends graphic proof (see photo) of his attractive lobby.

With papier-mache caricatured bodies of Laurel and Hardy generously scattered, he sets up two large panels on one of which he placed all the stills on the comedy and the other scenes from his feature "The Zone of Death." Brainos displays much interest in our Awards, as do all our foreign members.

Work For a Quigley Award!

Oliver Puts Over an Inexpensive Campaign

Charles J. Oliver, Sharum Theatre, Walnut Ridge, Ark., went out hot and heavy to sell "Fashions of 1934" and tells us the entire campaign set him back only $1.50, material for display plus five passes.

For a week in advance he put his p. a. into work plugging the picture. The next day found him working for a full page cooperative ad. Since he was trying to convey that the film was not merely a fashion or style show he got as many ads as possible from various businesses. His and neighboring towns were covered with handbills which were paid for by the co-op ad, which, covered cost of his own ads.

A down-town store window (see photo) displayed a hand painted head of the stars and the lettering was in silver tinsel spotted with blue and red. Saturday before opening, chief operator at telephone company called a list of theatregoers informing them of the opening.

Work For a Quigley Award!

Shirt Backer Gets Play

Roy E. Williams of the Waldo, Kansas City, Mo., house managed by John Creamer, sends us a cardboard shirt back as used by laundries on which in bold black letters is printed "For Men Only," and in smaller letters, "Do not forget to bring Mother and the children." Then follows title, cast and playdates of picture.

"LET'S GET OUT OF THE RUT"

More Action, Says Sparks Circuit Member in Article Suggested by His Zone Manager Jesse L. Clark

by JACK HODGES

Florida, Jacksonville, Fla.

The old farmer climbed into the wagon. A look of satisfaction and content spread over his face. Old Mother Soil had certainly been mighty kind to him this year. Never had he reaped a greater crop or sold it at such high profits. Yes, things were certainly looking bright this year, thought the old farmer as he tied the reins to the whipstock and called "Giddup" to old dobbin. The old horse had traveled this same road home many times in years gone by and the farmer settled down to his thinking knowing that the horse would follow the familiar ruts made deeper each year by daily pressure of the wagon wheels.



Jack Hodges

And very easily can this little story above be compared with our present day theatre business. Way back yonder, when moving pictures were young, people clamored to see them. Things came so easy—showmen dropped into "the rut" made deep and easy to follow by years of good times: posted their one sheet out front, and dozed off to sleep like the old farmer who tied the reins to the whipstock and allowed his horse to follow "the rut" back home.

When moving pictures first came out they were a great hit with a big majority of the public and soon advanced from the 200 foot subject to the ten reel million dollar production. Business picked up. Million dollar theatre palaces replaced the antiquated nickelodeons of that day. The theatre industry advanced to take its place as one of the leading industries of the world. Some far-seeing theatre managers displayed their increased knowledge of the moving picture business by replacing their one sheets out front with three sheets, and business again thrived.

Enter, The Talkies

Then, came talking pictures, giving us the greatest amusement value the world has ever known. We went to the front in a body and sold this new commodity to an entertainment eager public. This new entertainment value brought about a change in the amusement world that even the wisest of us never dreamed could take place. It gave us a new angle of selling that was very much needed at the time. Most of us took advantage of this new angle and adjusted ourselves to fit in with the new scheme of things. We broadened our knowledge of this new show world, things again took on a brighter outlook and we prospered. A few short years of this and we are again like the old farmer—we are allowing ourselves to get back in "the rut," a very unhealthy condition.

Let's not allow ourselves to become like the managers of the nickelodeons. We've got to get out of 'the rut" and move with and moving pictures. The highway is paved and we've got to be new showmen to put us back on the highway. We have real entertainment for sale. Let's sell it to the public.

The showman who survives will be the one who jerks the reins and yells, "Giddup!" Let's do things and we'll get out of the rut and back onto the paved highways of prosperity.

Work For a Quigley Award!

Class Spot Well Sold

Well done are Manager Weinberg's program and general advertising to sell the Little Tlieatre, Baltimore, Md., as a class spot. His institutional four page booklet copy, headed "An Intimate Chat on an Intimate Playhouse," contains information on the house policy, illustrated with shots of front and auditorium. Inserts with quotes from local college publications are also used to plug the class appeal of this theatre.

Work For a Quigley Award!

Wright Stresses Peace Angle on "All Quiet"

Playing a return engagement of "All Quiet" called for putting the old beano to work, and that's what Dick Wright, Warner's Strand, Akron, Ohio, did recently.

Dressing his front up (see photo) was but a beginner. An ad in Veterans News, with a circulation of eight thousand, was mailed to members of the American Legion, Veterans of Foreign Wars, etc. Letters to educators regarding the return engagement and merit of encouraging the school children to see it as peace propaganda was also stressed.

A tie-up with classified department of the newspaper netted thirty-five inches display space gratis. Window cards and special roller type trailer with personal message was run three weeks in advance of play date.



Wright's "Quiet" Front

Seasonal Athletic Tieups Suggested

It has been proven that there are many profit potentialities in well conducted seasonal athletic tieups. Sporting goods stores and other merchants catering to the younger element usually will cooperate on competitions at playgrounds and on theatre stage. Here are some that have served well:

Theatre Ball Team

Has been put over with kid clubs and also with house employees. In either case, managers have promoted uniforms and equipment or have secured these at a lower price. Teams have been entered in local sand lot baseball leagues, with manager or assistant acting as representative. As teams invariably are named after theatre, resultant newspaper publicity and name on uniforms helps to keep theatre in public eye.

Track Meet

Can be put on in cooperation with local school athletic heads, boy scouts, and where practical, with adult athletic clubs. Meet, consisting of conventional events, can be held at park or playground, with judges, starters, clerks of course, etc., selected from well known locals, sport writers and track fans.

Prizes on this can be promoted and might include passes. Merchants cooperating could display prizes in windows, and this could be done in lobby plus possible mention of stores in trailer.

Parade of all entrants, officials with band from theatre to playground is suggested. News reel pictures of this and of events should make good draw. Prizes should be awarded by Mayor or other prominent official from stage. If meet is held in morning, presentations could be made at special children's matinee; or if plan is elaborated to include adult competition, this could be done during regular evening performance.

A few years ago, Columbia Pictures' Buck Jones Club organization worked the track idea in various spots where it was reported to be quite successful. The star sponsorship idea might be adapted in some of the prizes and presentations.

Bike and Skate Shows

As a novelty for stage shows during kid matinees or regular performances, novelty and trick contests for local skaters and bicyclists have possibilities—that is, where stage size permits, if any. Some time ago we discussed this idea with national advertiser who wanted to put these contests on in tieups with local dealers. It still sounds healthy.

Outdoors, the bike and skate gag might be tied into the track meet or put on by itself. When worked in this manner, speed races are suggested in addition.

Where given a fair shake in publicity and advertising, local sports goods stores would no doubt be willing to donate worthwhile prizes of skates and other athletic equipment.

Work For a Quigley Award!

Weiss' Giant Banner

Al Weiss, Jr., Olympia Theatre, Miami, Fla., recently played "Queen Christina" at his house and erected a twelve foot wide by seventy feet long vertical sign with just the words "Garbo" lettered on it. Sign reached from top of marquee to six stories above theatre and could be seen blocks away.

BOSS OR LEADER?

WHICH should management be—a leader to the subordinate members of an organization, or merely—and arbitrarily—the boss? The question is applicable generally, but here we refer specifically to the motion picture theatre organization, of a circuit or an individual theatre.

Whether well founded or not, there is a belief, often bitterly, though cautiously expressed, that favoritism and jealousy have greater force in the supervision of theatre personnel than merit. It is said that the employe quickly learns that to keep his job, his adaptability to that job should consist chiefly in knowing how to play to the self-interest of the manager, who in turn plays to the self-interest of his own immediate superior, who does likewise, and thus the "system" proceeds up and unto the Big Boss. There must be many exceptions to this—but also, where there is smoke, there must be fire. Yet it is certainly true that—

"The science of personnel management cannot be approached with any hope of success by those who through presumption, pride or egotism do not fully appreciate how absolutely dependent this motion picture industry is on its man power. Few industries require so great an assortment of trained specialists as our own. . . . " It is high time that this be remembered—and also that—

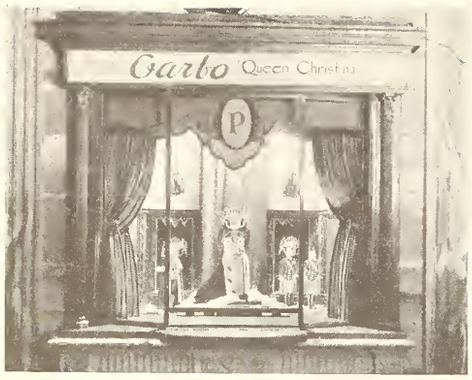
"For every man who has been successful in this business there have been tens and hundreds who have fallen by the wayside, and each failure represents in dollars and cents and time a non-profitable investment for the industry."

We quote from J. T. Knight, Jr., writing in the May 5th issue of BETTER THEATRES on "Personnel Training and Supervision," which is to be followed by another and more detailed discussion of this subject in next BETTER THEATRES, the June 2d issue.



J. T. Knight, Jr., outstanding specialist in theatre operation and engineering, who is contributing exclusively to BETTER THEATRES *on the problems and processes of theatre management.*

¶ Do you maintain a systematic check on your projection conditions and costs? For protection and efficiency, every manager should. Each theatre or circuit has its own peculiar requirements, but a proper system can certainly be worked out from a detailed general plan developed for this purpose to be presented, complete, in the June 2d issue of Better Theatres.



COMPELLING. Above illustrates another of Erle Wright's distinctive inner lobby box-office displays at the Palace, New Haven. Erle says that this flash on "Queen Christina" is the most successful he has yet shown.

Work For a Quigley Award!

Fitz Cooperates with Parent-Teachers' Ass'n

Floyd Fitzsimmons, Grove, Freeport, L. I., has been staging Saturday morning all Walt Disney program for the kiddies.

Cooperating with the Parent-Teachers Association, he opened a contest to all youngsters on the best letter giving reasons why these or similar shows should be held at the Grove monthly. The winner of the contest is to be judged by the P-T-A and Fitz and will receive four tickets to the show, the second, three tickets, and the third, two; good only for the Saturday morning performances.

Work For a Quigley Award!

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Are You Drifting Along or Leading the Way?

Are you just "showing pictures" or are you trying to make *your* theatre the popular house in your neighborhood or community? Successful operators know that in order to get the crowds they must do more than exhibit pictures. They must have a sense of showmanship that "keeps them coming."

* * *

Peter Clark equipment has helped to lift many theatres out of the rut of the commonplace and convert them into money-makers. Consult with us and get our ideas about modernizing your equipment.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

Kunze's Signature Stunt Great Plug for "Scandals"

Topping the usual house staff whispering campaign to smoke up interest on a coming date, Paul Kunze, who skippers the Old Colony and Plymouth theatres, Plymouth, Mass., sent all the house employees out with signature pads, copy headed with "I am interested in the showing of 'George White's Scandals,' etc., etc." Paul offered prizes to those bringing in the greatest number of signatures and thus obtained the written endorsements of thousands of local residents.

"Scandals" dance contest was put on with ballroom every night of the week ahead, cash prizes and tickets being given in the finals, which took place at the theatre during the run. Imprinted megaphones were distributed at Saturday kid shows, door knob hangers put out on Saturday night to take advantage of Sunday closing and a tieup with newspaper distributor allowed Kunze to stuff tabloids into every Sunday paper delivered within a 20-mile radius.

Many other ideas were put over, commendable being showing of picture at county hospital, which returned stories in all newspapers. Paul states that his newspaper cooperation was exceptional, more space being given the attraction than any date played at the theatre in some time.

Work For a Quigley Award!

Steven Ties in Church On "Dancing Lady"

Tying in with the Church to put over "Dancing Lady" is a worthwhile stunt, and that's what Walter D. Steven did at the California in Dunsmuir, Cal., when he played the picture at his house.

The Catholic Church was having an annual dance and Walt thought it would be a good idea to choose the most popular "Dancing Lady" at the dance. At the end of each orchestra, boxes and pads for voting were placed conspicuously with an usher from the theatre in attendance. The first evening of the run of the picture two of the most popular girls were presented with passes to the theatre and the most popular received a two months' pass, the second a month's pass and presentations were made on the stage.

It created a great deal of interest not only at the dance, but brought in extra dollars at the box-office to say nothing of the resultant good-will.



CROWD STOPPER. Harry Furst's street bally on "Registered Nurse" at the Palace, Lawrence, Mass. The girl distributed envelopes with copy reading "They won't let me talk," theatre card inside telling all.

Work For a Quigley Award!

Laby Teaches Raftero For Holdover Business

Much energy and little money were expended by Manager George Laby on his "Bolero" date at the Victory, Holyoke, Mass., during Holy Week, George reporting excellent business as a result of this campaign, which featured the teaching of the Raftero dance done in the picture. Leading local dancing instructor was promoted to put on exhibition as a stage attraction.

Dance idea was carried out further by tiein with shoe store where heralds were distributed describing steps of the dance. Store also donated dancing shoes as prizes in contest. Leading ballrooms cooperated by displaying posters and putting on dance.

A street stunt that helped was put on by the service staff, who paraded the downtown section in twos, stopping at various traffic corners to go into a discussion on the way to do the dance.

Work For a Quigley Award!

King Lets 'Em Know His House Is "Cool"

Not stressing his "cool" house too much, E. C. King, Rourke Theatre, La Junta, Colo., gets out a neat little house program, cover of which shows Mickey Mouse standing on the marquee with a broad smile and hand extended, saying, "A swell show in cool comfort."

ROUND TABLE BIRTHDAY GREETINGS

Wally Allen
R. E. Archibald
Richard J. Ashman
Albert F. Avey
John J. Baker
Arch. Bartholet
Ken. P. Behr
Steve Bennis
Jack Berry
William W. Burton
C. E. Byars
J. Glenn Caldwell
Robert C. Cannom
Dave Cantor
Jack Clifford
Carroll Coffell
Burton J. Coughlan
William Dabb
Walter A. Dyman
Hermann Egnolff
Pedro Gelabert, Jr.
Germain Germain
James T. Grady
William A. Guinan
Jay H. Guthrie
Ray S. Helson
Nat Holt
Wayne T. Jenkins
Elmer W. Johnson
Frank V. Kennebeck
Charles Kirkconnel
Gary Lassman
A. H. Lawter
Joe Laurie
E. R. Millican
Albert H. Myers
Wallace Nordby
George V. Pittsley
James E. Poynter
E. A. Rambonet
H. E. Rehfield
Paul G. Robinson
Roy H. Rowe
David R. Sablosky
S. R. Scott
Joe W. Seabold
Silvert Setron
Willard W. Sides
Dave Silverman
Alice Simmons
Bill Slater
Maurice E. Sperling
Charles C. Stanfield
W. Steiner
M. W. Swank
W. M. Troxel
B. J. Vanderby
John P. Vogt
John T. Ward
Art Warner
Laurence P. Weaver
Heinrich Weitzel
H. A. Winkler

Members Report On Cooling Activities

A few issues back we ran a column or so of cooling stuff, outlining some of the old reliables. Since then, various members have reported on what they intend doing and what they have done in this respect.

Wally Allen
Keeney, Elmira, N. Y.

Last year had girls from stage show take shower in sprinkler on roof. Froze a sign in ice cake, placed on busy corner, and also used dollar bill in ice cake with crowds waiting for it to melt and grab the buck. Had doctor make inspection of cooling plant and pronounce it healthful to counteract opinions of patrons who thought otherwise.

Wally is staying away from the conventional bear and ice stuff, as it is too hackneyed and overdone. He has used girl in shorts to sell cooling idea.

Gene Curtis
Palace, Montreal, Canada

Gene conducted a successful contest to make patrons "cooling conscious," using a slogan idea to give the dope about manufactured weather. First prize was promoted refrigerator, dealers also paying for series of ads and contributing windows, entry blanks,

Hal Kopplin
Wometco Theatres, Miami, Fla.

Hal is working on "icicles" to be made from cotton batten and dipped into ordinary egg preservative (silicate of soda). The icicles are then hung and as the silicate is transparent, Hal says the dripping simulates real ice melting. Icicles are redipped second day, and Kopplin says after two or three applications give off a real icy appearance.

John McManus
Midland, Kansas City, Mo.

John has completely overhauled his machinery, finishing up with a painting job of gray, black, red and white. Spray pond and fence on roof all painted in battleship gray. "Cooling valance" has been retouched with bathing girls, waves, white caps and ice blocks spelling out "It's cooler inside."

Snappy is this member's plan to again promote a barge on water front on which is to be erected 24s with cooling copy. Spot is one of the best in town, catching all boat, bridge and excursion traffic.

Work For a Quigley Award!



ACE POSTER WORK. Rodney Collier makes a specialty of class art work in his lobby displays and the above is a shot of what he turned out on "Counsellor-at-Law" for the date at the Rialto, Washington, D. C.

STRESS 'UNEXPOSED ASSET'

Public Must Be Educated to an Appreciation of Fine Poster Art Done in Theatres, Says Member

by BOB EWING

Mars Theatre, Lafayette, Indiana

"Nobody in this town drew that picture of Garbo! Everything like that's sent here with the film." Did you ever hear this part of an argument as to the source of creation of theatre fronts? Those words were actually overheard.

Am I far wrong in saying that one-third of the theatre-going people never realize that a theatre employs an artist within its own walls to make the theatre front, lobby and foyer attractive for them? They do not. They buy tickets and walk in with only the idea of getting a seat. The advertising they see, if any, well it is just as mechanical to them as the roll of film that entertains them on the screen.

The public, as is the case in any fairly new project, has to be educated to theatre art.

It is appalling how little the public knows about the duties of a theatre artist. I have been asked countless times just exactly what I did at the theatre. These people wanted their vague ideas developed so they could have a feeling of understanding. One who questioned was a leading art instructor of the state, and upon learning that the display material is really made in our studio, has become a most encouraging theatre patron.

This lack of knowledge is partly due to the cheap, gaudy, sensational displays which literally cover the cheaper houses. These displays actually did come with the film, hence the lavishness, and they help to put the "made to order" stamp on many other locally created displays, worthy of attention. People must be educated to recognize the real and manufactured.

Posters Build Prestige

Of course, there are always hundreds of people who instantly know the workmanship coming first hand from a studio, but the theatre-going people are varied in intelligence and curiosity. To many busy people, the theatre is the most satisfactory kind of relaxation; they are too hurried even to notice any displays, much less think of their origin. But there are the intelligent type who would enjoy knowing about the theatre's poster creating.

When people learn that the theatre management is so eager to give them a trained, artistic type of advertising that it employs a commercial artist to do the work, the theatre immediately takes on a new prestige, a prestige it justly deserves. In many businesses the "Made In Our Own Shop" slogan is a sales medium. This is true in the theatre. To the public, seeing posters and fronts just as they come from the studio enhances the glamour and thrill of the theatre.

The disinterested become interested, and the interested realize that there is more dignity in the show business than they ever believed. They realize also that a theatre manager is a more versatile and better informed individual than they gave him credit for being. He does much more than book shows and watch the receipts of the box office!

The movies are getting better. Everyone connected with the industry has worked tirelessly to make them improve. Now that we are given better pictures, the theatres themselves are doing their best to give each picture the right sendoff and the proper background when it plays. A theatre without its artist is not equipped to do this properly.

Local Art Appreciated

There is something alive and vital in the effect poster work has on people. Immediately someone knows the work was done right in the theatre's studio, perhaps finds he knows the artist, that theatre becomes more than an entertainment house; it becomes an institution. This person pauses to look at front and foyer displays; others do likewise. Finally people grow to discuss displays as they do the pictures. More than ever before people are eagerly grasping at anything which lends refinement and new interest. This comparatively new field of art lends just that.

High grade posters do not have to scream at people or beg them to attend the theatre. No, in a much more quiet, subtle manner they give a local, personal invitation that pleases.

Theatre Managers, let the public know you employ an artist; let them feel the theatre's efforts to give dignified, inviting, alive and artistic touches created in your studio. Then they will cease to take all your artistic posters for granted as part of the film that was sent. They will know that you have used the latest, most efficient methods for serving them. This knowledge gives the feeling they are patronizing the best. That always gives a satisfied feeling.

Education Necessary

It is almost beyond belief but it is true that when people become educated to the different phases of theatre advertising, the personal effort back of it, and how vital a part of the business it is, they are proud to attend the shows, proud to feel they understand what the theatre's poster artist gives them, proud to know something authentic about a phase of the great industry.

Seeing the poster displays makes them feel they have been personally invited, not with stills that cover the United States but with an invitation from the home studio.

Let's make the public conscious of the "Made In Our Shop" quality of this Unexposed Asset which aids amazingly the box office, and certainly builds prestige.

COME ONE, COME ALL—YOU, TOO!

HARRY M. HULSE
is out in Trenton, New Jersey, where he manages the Bijou, and this new member apparently hasn't strayed far from home, unless he did and is back again, because Harry was born in Trenton and is working there. He got into showbusiness through his brother and apparently enjoys being in it. We bid you welcome and look forward to your becoming one of our most active contributors.

▽

L. A. GRAVERSEN
manages the San Juan Theatre in Friday Harbor, Wash. Larry started working for his father as an operator and then manager; was in the infantry during the World's War; is married, and if he were to start all over again he would choose showbusiness as his career. You're the first member the Club has ever had in Friday Harbor, so we'd like to see that city well represented in our pages; can we count on you?

▽

DAVID GINSBURG
works for the Sidney Lust Theatres and manages the Cameo at Mt. Rainier, Maryland, and the Arcade at Hyattsville, Md. That's enough to keep any man busy, but not too busy to write and inform Club headquarters on what he's doing to keep things humming. Maryland is certainly show-conscious, all of it, so we're supposing you're no exception to the rule and are counting on hearing from you.

▽

GENE FOX
is the advertising director for Mullin & Pulski's Metropolitan Theatre in Boston, Mass., and even though we know you so well, Gene, you'll have to accept this formal welcome into the Club along with the rest of the gang. It's unnecessary for us to say we expect to hear from you; we go further and say we demand it. We'll be aseein' you soon, Gene, and remember us to the gang.

▽

A. M. BOWYER
house manager of the Lyric Theatre, in Oak Hill, West Virginia, is so anxious to join the Club that he asks us to send him a bill for the dues. Well, "A. M.," there are absolutely none; just a little resolution on your part to keep us posted on what's what at the Lyric, and that's all we ask of you. Fair enough, eh, what?

▽

MILLARD C. MEARS
manages the Princess Theatre in Marlboro, Mass. Our Massachusetts roster is pretty full, but we're always glad to welcome a straggler from up thata way and hope with the keen competition the rest of his brother members hand him, he'll come out on top with flying colors.

U. S. "DICK" ALLAIRE
is up in Victoriaville, Quebec, Canada, managing and owning the Victoria Theatre. Dick certainly is show-minded, having started in the business at the tender age of fourteen. He gave his first reel show with silent films. He worked in the sales department of a water and power company, but all his spare time was spent organizing programs for benefits. He actually just started managing a house in 1932 when he bought the Victoria, but Dick's on his toes every minute trying to put things over up there.

▽

JOE FELDER
is the general manager of the Walter Reade Mayfair Theatre, in New York City. Well, Joe, it sort of looks as though we had the Mayfair tied up solidly so far as Round Table is concerned. Incidentally, with you as close to the Club headquarters as you are, there's no excuse for not dropping in and giving us a chance to extend a little of 1790's hospitability.

▽

HENRY MACY MEZZALUNA
assists Mort Bratter at the Rex Theatre, in Irvington, N. J. Henry has been an actor in vaudeville and even did some pictures back in 1929. There's no doubt about his having plenty of ambition, because in his "spare" time he's taking a course in poster art work. You are to be commended, Hi, and follow our poster art page, while you're at it; you'll doubtless find plenty on it to help you.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

PAUL McDANIEL
is the manager of the Dalkes Circuit, having charge of the Woodstock and Virginia Theatres in Woodstock, Va. In addition to this "little" job he does the booking, too. He has been in our game for twenty years, and, as he puts it, he began his career "when features were not over four reels and elbow grease was motion picture machine driving power and ballyhoo was the exhibitors' main means of putting over a picture." Well, Paul ought to have plenty to tell us about "the good old days" and we shall await word from him.

▽

J. A. BAILEY
was born in Lyons, Ind., and doesn't seem to have ventured very far from there, unless he's back at his old haunts again, because he is now managing the Strand, in Greenberg. "J. A." was such a movie fan in the early days that he used to drive ten miles every night to see a show at Linton, Ind. He entered showbusiness at the age of twenty-four and if he were to start all over again he's so sold on the "movies" he'd stick to the profession.

▽

ROBERT LEHR
manager the Avon Theatre, in Philadelphia, Pa., for Warner Brothers and has five changes a week. He has a little house of six hundred and sixteen seats, but has to keep hustling to keep the sheckels coming in. We must have pretty close to 100 per cent of the Warner managers down his district in the Club, so we're glad to add his name to the roster and look for a little competition.

▽

ROY MUEHLEMANN
is another of the St. Louis Amusement Co. men to join. He manages the Maffitt Theatre, in St. Louis, out Missouri way. He started as an usher, doorman and assistant manager of the Lindell Theatre, and then went to the Congress. After serving his apprenticeship there he was transferred to his present theatre. Remember us to our good friend Al Zimbalist, Roy, and be sure to tell us when you put anything over that would be of interest to your brother members.

▽

GORDON SPRADLEY
is the assistant manager of the Biltmore Theatre, Miami, Fla., and working under our good old friend Mark Chartrand. Gordon started as an usher at the Capitol, in Miami, and then became the assistant at the Biltmore. Left there to go to the Ritz and is back again with his first love. Well, you're working for a great outfit and with some fine boys, so there's no doubt but that we'll be hearing things of you, too, soon.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 225.—(A) Have odd lenses or combinations of lenses any practical value? (B) What books and publications may be recommended for the projectionist's library? Think this over. The Bluebook is of course not the only one. (C) What is your view as to the desirability of examination and licensing of projectionists? Devote some serious thought to Section C. It is a matter of large importance and we would like to know what your views are.

Answer to Question No. 219

Bluebook School Question No. 219 was: (A) Why is the working distance of a projection lens of large importance to the projectionist? (B) Tell us how you would measure the equivalent focus of a projection lens. (C) Give us your views as to how far purchase price should be considered as against lens quality, and the reason for those views.

The following made good: S. Evans and C. Rau; G. E. Doe; D. Danielson; R. DeTott; J. Wentworth; T. Van Vaulkenburg; A. F. Sprafke; D. Calladine; H. Edwards; L. Ciminoski; H. Edwards; J. R. Walker; D. L. Sinklow; G. Thompson; F. L. Granby; Bill Doe; W. Broadbent; L. R. Doty; O. Allbright; G. R. Squires; B. W. Williams, B. T. Canter and L. H. Daniels; N. L. Tomlinson and G. Lathrope; F. H., S. and P. Dalbey; U. L. Danielson; D. Habor and D. Breaston; Nic Granby; M. R. Jones; T. H. Morton, L. Klar and F. H. Klar; K. L. Hess; L. C. Northup; L. Grant and R. Geddings; B. R. Walker; L. Hutch and D. Goldberg; D. L. Monehan and L. B. Bryant; D. U. Granger; D. Lally and F. Ferguson; J. Gensen, D. L. Lode, K. Y. Spencer and B. H. Sanders; M. and J. Devoy; B. R. Mills and R. Prane; L. M. Richards; L. N. and C. B. Traxler; P. and L. Felt; G. Johnson and L. R. Spooner; M. Spencer and D. T. Arlen; T. T. Golley; L. Thomas and D. D. Davis; R. and K. Wells; R. D. Oberleigh and J. Lansing; L. R. O'Leary; J. J. Richmond; G. Harrison and F. Harlor; M. L. Spooner; L. N. Haynes and A. Richardson; F. Y. Gradley and B. L. Donald; S. Spanner and B. H. Thaler; L. B. and D. H. Palmer; J. Jensen and D. C. Lode; O. L. Daris and F. Simms; M. Henderson and K. L. Knight; P. Itt; M. U. Sampson; G. T. Ormsby; T. Malleby; J. Turner and G. Haught; M. and S. T. Gibson; D. Howard and J. Urts; P. L. Wilkins, B. R. D. Skinner and H. Brown.

With regard to Section A. T. Van Vaulkenburg answers best I think. He says, "The working distance of a projection lens is of importance to the projectionist for the reason that the beam of light on the screen side of the aperture diverges, and under some conditions diverges widely. Under this condition it is evident that since the working distance is the distance from film to projection lens nearest surface when the image is in sharpest possible focus on the screen, the longer it is the greater will be the width and depth of the beam when it encounters the lens, hence the larger must the lens free diameter be."

(B) T. Van Vaulkenburg answers thus: "To measure the equivalent focus of a projection lens, support a sheet of metal or stiff paper in which an opening, say, three-quarters of an inch square, has been cut. The dimensions of the opening are not important, though they should not exceed one inch square. Also support the lens in such manner that it may be moved back and forth, closer to or farther away from said opening. Also support a small paper screen in like manner. The three elements may be mounted on three pieces of board six inches long, each of their centers being an equal distance from one side of its board. Draw a line on the bench to which that edge may be set, so that all three elements may be exactly in line with each other, being sure the lens axis itself is placed parallel with its board side. Now with sunlight on the sheet metal opening, move the lens and screen until the opening and its image are exactly the same size, whereupon one-fourth of the distance aperture to screen is the E. F. of the lens being measured."

I selected Brother Van Vaulkenburg's answer for the reason that it details a method readily available to the projectionist. It is of course quite essential to accurate work that the three elements be kept in line with each other. The plan of mounting each on a short piece of board and drawing a line to which to align the edges of the boards is simple and practical. The board edge may easily be mounted so that the optical axis of the lens is in line with the board-side by, using a compass, measuring from edge of board to center of lens at each end.

(C) Our Chicago friend, G. E. Doe, says, "There is of course a limit beyond which it probably is unwise to go in purchase price for projection lenses. Within limits, however, it verges upon foolishness to consider price reduction when such reduction means any lowering of lens quality.

"Without a high-grade, well corrected projection lens, the screen image cannot and will not itself be what it could and should be in the matter of quality. Therefore, up to the point where a flat field, undistorted screen image free from chromatic aberration, is produced, purchase price should not be considered, even though it be considerable more than would purchase a lens of less excellence. It must, after all, be paid only once in several years, and superior lens quality makes for improvement in excellence of every one of the thousands of shows produced with it as against the cheaper lens.

"I do not, however, believe that lenses costing hundreds of dollars each, such as are available for camera work, should be purchased. They contain more individual lenses, hence more light would be lost through reflection and absorption. Also, camera lenses must be the very last word in accuracy, for the reason that they must produce a tiny photograph that, because of the enormous magnification it must be subjected to, must be rather tremendously accurate. While it is quite true the projection lens must do the magnifying, still, while I may be in error in this, it would seem there is a difference.

"I would therefore answer the question thus: It represents 'good business' not to let price stand in the way of purchasing the very best projection lenses available."

All of which comes very close to setting forth my own views exactly, though I am not myself quite certain as to the question raised with relation to lenses such as are used in camera work. I believe their use would be unadvisable for the reasons our Chicago friend has set forth. I will advise you later on this phase of the matter.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service for all readers. They contain many explanatory points pertinent to the business as its conduct is prescribed by the Code.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 30—"BANK NIGHTS" AND "RACE NIGHTS"

QUESTION—Please explain what is meant by "Bank Nights" and "Race Nights" as mentioned recently under the code.—ARKANSAS.

ANSWER—Under a special order passed by the Code Authority on April 10th, so-called "Bank Nights" and "Race Nights"—which were not specifically mentioned in the motion picture code—are prohibited if any person participating in such stunts is directly or indirectly required to purchase or otherwise acquire for value, a ticket or other token of admission to the theatre when any such plan or scheme is being offered or presented.

"Bank Nights" are worked something like this: An arrangement is made with the local merchants whereby they distribute to their customers imitation money for various sums. The customers save this imitation money, and at the theatre on "Bank Night" they bid on various articles, which articles are usually contributed by the merchants. The customer having the most imitation money would obviously be in a position to outbid any others.

"Race Nights" are conducted along similar lines, except that some kind of race machine is used and the customers bet on the winner.

While the store customer may not be under any obligation to purchase from the merchant when he secures the imitation money, nevertheless the Code Authority has deemed that these two types of stunts are included under Section 1, Part 3, Article V-E of the code, which clause prohibits the giving of rebates in the form of lotteries, prizes, coupons and the like, because of the fact that the patron must purchase a ticket of admission to the theatre in order to bid on the article.

▽ ▽ ▽

No. 31—HOURS AND WAGES OF PROJECTIONIST

QUESTION—I am a projectionist working about 15 hours a day and receive $18 per week. I do not belong to any union and I would like to know how I can be protected under the Code.—WEST VIRGINIA.

ANSWER—The code says that the maximum schedule of working hours shall be no more than the maximum schedule that was in effect in a place on August 23rd, 1933; and that the minimum wages shall be no less than the minimum that was in effect at the same time. However, the schedule of working hours under the code shall be no more than 40 weekly, regardless.

If the theatre employer refuses to abide by the 40-hour maximum, then the projectionist is entitled to file a complaint against the theatre with the Regional Labor Board of the NRA. Such complaints are filed with the Regional Labor Board in the key city nearest the location of the theatre. The address may be obtained from the National Labor Board of the NRA, at Washington, D. C.

▽ ▽ ▽

No. 32—COMMISSION PAYMENTS FOR "POP CORN" BOYS

QUESTION—I have a pop-corn machine in my theatre and employ a boy over 16 years of age to sell the pop-corn. He is paid a commission of 20 cents on the dollar. I could not afford to keep him if I have to pay him by the hour. What information do you have about this situation under the code?—MISSOURI.

ANSWER—The Compliance Board of the NRA informs us that it is not permissable under the labor provisions of the motion picture code to have such an arrangement as that described above, whereby the pop-corn boy is paid a commission of 20 cents on the dollar. This would mean that the boy's employment is subject to Section 4, Part C, Article IV, which says that employees regularly employed as theatre attendants shall not receive less than 30 cents per hour in cities and places having a population of between 15,000 and 500,000 inhabitants. On the basis of the code's maximum working week of 40 hours, this would equal a weekly salary of $12. Pop-corn boys are not specifically mentioned in the code.

Of course the clause above would only apply to pop-corn boys who are literally employees. Obviously it would not apply to pop-corn boys who operate a concession in a theatre.

▽ ▽ ▽

No. 33—COMPETITIVE BILLING AND PASSES

QUESTION—I am operating a theatre in a very small town. My nearest opposition is 15 minutes drive, or 17 miles on a perfect highway. This exhibitor who competes comes over and bills my town like a circus, giving passes for the billing. He maintains a mailing list and mails out his programs every two weeks in my community. These programs are accepted at the box-office of my competitor's theatre as cash, and read as follows: "This Entire Program and 20 Cents Will Admit One Adult on Tuesday or Wednesday Matinee or Night." Does this come under the law of lottery in the code?

The competitor also ballyhoos his pictures with a sound truck all over my territory.—TEXAS.

ANSWER—The competitor is not violating the code by ballyhooing the complaining exhibitor's town with a sound truck, unless he is advertising motion pictures before the complaining exhibitor plays them, to which motion pictures the complaining exhibitor has a prior right. Part 5-A, Article V-E says: "No exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor having the right to a prior run thereof shall advertise such motion picture by any means of advertising prior to or during its exhibition by such other exhibitor."

The competitor is not violating the code by using passes to pay for billings. (However, the competitor is not allowed under the code to issue more passes than are required normally for such regular advertising purposes.)

The programs mailed out to the complaining exhibitor's town by his competitor, and reading: "This Entire Program and 20 Cents Admit One Adult on Tuesday or Wednesday Matinee or Night," is a violation of the code clause prohibiting rebates, only IF the competitor's regular admission price for those performances is more than 20 cents, and the program is accepted with 20 cents and in lieu of an actual cash difference between the 20 cents and the higher regular admission price.

Furthermore, if the competitor's programs which are sent to the complaining exhibitor's town advertise motion pictures before the complaining exhibitor plays them, to which motion pictures the complaining exhibitor has a prior right, then the competitor is violating the same clause as described in the first paragraph above.

▽ ▽ ▽

No. 34—HOURS, FOR PROJECTIONISTS AND JANITORS

QUESTION—We have in this city of 10,000 population, two theatres operating full time. In one theatre the operator is working as many as 72 hours a week, and at the other theatre the operator is given one day a week off, making his schedule of hours 52 weekly. This theatre also has a janitor working any and all the time, and receiving only $8.00 a week.

Both of these theatres display the Blue Eagle at their theatre fronts, but, obviously, do not live up to it in working conditions.

What can be done about it?—OHIO.

ANSWER—The motion picture code says that the maximum number of hours for projectionists shall not exceed the maximum weekly working schedule which was in effect in that place on August 23rd, 1933, but in no case shall this maximum exceed 40 hours weekly.

The code also says that in towns having a population of less than 15,000 janitors shall not work more than 40 hours per week and they shall not receive less than a 20 per cent increase over the wage paid to them as of August 1, 1933, provided, however that this increase shall not require a wage in excess of 25 cents per hour, or in excess of $10.00 for a 40-hour week.

Any of the employees involved, or their duly appointed representatives, are entitled to bring these matters to the attention of the Regional Labor Board of the NRA located in the key city nearest the theatres. The address of this Regional Labor Board may be obtained from the National Labor Board of the NRA at Washington, D. C.

Club Challenges AMPA To Battle of the Greens

Ted Curtis, Eastman Kodak, was no sooner named captain of the Motion Picture Club golf team, when he challenged an AMPA foursome to do battle on the greens of the Glen Oaks Club, Great Neck, L. I., during the twenty-second annual Film Daily Golf Tournament, June 7. An answer is awaited from Tom Gerety of AMPA.

New awards include a trophy from Martin Quigley, for the Quigley Publications; a cup from RKO Radio Pictures, a trophy from William Massce, a set of leather bound books from Grosset and Dunlap, in addition to the Albee Memorial Cup and the Brulatour Medals. The booby prize is yet to be selected.

DARROW REPORT ON FILMS

Board's Own Summation

Monopolistic practices in this industry are bold and aggressive and its small enterprise is cruelly oppressed.

The industry includes the making, the distributing and the exhibiting in theatres of film pictures. The producing and distributing is chiefly in the hands of eight powerful companies, commonly known in the business as the "Big Eight." There are in the country 18,321 theatres, of which 4,800 are designated as circuit or chain theatres. Of these circuit theatres, 1,954 are affiliated with the Big Eight companies and 2,846 are not so affiliated. There are left 13,571 theatres that are classified as independent.

It appears that the Code for this industry was made by representatives of the large producing companies. It contained, with other unusual and unjust features, provisions that named the members of the Code Authority to administer the Code and other provisions to make the Authority so constituted self-perpetuating. In case of the retirement of any member he is to designate his successor, subject to the approval of the rest of the Authority, or failing to do so, the Authority is to name the successor. The Authority consists of 10 members of whom eight are shown to be directly or indirectly connected with the eight large companies.

These companies are distributors of pictures as well as producers. They are also interested in certain theatres that are in competition with independent theatres.

At the hearing before this Board, March 26, 29, April 3 and 4, representatives of the independent theatres presented definite complaints of the operation of the Code under the Authority thus constituted. The Deputy Administrator of the Code was present at the first hearing, and was invited to testify, but refused to do so. Subsequently, seven of the eight companies implicated by the testimony of independent theatre owners, filed a brief attempting to discredit the testimony given against them. This brief, because of its unsubstantiated nature and the preponderance of testimony against it, the Board deems to be of small moment in this issue.

The chief complaints of maladministration under the Code for the benefit of the large producers and distributors and against the smaller enterprises are as follows:

1. That they, although constituting numerically much the greater part of the industry, were not allowed to share in the making of the Code.

2. Unfair practices, in that the large producers and distributors insist independent exhibitors shall buy also a certain number of what are called "short subjects" (meaning short reels) and of newsreels in order to obtain the great and vital feature pictures from which profits are mostly derived. It was averred that some of these independent theatres have in this way been forced to buy and store many more "short subjects" and newsreels than they could show in a year. They must pay for them, nevertheless, whether they exhibit them or not. By this practice also small producers that produce only "short subjects" and newsreels are put at a disadvantage.

3. The large producers require a large percentage of the gross receipts, sometimes 35 per cent or more, for the use of popular pictures and then dictate the days upon which they are to be shown. In the business generally, Saturday, Sunday and holidays are the best days, but it was pointed out that this arrangement deprives the independent theatre of any control over its pictures, as the large producer dictates the day the picture is to be shown, whereas it may not be suitable for certain localities upon such days.

4. The theatre owner is deprived of any choice in the presentation of pictures, since he must show what is allotted to him. This works in practice to shut from the theatres the pictures of other than the large producers, since they can choose all the best days for themselves.

5. The Code gives to the distributors (generally the Big Eight) the right to fix admission prices through the provision that allows them to insist upon a minimum admission price for their own pictures. It was brought out that such a control might cause a theatre the loss of a large part of its clientele through resentment against what would be deemed an unjustifiable advance in prices while the theatre owner would be powerless to meet such an attack.

6. That the large distributors are allowed to insert into their contracts with the theatres, provisions that are not authorized by the Code, and are detrimental to the independent theatres. These extra-legal provisions, it was set forth, were often in the shape of an agreement against the showing of two feature pictures on the same program. The courts have held this stipulation to be unfair. In practice, it deprives the independent theatre of one means to meet the competition of the affiliated theatres, which are the theatres affiliated with or controlled by the big Eight.

7. The Code set up boards to classify theatres in the order in which they can have the use of popular and desirable pictures, and these boards, it is averred, are controlled by or in the interest of the large producers and distributors. The result is that in many instances independent theatres cannot get the popular pictures until their competitors have largely exhausted the drawing power therein.

FINDINGS:

It is the opinion of this Board that the Code adopted for this industry should be amended in accordance with the attached brief.

Trade Commission Plans Showdown on Monopoly

The Federal Trade Commission at Washington was reported this week to be preparing for a showdown battle with the NRA over alleged violations of anti-trust laws in various NRA codes.

The fight is expected to lead to legal steps by the commission to terminate monopolistic practices. Several large industries, operating under codes approved by the NRA, are currently under investigation by the commission. When these inquiries are completed, it is anticipated the commission will file complaints under the anti-trust laws. The result, it was predicted, may force drastic revisions of some alleged monopolistic codes, and perhaps complete abandonment of others. The commission has full legal authority, after hearings, to issue cease and desist orders and to prosecute violations in the courts. The controversy centers on the provision in the NIRA authorizing suspension of anti-trust laws.

Detailed Findings of Darrow Board

Many complaints have been received by this board from individuals and associations engaged in the moving picture industry protesting against certain provisions of the Code of Fair Competition for the Motion Picture Industry which they claimed were oppressive, and which, if continued, would force them out of business. As a result of these complaints this Board held hearings on March 26, March 29, April 3, and April 4, at which time all those desiring to be heard were given the opportunity to testify. In addition to the testimony before this Board, the records of hearings before the National Recovery Administration at the time the Code was being formulated were examined, together with documentary evidence submitted by the witnesses before this Board.

A brief has been filed with this Board by seven of the major producers and distributors purporting to answer the witnesses who appeared before this Board and made complaint regarding the Code. An examination of this brief has been made by this Board and it contains an analysis of the various sections of the Code under Article V, with a summary which finds that the great majority of these sections of the Code are in favor of the independent exhibitors. The brief then reviews the testimony of the exhibitor witnesses who testified, and also the testimony of the general counsel of one of the large independent associations.

The brief attempts to discredit the testimony of these various independent exhibitors, and purports to set forth facts showing that their testimony before this board was misleading and false. In the case of many of the exhibitor witnesses, the brief calls attention to the fact that there have been claims for breach of contract filed against the exhibitors. Nothing further than the statement that such claims were filed is included in the brief, and this information is obviously put in for the purpose of discrediting the testimony of these witnesses.

In view of this fact the major producers-distributors knew of the hearing before this Board, and could have appeared and testified in defense of the Code had they so desired, this Board does not believe that the brief filed by

BOARD ASKS ROSENBLATT REMOVAL

these seven producers-distributors should be given serious consideration, particularly in view of the nature of many of the statements made therein.

CALLS CODE DESIGNED TO OPPRESS SMALL ENTERPRISES

The Board finds that the Code of Fair Competition for the Motion Picture Industry, as approved on November 27, 1933, is designed to eliminate and oppress small enterprises engaged in the motion picture industry, and tends to discriminate against them. The Code, as at present drawn, is designed to promote a monopoly in the motion picture industry in behalf of the large producers and distributors, which have been referred to in the hearings before this Board as "Big Eight." It is the opinion of this Board that if the Code is not changed in many parts that the small independent theatre owner and operator in this country will be either forced out of business entirely, or his business will be so dominated and controlled by the large producers, distributors and affiliated theatre owners, that he will only be able to conduct his business in the way and manner prescribed and desired by these large interests. The Code is drawn so as to favor the large interests in the producing, distributing and exhibition branches of the industry, and under its provisions the independent producer, distributor and exhibitor—especially the latter—is entirely at the mercy of these interests.

In the moving picture industry small enterprises are represented by the independent theatre owner. The motion picture theatres of the country are divided into two classes, known as circuit theatres and independent theatres. The circuit theatres are those belonging to a single circuit which operates theatres in various cities and towns. Of the circuit theatres there are the affiliated theatres and the unaffiliated theatres. The affiliated theatres are those circuits which are owned, controlled and operated by companies which are owned by large producers and distributors. The unaffiliated circuit theatres are circuits which are not owned by the producers and distributors. According to a table introduced in evidence, the motion picture theatres in the United States as of January, 1934, were classified as follows:

Total theatres	18,371
Circuit Theatres:	
Affiliated	1,954
Unaffiliated	2,846
Independent Theatres	13,571

While the majority of the independent theatres are small, there are many independent theatres which are first-class theatres, well equipped, and superior to a great number of affiliated houses. Many of these high-grade independent theatres are located in the larger cities and towns of the country. Each independent theatre is usually operated by a single owner, so that the total number of independent theatres in the country is therefore greatly in excess of the circuit theatres, both in number of houses, and in the number of individual exhibitors.

The public relies, to a great extent, on these independent theatres for its opportunity to see and enjoy motion pictures, and is therefore greatly affected by any oppressive measures which are used against them. In the motion picture industry the interest of the public is largely that of the independent theatre owner, because a larger proportion of the public is served by the independent theatres than by the circuit theatres.

ASKS ROSENBLATT REMOVAL ON BASIS OF PREJUDICE

Testimony before this Board is to the effect that the drafts of the Code for the motion picture industry were prepared by the Deputy Administrator in charge of this Code and submitted to the several committees of the industry, and that committees representing independent interests were not consulted with reference to various drafts. Of the many suggestions made by the independent exhibitors for provisions in the Code, very few were adopted. It would seem that the independent exhibitors had very little, if any, influence in drafting this Code, and their suggestions and recommendations were largely ignored.

The Deputy Administrator is a lawyer, formerly practicing in New York City, where he was associated with a lawyer, many of whose clients were, and are now, engaged in the theatrical and motion picture industries. This attorney is a member of the Board and attorney for Columbia Pictures Corporation, a producing company which has been designated in these hearings as a member of the "Big Eight" producing companies, and is also a member of the Board of United Artists, another large producing company. Both of these producing companies are members of the Motion Picture Producers and Distributors of America, Inc., which association dominates the industry.

It would appear from the testimony before this Board that the Deputy Administrator may be prejudiced against the independent exhibitors. One witness testified that at one of the meetings which was considering a draft of the Code the Deputy Administrator told the attorney for the independent producers that if he made notes of what was going on the meeting would be closed. Another witness testified that at a meeting of independent exhibitors held with the Administrator the objection was made that the Deputy Administrator was biased and prejudiced against independent exhibitors, and he admitted it was so.

The Deputy Administrator was present at the first hearing by this Board on the Motion Picture Code and was requested to testify, but refused to do so. He stated that his files containing complaints against the Code were available, but he did not turn them over to the Board as requested by its counsel, but instead offered to bring over any *specific thing* asked for. The Code Authority was requested by this Board to appear before it, but not one of them complied with the request, though they acknowledged receipt of the request.

Because of the defiance by the Deputy Administrator of this Board, and because of testimony to the effect that he is prejudiced against independent producers, distributors and exhibitors in the industry, this board recommends that the Deputy Administrator in charge of the Motion Picture Code be removed from all connection with the Motion Picture Code and another Deputy Administrator appointed.

SMALL ENTERPRISE OPPRESSED: BOARD

"Monopolistic practices . . . are bold and aggressive and its small enterprise is cruelly oppressed," says the report of the Darrow Review Board in its summation of findings relative to the Motion Picture Code and its operation.

"It appears that the code for this industry was made by representatives of the large producing companies," the report declares.

ARTICLE I—DEFINITIONS

This Article defines the various terms used in the Code.

Section 10.

Objection is made by the independent exhibitors to the last sentence of this Section on the ground that it gives the producer or distributor owning the theatre the opportunity to lease the theatre to a "straw man" and have him classed as an "independent exhibitor," and appointed in that capacity to boards provided under the Code. Such a contention appears to this Board to have merit and it is believed that the opportunity for such a possibility should be removed from the Code.

This Board recommends that the last sentence of Section 10 be striken from the Code.

Section 14.

This Section defines the "effective date" of the Code. Should the President approve and adopt the changes recommended by this Board, this Section should be changed so as to make such changes effective immediately upon approval by the President.

ARTICLE II—ADMINISTRATION

The Code Authority set up under the Code is the governing body of the whole industry, and has practically supreme and final power over all the various divisions of the industry. It is obvious, therefore, that the Code Authority should represent all divisions of the industry so that it will be properly balanced between such divisions, and not subject to criticism or objection that certain divisions have a predominating influence. The hearings before this Board indicate that there is widespread complaint among the independent exhibitors that the Code Authority as now constituted is dominated by the producer-distributor-affiliated exhibitor group, and that the independent exhibitors, who comprise the largest section of the industry, both in number of individuals and number of theatres operated, are not given proper representation. It was indicated that of the ten members of the Code Authority, five representing affiliated producers, distributors and exhibitors, and five representing unaffiliated producers, distributors and exhibitors, that only two of them were not connected in some way with the affiliated producers, distributors and exhibitors and could thus be classed as really independent.

The Code of Fair Competition for the Motion Picture Industry, as approved November 27, 1933, is unusual in that it does not provide a means for the election or selection of the members of the Code Authority by the several divisions of the industry, but names the members of the Code Authority in the Code itself. Upon what basis these individuals were named does not appear in the Code.

CALLS CODE AUTHORITY NOT TRULY REPRESENTATIVE

Another unusual provision in this Code is that which makes the Code Authority a self-perpetuating body as long as the Code is in existence. Paragraph (d), Section 2, Article II, provides that *"in the case of absence, resignation, ineligibility, or incapacity of any member of the Code Authority to act, an alternate of the some general class of the industry . . . designated by such member, shall act temporarily in the place of such member."* It further provides that the Code Authority may reject the member selected and require another one to be designated. Such selections are subject to approval of the Administrator.

In other words, the Code Authority named in the Code will control all subsequent Code

URGES AUTHORITY MAKEUP CHANGE

Authorities. The representation as set forth in the Code will always be the representation, and unquestionably the present members of the Code Authority who are connected with companies or associations in naming alternates or successors will name someone from their respective companies or associations. If, however, the representative of the independent exhibitors names a person who is objectionable to the producer-distributor-affiliated exhibitor members, the Code provides that he can be rejected and another required to be named. And if no person suitable to the other members is named, the Code Authority has the right to name such person.

Obviously, such a provision in the Code should be eliminated. The Code Authority exercises tremendous power, and it should jointly represent the various divisions of the industry in the first place, and in the second place there should be a proper means provided for selecting alternates and filling vacancies which would enable the several divisions of the industry to choose their own representatives. Such a means is not provided as the Code is now drawn. The Code Authority is composed of ten members equally divided between the affiliated producers, distributors and exhibitors, and the unaffiliated producers, distributors and exhibitors. The division is a fair one if the representatives are properly chosen, and in fact represent the divisions they are supposed to represent. In order that criticism of the members cannot be made, they should be so clearly divorced from any connection with any division except the one they represent, that they are entirely above suspicion.

The board is of the opinion that only two of the members of the present Code Authority representing unaffiliated producers, distributors and exhibitors are truly representative of that class and have no other affiliations.

The Code also provides that there shall be three additional persons who shall not have any direct personal interest in the motion picture industry, nor represent any interest adverse to the interest of those engaged in the industry, who shall be members of the Code Authority as representatives of the Administration. These persons, however, have no vote, and this Board can see no reason for providing for their appointment, as they will have absolutely no power to in any effective way influence the action of the Code Authority. If such persons are to be designated to sit on the Code Authority, they should be appointed as Government representatives, and given a vote.

Section 4 of Article II, gives the Code Authority the power to appoint committees the members of which may include its own members or others not members of the Code Authority, and delegate to such committees any or all powers possessed by it. It can at any time remove any committee member. There is no provision requiring that such committee should be constituted of members from the respective divisions of the industry as represented on Code Authority, and it is entirely possible for the Code Authority under this provision to transfer all its powers and duties to a committee having no independent members whatever, and empower such committee to hear complaints of independent exhibitors. This section should be removed from the Code and a provision inserted requiring the members of such committees to be composed of representatives from the several divisions of the industry in the same proportion as they are represented on the Code Authority.

DARROW THROUGH WITH COURT CASES

Clarence Darrow, in the law courts of the nation for 50 years, and weary with the strain of preparation of the 40,000-word NRA Review Board report to President Roosevelt, declared in Washington this week to the United Press that he will not defend Samuel Insull in his court battle, and that he is through with courts.

Asked if his Insull statement meant he would never take another court case, the aged defender of lost causes replied:

"Yes, I've done enough work. If anybody shows me a job right now, I'll do everything I can to stay away from it."

This Board recommends that Article II of the Code be changed to read as follows:

1. A Code Authority of the Motion Picture Industry constituted as in this Article provided and herein referred to as the "Code Authority" shall be the agency for the administration of this Code, and shall have such powers as shall be necessary therefor, together with such other powers and duties as are prescribed in this Code.

2. (a) The Code Authority shall be constituted as follows: Five representatives of affiliated Producers, Distributors and Exhibitors; five representatives of unaffiliated Producers, Distributors and Exhibitors; and five representatives to be chosen by the President, who shall be known as Government representatives. Each member of the Code Authority shall be entitled to one vote, and all questions considered by the Code Authority shall be decided by a majority vote of the members thereof. Not more than two of the members of the Code Authority representing unaffiliated producers, distributors and exhibitors shall be producers or distributors, and neither of them shall be members of the Motion Picture Producers and Distributors of America, Inc. The unaffiliated exhibitor members of the Code Authority shall not be officers, members or representatives of any trade association supported in whole of in part by affiliated producers, distributors, or theatres. The Government representatives on the Code Authority shall not have any direct, personal interest in any branch of the motion picture industry, nor represent any interest adverse to the interest of those engaged therein. The members of the Code Authority representing the affiliated and unaffiliated Producers, Distributors and Exhibitors shall be appointed by the President from lists of names recommended by the two respective divisions of the industry which they represent.

(b) As and when any question directly or indirectly affecting any class of employees engaged in the motion picture industry is to be considered by the Code Authority, one representative of such class, selected by the Administrator from nominations made by such class in such manner as may be prescribed by the Administrator, shall sit with and become for such purposes a member of the Code Authority with a right to vote.

(c) At the same time that the members of the Code Authority are selected, an alternate for each member from the same general class of the industry as provided for the original member shall be designated by the President from the list of names suggested by the affiliated and non-affiliated Producers, Distributors and Exhibitors, and such alternate shall sit temporarily in the case of absence or incapacity of such member. In the event any member of the Code Authority resigns, or is found to be ineligible to serve as a member of the Code Authority, the President shall appoint another member in his place in the same manner as provided for the appointment of original members of the Code Authority in subsection (a) herein.

(d) No employer in the industry shall have more than one representative at any time upon the Code Authority.

(e) A vacancy in the Code Authority subject to being filled in the same manner as above provided in subsection (a) of this Section shall exist when any member shall cease to be a bona fide executive or a bona fide exhibitor.

3. The Code Authority may make such rules as to meetings and other procedural matters as it may from time to time determine.

4. The Code Authority may from time to time appoint committees which may include or be constituted of persons other than members of the Code Authority as it shall deem necessary to effectuate the purposes of this Code, and may delegate to any such committee generally or in particular instances any power and authority within the scope of the powers granted to the Code Authority under this Code, provided that the Code Authority shall not be relieved of its responsibility and duties hereunder. Provided, however, that in the membership of any such committee the Code Authority shall maintain the same ratio of representation between the affiliated and unaffiliated Producers, Distributors, and Exhibitors, and the Government representatives, as is provided for in subsection (a) herein for membership on the Code Authority. The Code Authority shall coordinate the duties of the committees with a view to promoting joint and harmonious action upon matters of common interest. Any action taken by any such committees shall be reviewed by the Code Authority.

5. (a) The Code Authority shall be empowered to collect from the members of the industry all data and statistics required by the President, or reasonably pertinent to the effectuation of Title I of the National Industrial Recovery Act, to compile the same and disseminate without individual identification among the members of the industry summaries thereof, all in such form and manner as the Code Authority or the Administrator shall prescribe. No such statistics, data, and information of any one member of the industry shall be revealed to any other member. The dissemination of summaries of such information shall not be deemed a disclosure thereof. In addition to information required to be submitted to the Code Authority, there shall be furnished to government agencies such statistical information as the Administrator may deem necessary for the purpose recited in Section 3 (a) of the National Industrial Recovery Act.

(b) The Code Authority shall have the right to make independent investigations of violations or alleged violations of the Code by any branch of the industry or by any person, firm, or corporation engaged in any branch of the industry.

6. The Code Authority shall assist the Administrator in administering the provisions of this Code, in making investigations as to the functioning or observance of any of the provisions of this Code at its own instance or on the complaint of any person engaged in the industry, and shall report to the Administrator on any such matters. The Code Authority may initiate and consider such recommendations and regulations and interpretations, including those pertaining to trade practices, as may come before it.

7. The Code Authority, after notice and hear-

REPORT URGES EXHIBITOR SELECTION

ing, may prescribe additional rules governing the conduct of Producers, Distributors and Exhibitors among themselves and with each other and with their employees, which rules shall be submitted to the Administrator and if approved by the President after such notice and hearing as he shall deem proper, shall constitute rules of fair practice for the industry, and any violation thereof shall constitute a violation of this Code.

8. The Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of national, regional and local trade associations, groups, institutes, boards and organizations in the industry.

9. No member of the Code Authority shall sit on any matter involving his company's or his own interest directly and not as a class. In such case the Code Authority, including such ineligible member, shall designate an alternate of the same general class not connected with the company or theatre of the ineligible member to sit in his place.

10. (a) The Code Authority shall have the right to appoint, remove and fix the compensation of all persons whom it may employ to assist in any capacity whatsoever in administering this Code.

(b) The expense of the Code Authority in administering this Code shall be budgeted and fairly allocated among the three divisions of the industry and assessed against the respective members thereof who accept the benefits of the activities of the Code Authority or otherwise assent to this Code, in such manner as shall be determined by the Code Authority.

(c) Any person who shall fail to promptly pay any assessment or levy made pursuant to an order of the Code Authority as an expense in administering this Code shall not be entitled to file any complaint under any ARTICLE or PART thereof.

ARTICLE IV—LABOR PROVISIONS

Certain changes were recommended to be made in the labor provisions of the Code by representatives of independent labor unions, but because of lack of time, and its desire to submit its report as promptly as possible, this Board has withheld any recommendation as to changes in this Article. It has the question of changes under consideration, but cannot at this time report its findings, but will do so as promptly as possible at a later date.

ARTICLE V—UNFAIR PRACTICES

D. DISTRIBUTORS

Part 5.

All producers make films of one, two or three reels in length which are known as short subjects, and certain producers make nothing but short subjects, which are released through the affiliated and independent distributors. Some of the producers also make news reels, which are picturizations of current events. Both short subjects and news reels are used by the theatres to round out their programs in addition to the feature picture.

All distributors are desirous that exhibitors license their short subjects and news reels in preference to those of their competitors. As a result a practice has grown up in the industry whereby the distributors insist that exhibitors shall license their short subjects and news reels in order to obtain feature pictures. The record before this Board shows that certain exhibitors who buy feature pictures from several distributors have been forced to buy so many short subjects and news reels that they cannot possibly use them all in the course of a year. They are forced to pay for them, however, whether they use them or not. Producers who do not make feature pictures, but are entirely engaged in producing short subjects, are also put at a disadvantage because of inability to sell their films to such exhibitors.

LABOR CHANGES UNDER ADVISEMENT

Due to its desire to submit the report as promptly as possible, and because of lack of time, the Darrow Board withheld any recommendations relative to changes in the labor provisions of the code. The question is under consideration, but the report indicates the board is unable to note its findings. It will, however, do so as promptly as possible at a later date, the report states.

A solution of this condition is attempted to be reached by Part 5, Section D, Article V of the Code; but this provision still allows the distributors to force on the exhibitors more short subjects than they can use; and exempts news reels from the operation of the provision. This board believes that this practice is unfair to the independent exhibitor; and that he should have the right to buy such number of short subjects and news reels as he desires and needs; and that he should have the right to make a selection from those offered him.

It is also unfair to the exclusive producer of short subjects who has no feature pictures to sell, as it allows the producers who make both short subjects and feature pictures to fill up the exhibitors programs to the exclusion of their short subjects. This Board therefore recommends that Part 5, Section D, Article V, be stricken from the Code, and the following provision substituted therefor:

Part 5. No Distributor shall require as a condition of entering into a contract for the licensing of the exhibition of motion pictures that the Exhibitor contract also for the licensing of short subjects and news reels. Any violation of this part shall be deemed to be an unfair trade practice.

A great deal of criticism and objection has been made to this clause of the Code by independent exhibitors appearing before this Board. They all protested that it was drawn entirely in favor of the distributors, and gave the latter the right to dictate to the exhibitor what pictures he should license for his theatre.

It appears that the custom has grown up in the industry in recent years whereby the distributors lease certain pictures on a percentage basis, providing that a percentage of the gross receipts shall be the rental for a picture. This is usually applied only to the best and most popular pictures. Originally a small percentage was required, but at present percentages as high as thirty-five and forty per cent are being exacted. The most desirable days in the motion picture industry for the showing of pictures are Saturday, Sunday and Holidays. Because of this, the distributors are generally insistent that successful pictures be played by the exhibitor on these days, and they require up to thirty-five per cent of the gross receipts for the licensing of the picture. This practice exacts an undue amount from the exhibitor, in that those two days are considered to be equal to two and three times the value of the other five days in the week, so far as the receipts are concerned.

Another of the principal objections raised by the exhibitors is that this practice prevents them from choosing the type of picture best suited to their clientele.

It was brought out that in many communities such pictures as those featuring certain stars are not suitable for exhibition on Sundays, but the distributor insists that the pictures be shown on that day because of the greater return he receives. In many cases the exhibitor would rather show popular pictures in the middle of the week in order to enjoy additional receipts so as to carry him over the slack period of the week. By the practice of designating play days, it takes the control of the operation of the theatre out of the hands of the theatre owner and puts it in the hands of the distributors.

Another objection is that with each of the major distributors insisting on designating play days for certain of his pictures, all of the preferred playing time in the theatre passes out of the hands of the theatre owner and is given to the sales executives of the distributors. It also preempts the preferred playing time for the major distributors to the exclusion of independent distributors who may have pictures which deserve to be shown on these days.

The provision appears to be one solely in favor of the producers and distributors, and in the opinion of this Board is unfair to the small independent exhibitor. It is therefore recommended that all of Part 9 be stricken from the Code, and the following inserted in its place:

Part 9. No Distributor shall require any specific day or days of the week for the exhibition of specific pictures or class of pictures by exhibitors.

E. EXHIBITORS

Part 3, Section 1.

This section gives the distributor the right to fix a minimum price of admission for any theatre by the contract licensing the exhibition of any particular picture. It obviously is intended to allow the producers and distributors to require that certain of their successful pictures be exhibited at a minimum price by all of the theatres to which they are sold. No such provision should be in the Code. The distributors and producers should not have the right to fix admission prices of theatres not owned by them. It is generally the custom for a theatre to have an established scale of admission, and it certainly should be within the discretion of the exhibitor what price should be charged by him in his theatre. The price obviously would never be lowered by the license contract, but would undoubtedly be raised whenever the distributor found that a certain picture was a box office success. In addition to taking away the theatre owner's right to fix the admission scale he desires to have, such a provision may cause a loss to the exhibitor by alienating many of his patrons who would object to paying an increased price over the ordinary scale of admission to see a successful picture.

This Board, therefore, recommends that all of Section 1, beginning with the word "or" in line 3, p. 247 of the Code be stricken, and that the following sentence be added immediately after the word "public" in said line 3:

This Section shall not be deemed to prohibit exhibitors from reducing or increase their admission scales as they see fit.

Section 3.

Section 3 Part 3 should be stricken in its entirety. It gives the local grievance board, provided for later in the Code, the right to direct

LOCAL BOARDS 'NOT REPRESENTATIVE'

that distributors of motion pictures boycott any exhibitor who violates any provision of Part 3, subdivision E, Article V. It not only gives power to prevent the delivery of pictures in future contracts, but also allows the grievance board to prohibit the delivery of any pictures under existing contracts. In other words, it will prevent an exhibitor from obtaining any films for his theatre should the local board find him guilty of any violation of this Part; and he would have to close his theatre.

In a brief filed with this Board by several of the major producers, it is claimed that this boycott provision only relates to the section prohibiting the giving of premiums, or lowering the admission price by lottery, etc. The language used in Section 3, however, does not limit the power to this situation but expressly states that, if a local grievance board finds that an exhibitor has violated "any provisions of this Part," it should have the power to prevent deliveries of films to him. The "Part" in which this section is included contains four sections, and one of them is the section allowing the distributor to fix the price of admission which the exhibitor should charge during the exhibition of any picture.

Such a power as is conferred by this provision should not be given to any industry board, and certainly not a board made up of business competitors. The livelihood of all exhibitors in a territory subject to the jurisdiction of any local grievance board would be placed in the hands of that board under such a provision, and the board could close the theatre of any exhibitor should it in the board's opinion be guilty of violating any of this Part.

This Board recommends that Section 3, Part 3, Subdivision E, Article V, be stricken from the Code.

F. DISTRIBUTORS—EXHIBITORS

Part 1.

This Part relates to the use of the Optional Standard License Agreement (1933) by distributors and exhibitors.

It contains a provision, however, that the individual distributor may insert in the Schedule of such license contracts any provisions it desires relating to sales policies, providing that they are not contrary to any provisions of the Code.

Complaint has been made to this Board on behalf of independent producers to the effect that the provision of the Code referred to, relating to sales policies, works a grave injustice upon them; in that it allows the major distributors to insert provisions in their contracts covering practices in the industry which are not touched upon in the Code.

Particular objection is raised on the question of "double features." This is the practice of a motion picture theatre of showing two feature films at a single performance. It caused a great deal of controversy at the time the Code was being formulated, and, after proposals had been made regarding this question by the several interested divisions of the industry, all reference to it was finally left out of the Code. So far as the Code is concerned, therefore, it is a matter to be decided entirely by the individual exhibitor.

The independent producers and distributors who complained to this Board said that many of the major producing and distributing companies have adopted the practice of inserting by rubber stamp, in many of the contracts they are making with exhibitors, a provision to the effect that the feature pictures covered by these contracts are not to be shown on the same program with any other feature picture. It is stated that such a provision is being inserted in feature picture contracts in the City of Chicago by seven producer-distributors, six of whom are the major producing-distributing companies, and the other one is a leading producer of short subjects. The effect of this provision, as used in Chicago, is to drive out of business in that territory the independent distributors who are making features pictures. It is pointed out that, if a similar policy is adopted by the major producers and distributors in New York and other large territories, the loss of business to the independent producers and distributors will put them completely out of business. It was further called to the attention of the Board that in the consent decree against Fox-West Coast Theatres and others in a proceeding by the Department of Justice, on August 21, 1930, it was expressly held to be an unfair trade practice to interfere with the right of exhibitors to "exhibit two (2) feature motion pictures on one program."

Such a provision is entirely unfair, both to the independent producers and distributors and to the independent exhibitors, who, because of the necessity to meet competition of affiliated theatres, find it necessary to offer double features on their programs. It is another interference with the right of the exhibitor to operate his theatre as he thinks best to meet competition or the desires of his patrons. If the practice is one which it is to the interest of the industry to eliminate, there should be a provision in the Code to that effect; but no such provision is contained therein.

The Board recommends that Part 1, Section F, be amended by inserting the following words at the end thereof:

"Provided, however, that such additional conditions or provisions shall not prohibit any exhibitor from contracting for the licensing of the exhibition at the same performance of any motion picture from any other Distributor."

Part 6.

This section deals with the right of the exhibitors to eliminate a certain percentage of films from any contract by which they have bought any blocks of films.

As this Section appears in the Code, it does not allow the exhibitor a sufficient percentage of eliminations. It also includes a provision limiting the benefits under the clause to exhibitors whose license fees for all pictures average not more than $250,000. This prevents an independent exhibitor who has a first-class theatre which competes with affiliated circuit theatres, and which pays an average of more than $250,000 per film, from the right to eliminate any pictures.

This Board, therefore, recommends that Part 6 be changed as follows:

Strike out the following words beginning in line 4, of part 6:
"and the license fees of all thereof average not more than $250,000."

Change the words "ten percent (10%)," in line 6 of said Part, to "fifteen percent (15%)."

Strike out all of Paragraphs (2) and (3) of Paragraphs (b) of Part 6.

ARTICLE VI

Part 1, Section 2, Clearance and Zoning

This Section sets up boards whose duty it is to classify theatres in the order in which they may show pictures. The function of the boards is vital to independent exhibitors. This subject in recent years has caused a great deal of disturbance in the industry, and the period of clearance allowed first-run theatres has been extended to an unreasonable extent. Affiliated and large circuit theatres in larger centers have been able to secure periods of clearance for their subsequent-run theatres which have resulted in independent exhibitors having to wait to show pictures until after all affiliated and circuit theatres have shown the pictures. In many instances the independent theatres thus discriminated against are better equipped and larger than the affiliated or circuit theatres.

Independent theatre owners in some instances have taken the matter to the courts; and have obtained relief against unreasonable clearance schedules on the ground that the producers and distributors have combined together to put into effect clearance schedules that were unreasonable and unfair to independent theatre owners: and that such action on the part of the producers and distributors was a violation of the anti-trust laws. Giving these boards, therefore, the right by agreement to fix clearance and zoning schedules is establishing by this Code a practice which the courts have held to violate the law when done by producers and distributors in combination.

It is believed by this board, however, that the establishment and operation of such boards as provided for in the Code offers a possible solution to this troublesome question. But, to make any such provision effective, the boards thus established must be truly representative of all the theatres in each exchange territory. The boards as established by this part of the Code are not so representative.

(Continued on following page)

Public Declared Reliant On Independent Theatres

Following a classification of theatres in the country, the report says:

"The public relies, to a great extent, on these independent theatres for its opportunity to see and enjoy motion pictures, and is therefore greatly affected by any oppressive measures which are used against them. In the motion picture industry the interest of the public is largely that of the independent theatre owner, because a larger proportion of the public is served by the independent theatres than by the circuit theatres."

WOULD REALIGN CLEARANCE BOARDS

They are dominated by the distributors and first-run exhibitors, whose interests are the same. There are only two independent subsequent-run exhibitors provided for on the boards. The interests of distributors and first run theatres being identical as opposed to subsequent-run independent theatres, it is obvious that, in the fixing of these clearance and zoning schedules, the voting strength of the boards will be four to two against the independent subsequent-run exhibitors.

It is further provided that the members of the boards shall be appointed by the Code Authority, which as at present constituted is dominated by the affiliated producers, distributors and exhibitors. It has been brought to the attention of this Board that, in appointing the clearance and zoning boards, the majority of the Code Authority has insisted on appointing the unaffiliated members of such boards; and has often named as such members individuals who are connected with the affiliated interests. The Code Authority is also reported to have selected as secretaries of the various boards the former secretaries of the Film Boards of Trade, which were a part of the Motion Picture Producers and Distributors of America, Inc., which is a powerful organization of producers and distributors. Such actions show clearly that, under the present provisions governing the constitution of these boards, the independent subsequent-run theatres do not have any proper representation; and their interests are entirely in the hands of the affiliated group.

This Board believes that, while the clearance and zoning boards should be kept, their membership should be so provided for that independent exhibitors will not only be assured of fair representation; but that they will have the right to select their representatives.

The representative of the Code Authority on these boards should also have the right to a vote on all matters before the boards. It is therefore recommended that Section 2 be stricken from the Code, and the following inserted in its place:

Sec. 2. Each such board shall consist of two representatives of distributors, one of whom shall be a National Distributor with theatre affiliations, and one of whom shall be a distributor without theatre affiliations; two representatives of first-run theatres located in such territory, one of whom shall be an affiliated Exhibitor, if there be one, and one of whom shall be an unaffiliated exhibitor; and four representatives of subsequent-run unaffiliated exhibitors operating within such territory; and one person appointed by the administrator, who shall have no direct or indirect affiliation with any branch of the motion picture industry, who shall be regarded as the impartial representative of the Code Authority. Each member of such board shall have a vote. The distributor representative shall be chosen by the representatives of the distributors located in the territory; the affiliated theatre representatives shall be chosen by the representatives of the affiliated theatres located in the territoy; and the unaffiliated exhibitors located in the territory; and all such selections shall be certified to the Code Authority and the Administrator. There shall be a chairman of each board, selected by a majority vote of the members of the board. Any vacancy in the board shall be filled from the class of members in which the vacancy occurred.

ZONING BOARD CHANGE URGED

The Darrow Board suggests a realignment of the makeup of the Clearance and Zoning Boards, to be composed as follows: two representatives of distributors, one national with theatre affiliations; two representatives of first run theatres, one affiliated, one unaffiliated; four representatives of subsequent run unaffiliated exhibitors; one person appointed by the administrator.

Section 3.

The Code was approved by the President November 27, 1933, but at the time of this hearing the clearance and zoning boards had not functioned: although the Code provides that they should formulate their schedules before January 1, 1934. It will take some time to select the members of the boards under the proposed changed Section 2, and it is therefore recommended that Section 3 be changed as follows:

Strike out the words "promptly after its creation and prior to January 1, 1934," in line 2, and insert in lieu thereof the words "within 60 days after its creation."

Section 4.

This section is argumentative, and can be construed as an attempt to influence the clearance and zoning boards in their decisions. It is to be assumed that the members of the boards will know what factors to consider in preparing their clearance and zoning schedules, and will give due regard thereto. All the members will be men experienced in their several branches of the industry, and it is not necessary for the Code to instruct them as to their duties. Such instructions and argumentative material have no place in the Code, and the Board recommends that all of Section 4 be stricken from the Code.

Section 7.

The boards as constituted by the proposed Section 2 will be representative of the industry in each exchange territory; and should be able to make fair, equitable, and impartial decisions. Their decisions should be final, so that an exhibitor will not be put to the time and expense of appearing before the Code Authority in New York.

Under paragraph (b) of Section 7, as at present written, new evidence may be presented to the Code Authority in New York. This is unfair to the aggrieved exhibitor, because he is forced to meet additional evidence of which he has no notice. As the head offices of the producers, distributors and affiliated theatres are in New York, he is placed at a disadvantage; in that, if the complaint is against an affiliated theatre, he may be met with an array of figures or facts of which he had no notice and has not the means at hand to defend himself against. The decision on appeal should be on the record before the clearance and zoning board which heard the matter. In appeals to a higher court, the case is decided on the record before the lower court; and not on new and additional facts.

The Board recommends that Section 7 be changed as follows:

Strike from (a) the following:

Beginning with the word "any" in line 11, down to and including the words "Code Authority" at the end of the paragraph.

Strike out all of (b), Section 7.

Section 8.

Strike from Section 8 (a) the following in lines 2 and 3:

"and/or decisions of the Code Authority upon any appeal to it."

Part 2. Grievance Boards

This part deals with the establishment of grievance boards to hear and determine complaints between exhibitors regarding the licensing of pictures, or operating policy of theatres, or prevention of bringing pressure to bear on a distributor to keep pictures away from an exhibitor, or any other act which deprives the complaining exhibitor of a sufficient number of pictures to operate his theatre. The jurisdiction of the boards is limited to complaints involving the theatres which are set forth in Section 1 of Part 2.

The effort of this Board has been to retain the various provisions of the Code which are contained therein, only making such changes as are necessary to properly protect the rights of the independent exhibitors; and to prevent the Code from becoming oppressive and monopolistic as against these independents. With this thought in mind, certain changes are recommended to be made in the existing Code so as to make these grievance boards fair in their composition and operation.

Section 1.

This board recommends that the word "and" in line 4, Sec. 1, be changed to "or,"

In paragraph (d) of Sec. 1 the word "and" in the first line of said paragraph should be changed to "or."

Section 4.

This Section of Part 2 provides that the boards may hear any complaint or grievances of exhibitors or distributors concerning provisions of the Code or otherwise which are not specifically designated in the Code to be heard or passed upon by the Code Authority, or by arbitration, or by the local grievance board, or by the local clearance and zoning board. The grievance board, however, has no authority to decide any such complaints or grievances; but can only either certify the matter to the Code Authority for determination, or dismiss the complaint with the right to appeal to the Code Authority. Under such conditions it is not believed that such a provision is of any use in the Code. If the Code Authority is a body which is to pass on complaints, it would seem better to provide that such complaints be made direct to the Code Authority; rather than require the exhibitor to present his case first before the local grievance board and then present it again to the Code Authority.

If the local grievance board is to hear complaints and grievances such as are provided for in Section 4, it should have the power to determine them as it does with complaints involving exhibitors, with the right of appeal to the Code Authority. This Board, therefore, recommends that Section 4 be changed as follows:

Sec. 4. All complaints and grievances of exhibitors or distributors concerning provisions of this code, or otherwise, and not specifically designated to be heard or passed upon in the first instance by the Code Authority, or by arbitration, or by the local clearance and zoning board, shall be heard by the Local Grievance Board, and said

ASKS GRIEVANCE BOARD CHANGES

board shall make findings of fact in regard to the complaints and grievances submitted to it. The Local Grievance Board upon the facts found shall make an award (a) dismissing the complaint, or, (b) granting such local relief as the local board may deem proper. The Local Grievance Boards shall not have the power to award damages. All proceedings before the Local Grievance Board and before the Code Authority, in the event the action of the Local Grievance Board is appealed, shall be within the periods of time hereinafter prescribed in this Part.

Section 5.

This section prevents an exhibitor from making any complaint to a local grievance board based upon the fact that a distributor has licensed the motion pictures distributed by it to theatres under its own operation. This provision is unfair to the independent exhibitor; because it prevents him from complaining about any action based upon the fact that the distributor has favored its own theatre in the leasing of pictures, no matter how much it may affect his theatre. It is entirely possible that complaints may arise on the part of an independent exhibitor because a distributor with whom he has business dealings has leased its pictures to its own theatres. It does not appear that such a provision should be included in the Code, and such a limitation be placed upon the right of the independent exhibitor to make complaint regarding any such situation as may arise involving these circumstances.

It is recommended that Section 5 be stricken from the Code.

Section 6.

This Section provides for the establishment of local grievance boards, and states that they shall be appointed by the Code Authority. This is an improper provision. The members of the local grievance board should be selected by the exhibitors in whose territory they operate. The same remarks apply to this provision as were made regarding the similar provisions giving the Code Authority the right to appoint members of the clearance and zoning boards.

The Section further provides that the local grievance boards shall consist of two representatives of distributors, one with theatre affiliations and one without theatre affiliations; and two representatives of exhibitors, one an affiliated exhibitor, with one person, to be regarded as a representative of the Code Authority, who is not connected with any branch of the motion picture industry.

Such a constitution of the local grievance boards is arbitrary and unfair, and favors the producers and distributors. The principal matters to be passed upon by the local grievance boards, as provided in the Code, are complaints of one exhibitor against another exhibitor. In such complaints, it is not necessary that a representative of the distributors be a member of the local grievance board.

However, as Section 4 of this Part provides certain other complaints and grievances, including those of distributors, to be passed upon by the local grievance board; it is believed that the distributors should have a representative on such board. As the boards now stand, and in view of the fact that the interests of the distributors are the same, and that the affiliated exhibitor is connected with one of the distributors; the vote of the local grievance board would probably be three to one against the independent exhibitor. It is believed that the boards should consist of one representative of distributors and three representatives of exhibitors, one of whom shall be an affiliated exhibitor, together with one additional person who shall have no direct or indirect affiliation with any branch of the motion picture industry.

Section 6 (a) should be changed to read as follows:

There shall be established a Local Grievance Board in each exchange territory. Each of such boards shall consist of one representative of Distributors, either with theatre affiliations, or without theatre affiliations; and three representatives of exhibitors, one of whom shall be an affiliated exhibitor, if there be one, and two of whom shall be unaffiliated exhibitors; and one person who shall have no direct or indirect affiliations with any branch of the motion picture industry, who shall be approved by the Administrator, and who shall be regarded as the impartial representative of the Code Authority. Each member of such board shall have a vote.

The distributor representative shall be chosen by the representatives of the distributors located in the territory; the affiliated exhibitor representative shall be chosen by the representatives of the affiliated exhibitors, located in the territory, and the unaffiliated exhibitor shall be chosen by the representatives of the unaffiliated exhibitors located in the territory; and all such selections shall be certified to the Code Authority and the Administrator.

There shall be a chairman of each board selected by a majority vote of the members of the board. Any vacancy in the board shall be filled from the class of members in which the vacancy occurred in the same manner as provided for the selection of the original members. No member of such board shall sit on any matter involving his own or his company's interest.

Section 7.

In Paragraph (c) of this Section it is provided that any person appealing from the decision of the Local Grievance Board may appear before the Code Authority and present additional evidence. The same comment applies to this provision as in the similar provisions included in the Part relating to clearance and zoning boards. The decision on appeal to the Code Authority should be based entirely upon the evidence presented before the local grievance board, and neither party should have the right to introduce any additional evidence. It is very unusual procedure to allow an appellate body to receive new evidence in determining a matter appealed to it. In appealing decisions of lower courts to higher courts, the latter court is limited strictly to the evidence heard by the court below. To provide otherwise, as is done in this Code, is unfair to the parties to the proceeding, as pointed out heretofore, and makes the original hearing before the local grievance board a useless expenditure of time and money. It is therefore recommended that the following change be made in paragraph (c) of Section 7:

Section 7.

Strike out the words "and present additional evidence" in line 2 of paragraph (c).

Strike out the words "and considering the additional evidence" in line 4 of paragraph (c).

Section 8.

This provision is entirely unwarranted and oppressive. There should be no time limit put upon any one engaged in the industry in making complaints. The privileges of the Code should be open to all engaged in the industry at any time.

It is recommended that Section 8 be stricken from the Code, and the following section inserted in lieu thereof:

Sec. 8. The Code Authority shall cooperate with the Administrator in the furnishing of the N. R. A. code insignia to all producers, distributors, and exhibitors who assent to the Code in the manner prescribed by the Code Authority. The Code Authority also shall cooperate with the Administrator in investigating alleged violations of the Code by the possessors of the N. R. A. code insignia to the end that the same may be withdrawn from any producer, distributor, or exhibitor violating the code or any of the applicable provisions thereof. Evidence of assent to the Code shall be filed

"Epithets Will Not Prevail Against It," Declares Myers

by ABRAM F. MYERS

Allied States Association

There is not an exhibitor who does not believe that the motion picture code was written by the "Big Eight" in their own interests. The Darrow report will confirm that conviction.

The Darrow document is weakened by its advocacy of Socialistic policies, but its findings and recommendations on the motion picture code are fully justified.

Epithets will not prevail against it.

SUGGESTS BLOCK BOOKING INQUIRY

with the Code Authority within thirty days from the approval hereof.

Part 3.

In view of the recommendation that the membership of the local grievance boards and clearing and zoning boards shall be selected by the respective representatives of the industry comprising such boards, and not appointed by the Code Authority as provided in the present Code, it is recommended that the word *"appointed,"* in the first line of Part 3, be changed to *"selected."*

Part 4.

It is recommended that the following should be stricken from this Part:

"and the Code Authority shall fill the vacancy so caused by designating a representative of the same class."

and the following inserted in lieu thereof:

"and the vacancy shall be filled by designating a representative from the same class in the manner herein provided for initial appointments."

The above represents all of the changes in the Code of Fair Competition for the Motion Picture Industry which this Board is in a position to suggest at this time. There are, however, certain other important questions involved in this industry which have been left out of the Code and upon which this Board has certain well-defined views. The two principal questions of this character are the Right to Buy Films and Block Booking.

RIGHT TO BUY FILMS AND BLOCK BOOKING

The question of the right to buy films in free and open competition and the problem of block booking, are problems the solution of which are vital to the successful operation of the Code, in order to prevent monopoly and monopolistic practices and oppression of the small branches of the industry. It was developed before the Board that the motion picture industry is unique in that it is probably the only industry in which many of its members do not have the absolute right to buy the products necessary for the conduct of their businesses. The reasons for this condition are too numerous to be set forth at this time.

The question of block booking is one which has caused a great deal of controversy in the industry for many years, and is one against which the independent exhibitors protest most vigorously. It appears to this Board that the protests against this practice have merit, and that solution of the problem must be reached. While this Board has definite ideas and recommendations as to how the Code should be amended so as to prevent the injustices to the independent exhibitors flowing from the deprivation of their right to buy films, yet the Board feels that the active cooperation of the industry as a whole is necessary to the correction of this evil as well as the evil of block booking; and that a large proportion of the industry is not only capable but anxious to solve these problems within its own ranks.

In suggesting a committee to work out these two problems, this board has endeavored to provide for the formation of one which will be evenly divided between the major companies and independent exhibitors.

It is therefore provided that the members of the committee representing the major companies be named by the affiliated representatives on the Code Authority, and that the representatives of the independent exhibitor interests be named by the unaffiliated members of the Code Authority, with the additional provision that such selection shall be by unanimous vote, and in the event that no such unanimous vote can be had, to be named by the chairman of the National Recovery Review Board.

This Board therefore recommends to the President the following:

That a committee of nine members be appointed, the expense of organization and operation of which shall be borne by the Code Authority, to consider the questions of the "Right to Buy Films in Free and Open Competition by Exhibitors, and Block Booking."

The members of the committee shall be two representatives of Producers and two representatives of Distributors, to be chosen by the affiliated Producer, Distributor, and Exhibitor members of the Code Authority; and four independent theatre owners, to be chosen by the unaffiliated Producer, Distributor, and Exhibitor members of the Code Authority, by unanimous vote, and in the event that such unanimous vote cannot be had within ten days, then said independent theatre owners shall be named by the chairman of the National Recovery Review Board. None of such independent theatre owners shall be in any way affiliated or connected with any producing or distributing company, and shall be independent theatre owners engaged in the exhibition branch of the motion picture industry. None of the independent theatre owners shall be officers or members of any association which receives support or aid from any producer or distributor, or a producer or distributor association. There shall be a chairman of the committee, who shall be chosen by a majority vote of the above-described eight members of the committee and who shall not have any direct personal interest in any branch of the motion picture industry. In the event that the eight members of the committee cannot agree upon a chairman within ten days, then the chairman of the Federal Trade Commission shall name the chairman of the committee.

The said committee shall study the questions of the Right to Buy Films in Free and Open Competition, and Block Booking, and shall submit a report to the Code Authority and the President of the United States, suggesting provisions to be included in the Code governing these two questions. Said report shall be submitted on or before August 1, 1934, and shall be effective immediately upon approval by the President.

The Board calls the attention of the President to the fact that, like many other code and committee proceedings, the danger to the industry and to the consumer lies in the fact that Code committees are often dilatory and negligent in performing the duties assigned to them; as is evidenced by the Motion Picture Code, which was approved November 27, 1933, but has only within the last few days organized its local boards; in spite of the fact that it was mandatory upon them under the Code to have them organized and functioning January 1, of this year. To guard against such dilatory and negligent practices by the committee suggested above, the Board recommends that in the event this committee does not submit its report to the Code Authority for approval by the President on August 1, 1934, that Article V, D, be amended by adding at the end thereof the following:

Part 13. It shall be an unfair method of competition to deny to any exhibitor the right to buy in free and open competition whatever run or runs of pictures he requires for the operation of his theatre.

Part 14. No distributor shall require as a condition of entering into a contract for the licensing of feature motion pictures that the exhibitor shall contract for or lease any feature pictures as a condition to the opportunity to lease all or a portion of the remaining feature pictures produced or distributed by said producer or distributor during any stated period of time. Any violation of this part is declared to be an unfair method of competition.

There are other provisions of the Code of Fair Competition for the Motion Picture Industry relating specifically to labor provisions in the exhibitor section, against which complaints were registered by witnesses who appeared before this Board; but, owing to its desire to make its report promptly and because it believes that the changes suggested in this report are necessary and should be put into effect immediately, this Board has not made any report upon these other provisions of the Code. It begs leave to reserve the right to postpone recommendations thereon until such later time as it may have an opportunity to consider these other provisions.

Note: With respect to the recommendation above, namely, that the chairman of this Board shall appoint the four (4) members representing Independent Exhibitor interests on the Arbitration Commission heretofore described in the event that the five (5) members of the Code Authority do not unanimously agree on a selection; the Board begs to report to the President that this procedure was adopted with the approval of both sides. The chairman of this Board accepted this responsibility reluctantly and only after a number of alternative plans had been proposed and rejected by the interested parties. It is to be understood that the chairman is to receive no compensation if it should become necessary for him to accept this responsibility.

"Report Is So Unfair It Will Have No Weight"

by ED KUYKENDALL

President of MPTOA

The Darrow report shows an amazing disregard for facts and is not the sentiment of any appreciable number of theatre owners. This committee only heard a few disgruntled persons, most of whom are professional organizers and creators of lawsuits and strife. Mr. Darrow has been imposed upon by this little group.

The report is so manifestly unfair it will have no weight. I, personally, and the MPTOA, have complete faith in the NRA, the President and Sol A. Rosenblatt's ability and integrity.

NRA ANSWERS DARROW

Disorderly Mess, Richberg Charges

Herewith is the text of the reply of Donald R. Richberg to that part of the Darrow Board report concerning the Motion Picture Code. Answers were made by General Johnson, Mr. Richberg, NRA counsel, and Sol A. Rosenblatt, deputy administrator.

The record of this hearing by the Review Board is a revelation of its methods. The Board reports that the Deputy Administrator "was invited to testify but refused to do so." The record, including a letter from the Deputy Administrator, shows that he not only offered to testify, but to make all his records available to the Board.

The Code was assented to in writing by 9039 members of the industry. 21 complaining witnesses were heard by the Board, including 15 out of 7,500 theatre operators. In contrast to 14 hours and 20 minutes of "hearings" by the Board, NRA spent over 1200 hours on the drafting of the code, heard 206 witnesses and obtained a Code acceptable, not only to the industry, but approved by all the advisory boards of NRA representing industry, labor, consumers, economic research and law.

The Board acted solely on the basis of a disorderly mess of unsworn and largely false testimony of a few malcontents (many of them discredited by previously illegal practices), covering only 8 out of 288 subdivisions of the Code, and arrived at sweeping conclusions upon the entire Code founded on obvious ignorance of the Code, of the industry and the law. The detailed analysis of the Board's action shows conclusively that the investigation was carried on with utter disregard for fair play and that the conclusions of the Board are unworthy of the slightest consideration.

Anyone adequately informed concerning the industry could learn without difficulty, as is evident from the volume of support given the Code and the small volume of complaint, that the Code is of incalculable benefit to the small enterprises of the inquiry and affords great relief from the monopolistic effects of the copyright laws and other property rights which give legal advantages of an oppressive character to large enterprises, which they are required under the Code to forego to a considerable extent. A return to the "savage, wolfish" competition advocated by the Board would mean simply an enlargement of monopolistic power sanctioned by law.

The refusal of the Board even to receive correct information is shown in its rejection of the brief filed by seven producing-distributing companies. The Board specifically agreed to the presentation of testimony through this brief —since all other testimony was unsworn—and then disregarded it on the announced basis that since these major producers-distributors "could have appeared and testified" their brief should not be given serious consideration. Thus by giving no attention to the vast files of information of the NRA, or the principal testimony offered in support of the Code, and by refusing to listen to the exceptionally well-informed Deputy Administrator, the Board was able to arrive at findings contrary to fact and conclusions contrary to any intelligent opinion.

Johnson Calls Board Unfit To Supply Fair Criticism

Following is the text of a letter under date of May 15, 1934, from General Hugh S. Johnson, Administrator, to President Roosevelt, answering the report of the National Recovery Review Board.

Dear Mr. President:

Attached hereto are the reports of each Divisional Administrator replying to the strictures of the Darrow Report, and a summary of the latter by our General Counsel, Donald Richberg—all of which I have carefully read and with all of which I agree. A more superficial, intemperate and inaccurate document than the report, I have never seen.

In the hope of an impartial forum to which "little fellows" might complain, I agreed with Senator Nye on the creation of the Board and, as the record demonstrates, nobody could have shown more good faith than I in its composition. But this Board is not in good faith. It assumes, after a few hours of cavalier inquiry and prejudiced and one sided testimony, to pass on codes upon which we have spent days and weeks of inquiry and negotiation.

It impugns the motives of the Divisional Administrator in the motion picture code because he formerly worked for an attorney who has clients in that field, and it asks his removal. Nobody here has rendered more public-spirited, disinterested and intelligent service than this Divisional Administrator.

In my judgment, this Board has missed a great opportunity for a real public service. As it is now acting, it is of no service to anybody—it is a political sounding board. In view of its fixed prejudices and partisanship and its unfair methods of taking and reporting on testimony, the conclusion is inescapable that the Board is not proceeding in good faith to fulfill its public obligations. Its continuance as an agency of government would enable it to promote private purposes at the public expense, and in my judgment would impair seriously the usefulness of the National Recovery Administration. The Board was established at my suggestion to supply fair and constructive criticism. It is clearly incapable of fulfilling this function and, therefore, I recommend that it be abolished forthwith.

Sincerely,
HUGH S. JOHNSON,
Administrator.

Rosenblatt Calls Report Prejudiced

Following is the text of the comment of Sol A. Rosenblatt, Deputy Administrator in charge of Amusement Codes, in reply to the report of the Review Board.

I. STATEMENT

If the Report of the National Recovery Review Board is intended to be a mere expression of opinion concerning the Motion Picture Code, the members who signed it are entitled to their opinion.

If the Report is intended to be a conclusion based on testimony and findings of fact, it can easily be demonstrated that it is wholly unwarranted, unjust, prejudiced and ignorantly contrived.

A fair analysis of the Report of the National Recovery Review Board reveals that it is composed of three parts.

The first is a formal legal conclusion that the Code is designed to promote monopolies and oppress small enterprise. This conclusion is unsupported by any factual basis.

The second is a number of recommendations with respect to certain sections of the Code. These recommendations, it will be demonstrated later, are unscientific, inaccurate, unfair and inequitable. Frequently they are based on flagrant misconceptions of the provisions of the Code. Many of them are founded in the biased views of the National Recovery Review Board unsupported by a scintilla of evidence in the record.

The third is the acceptance by the Board of the malicious, previously disproven, and slanderous attacks upon the Deputy Administrator, and a recommendation that he be removed. The Report itself does not even pretend to justify this recommendation, which is totally unsupported by even the slightest proof of any kind and is based solely upon the vicious mouthings, innuendoes and conjecture of a few disgruntled and disappointed enemies of the National Industrial Recovery Act and particularly of the Motion Picture Code.

II. CONTRAST BETWEEN DRAFTING OF CODE AND REPORT

A. The Code and the Report

Seventy-nine days and nights of continuous labor on behalf of all elements of the industry preceded the submission of a *voluntary* code to the President.

The overwhelming majority of all interests in the industry, Exhibitor, Distributor and Producer, independent and otherwise, expressed their satisfaction with the code as submitted and signed. 9,039 written assents to the Code have been filed with the Code Authority. Of this number 8,950 assents represent theatres, 60 represent distributors covering 31 Exchange territories, and 29 represent producers.

Of the 400 codes now in existence, the Motion Picture Code is one of two which have

ROSENBLATT HITS BACK AT BOARD

encompassed in one document the conflicting interests of Exhibitor, Distributor and Producer. For thirty years these conflicts have been insoluble. For thirty years no agreement could be arrived at amongst the contending forces. Through the efforts of the Deputy Administrator, who labored eighteen and twenty hours a day over long periods with bickering, irritable groups, agreements substantially satisfactory to all but an insignificant, raucous minority were reached.

During this process 206 representatives of every element of the industry as well as of the public testified or filed briefs presenting their respective conflicting views.

During this process 776 pages of testimony were taken and carefully considered.

During this process approximately 65 briefs, totaling 3,000 pages were submitted by the contending forces and carefully read and digested by the representatives of the National Recovery Administration.

During this process impartial representatives of the Labor Advisory Board, the Industrial Advisory Board, the Consumers' Advisory Board, the Division of Economic Research and Planning, and the Legal Division reviewed the testimony, briefs and arguments of the contending forces, and assisted in arriving at the final code draft to which they gave their official sanction.

Thus the Code now successfully being operated is the fruition of profound study, limitless patience, tolerant sacrifices by the respective groups of some of their previously unyielding positions; it tested the firmness and accuracy of testimony by immersing it in the contrasting testimony of hostile groups; it arrived at an impartial judicial determination of factual and legal disputes,—all with a patriotic zeal to further the President's Recovery Program by eradicating the "chiseler" and protecting the small man.

And now we have the Report of the National Recovery Review Board upon this effort. On what is it based?

According to the Report, four "hearings" were held, lasting 14 hours and 20 minutes. In contrast to over twelve hundred hours spent by the National Recovery Administration in drafting the Code, 14 hours and 20 minutes were spent by the National Recovery Review Board to determine that it was an abortive effort.

In contrast to the 206 witnesses who offered testimony or filed briefs in the National Recovery Administration proceedings, 21 witnesses made statements before the National Recovery Review Board.

In contrast to full consideration given by the National Recovery Administration to the conflicting views presented by all elements in the industry is the *ex parte* presentation by a small minority of "kickers" made to the National Recovery Review Board upon which its "Conclusions" were reached.

In contrast to the consideration by the National Recovery Administration of every phase of the present code, comprised of 288 subdivisions, is the consideration by the National Recovery Review Board of only *eight* subdivisions of the entire code, although conclusions were reached on other subdivisions.

The hearing before the National Recovery Review Board was not even a "star chamber" proceeding. It was no proceeding at all. The statements of a few discredited and disgruntled witnesses, some of whom have been found guilty by the Supreme Court of New York of being violators of the code provisions with respect to labor, and who, it will be demonstrated later, brazenly misstated facts, constitute the basis of the Report.

None but complaining witnesses were heard, and of 7,500 theatre operators in this country only 15 appeared before the Board to give unsworn statements.

Throughout the hearings before the National Recovery Review Board, Counsel for an Exhibitor Association which had from the first instant insisted that the N.I.R.A. did not apply to its members and which has attacked the N.R.A. in the courts and which has used every despicable means to obstruct and sabotage the President's Program—sat beside Counsel for the National Recovery Review Board and virtually engineered the entire proceedings. It was he who urged and probably wrote the recommendations for changes in the Code; recommendations, many of which after careful consideration had been rejected by independent exhibitors themselves.

SAYS FLAGRANT MISSTATEMENTS WERE ACCEPTED AS TRUTHS

Flagrant misstatements of fact were anxiously devoured by the Review Board, *Ex parte* accusations were accepted as the solemn truth despite volumes of testimony at hand to disprove them. Prejudice and factionalism were poured into the ears of the Board and were accepted in lieu of the impartial findings of months of investigation made by the National Recovery Administration on the same subjects.

Is the labor and wisdom of months of efforts to be upset by such undigested, hasty, one-sided and ill-considered opinions?

Is comfort to be given to the enemies of the National Recovery Administration who express their distaste for the labor provisions of the Act by hiding behind slogans such as "the oppression of the little man"?

Is this Report to be considered as if it were an impartial finding, based upon testimony and careful consideration?

If so, then it is fair that a judgment rendered in a court of law after two and a half months of trial shall be reversed on an *ex parte* hearing for a few hours of a few of the losing and discredited witnesses!

The first notice to the members of the Code Authority to appear before the National Recovery Review Board requested their attendance on March 26th at 9:30 A. M. That notice was received on March 26th at 10:00 A. M. In other words, the notice was received in New York one-half hour after the members were requested to appear in Washington. This was due to a misdirection of the notice by the Secretary of the National Recovery Review Board.

Subsequently, telegrams were sent requesting the members of the Code Authority to appear before the Board on Thursday at 10 o'clock. On that same day there had been previously scheduled at the same hour a meeting of the Code Authority, and consequently an adjournment was respectfully requested by letter on file with the National Recovery Review Board. The adjournment was granted and notification was given that a later date would be set.

Pursuant to arrangement between Counsel for the Board and the Acting Chairman of the Code Authority, conference was arranged between them in Washington. In view of the absence from New York of a number of the members of the Code Authority, and in view of the fact that the "testimony" being taken was unsworn, and that there was no cross-examination, it was agreed that a statement was to be filed with the Board and accepted in lieu of the appearance of witnesses. Reference to this arrangement appears at Page 350 in the minutes, and agreement to this arrangement by at least two members of the Board affirmatively appears. No objection by any other member was made.

Pursuant to this arrangement an answering statement by seven Distributing-Producing companies was filed.

Immediately upon its submission and in violation of the arrangement made, the Acting Chairman of the Code Authority was advised that this statement would not be considered as evidence but would be treated merely as a demurrer. In other words, the statements of complaining witnesses were to be deemed to be true and uncontradicted despite positive incontrovertible evidence in the answering statement that representations of fact made by these witnesses were absolutely false.

The National Recovery Review Board in its Report refers to this answering statement. It admits that an analysis of the various sections of the Code and the summary thereof set forth shows that the great majority of these sections of the Code are in favor of exhibitors. The Report takes no issue with this analysis.

It then recites that the answering statement reviews the testimony of Exhibitor witnesses and "purports to set forth facts showing that their testimony before this Board was misleading and false." The Report takes no issue with these facts showing that the witnesses before it had lied.

SAYS REPORT TAKES NO ISSUE WITH ANSWERING STATEMENTS

The report reveals that the answering statement recites the number of claims for breach of contract filed against the complaining Exhibitors. The Report takes no issue with the accuracy of these revelations. Its only comment is "this information is obviously put in for the purpose of discrediting the testimony of these witnesses". So it was! And one would imagine that the National Recovery Review Board would be interested in discovering that its witnesses had been discredited.

After virtually admitting the effectiveness of the answering statement in destroying the irresponsible statements of a few complaining witnesses, the Board reaches this remarkable conclusion:

"In view of the fact that the major Producers-Distributors knew of the hearing before this Board, and could have appeared and testi-

ROSENBLATT, CODE 'SABOTAGE VICTIMS'

In the face of the Darrow Board's recommendation that Mr. Rosenblatt be removed as Administrator of the Motion Picture Code, the NRA states:

"In the course of his labors he encountered many resistant forces, but with one exception their violence was due to disagreement on specific clauses and not to the ulterior purpose of blocking the submission of the Code.

"That one exception was a handful of so-called unaffiliated exhibitors and their counsel, whose deliberate purpose it was to sabotage the Code conferences."

CHARGES FALSE TESTIMONY USED

fied in defense of the Code if they so desired, this Board does not believe that the brief by these seven Producers-Distributors should be given serious consideration, particularly in view of the nature of many of the statements made therein."

Thus the Board, in violation of its arrangement and despite the incontrovertible factual exposure of the complainants' "testimony," contemptuously ignored the very evidence which would make its findings impossible.

No better evidence of the prejudice with which it proceeded can be had than that it deliberately pushed aside the truth and proceeded upon ex parte statements. That this is no overstatement is revealed by a glance at the answering statement rejected.

III. SAYS REPORT OF REVIEW BOARD IS BASED ON FALSE TESTIMONY

The Report makes no reference to the "Testimony" upon which its conclusions are based. It deliberately avoids any comment upon the statements of the complaining witnesses because such statements were proven to be fabricated and untruthful.

One witness testified that the Leonia Theatre in Leonia, New Jersey, is operated at present by the Fox Film Corporation. Another complaining witness appearing before the Board contradicted the preceding witness by stating that he himself and not the Fox Film Corporation operated that theatre (p. 96, 97). Consequently the point that this witness made that the Fox Film Corporation was the source of its difficulty was completely false.

The same witness testified that the Leonia Theatre gets priority of the big producers' pictures. The fact is exactly the reverse and this witness so admitted in a court proceeding in a Federal Court (Quittner against Paramount Publix Corporation, U. S. District Court, January 5, 1933, Stenographer's minutes, Page 243).

This witness testified that in his successful year in 1929 he had an income of $110,000. Yet even during this year he violated his contract so many times that fifteen suits were instituted against him. All these claims were proven justifiable and collected. Despite this fact set forth in the answering statement in detail the Report naively concludes that

"Nothing further than the statement that the claims were filed is included in the brief."

This same witness further admitted in a court proceeding in the Federal Court that he had perjured himself in denying that a letter had been sent to him by a distributor, charging him with having made false box office reports (Quittner against Paramount Publix Corporation, Stenographer's minutes, p. 271.)

CHALLENGES TESTIMONY AFFILIATEDS PROFFERED

Another witness made the point that affiliated theatres were prospering at his expense. The fact is that his competitive theatre, the Paramount, was open only three months and went into bankruptcy. The theatre was then taken over by an independent operator.

Still another witness testified that

" . . . Since Warners came into the picture, they took all of the pictures away from us and forced this big house into second run position and put the first run pictures into this Lyndhurst Theatre."

This was not correct. Fox Pictures Corporation had made a new contract with the witness by giving all of its product first run to him. The United Artists Corporation which had previously given his opposition first run actually reversed the situation after Warners came into the field and gave the first run to the witness. In this instance the entrance into the field of Warner Brothers resulted in the witness acquiring a first-run which he did not previously have.

This witness further complained that after his theatre changed from a first run to a second run theatre, he was obliged to pay the same price for pictures he had paid before. This was untrue. He had received 19% reduction in price from Paramount and 20% reduction from Columbia. In other instances he had continued playing first run pictures although he represented otherwise when he made his statement to the Board.

Even more significant was this witness's complaint against the Code because of the burden it placed upon him in the form of increased cost of labor. Even a casual reading of the statements made to the National Recovery Board would reveal that the witnesses belonged to that group of patriotic citizens who want the benefit of the N.R.A. but are unwilling to bear any of its burdens. Their chagrin at being obliged to pay increased labor salaries is expressed in the form of a cry of the oppression of the "Little Man." They have not the courage to state their objection honestly.

ANOTHER WITNESS FOUND GUILTY OF VIOLATIONS ON LABOR

Still another witness, upon whose statement the Report is based, was found guilty by the N.R.A. Regional Compliance Board on February 24, 1934, of having violated the terms of the Code with respect to labor.

This witness also testified that for the same type of film for which he paid 35% of his gross income, he learned that the Warner Theatre paid 10%. The basis of his information was that he had received inadvertently a confirmation of billing to the circuit, Warner Theatre.

Mr. Sinclair, a member of the Board, asked whether he had this bill in his office and he stated that he had. It was promised to be produced upon the following hearing. It never was produced. Undoubtedly there is no such bill.

Furthermore, this witness has, on two separate occasions, been charged with violating the copyright laws of the United States with respect to unlawful exhibitions of motion pictures. On both occasions he settled the claims. He was revealed to be a notorious violator of contracts, there having been filed against him several hundred claims for breach of contract in a period of four years.

SCOFFS AT BOARD ZONING PROPOSAL

"The National Recovery Review Board was so gullible that it swallowed the recommendations of a few exhibitors, who, whatever their irresponsibility might have been, must have had their tongues in their cheeks when they made this proposal," said Sol A. Rosenblatt, referring to the Board's recommendation that Clearance and Zoning Boards should be composed of two distributors, one affiliated and one unaffiliated; two first run exhibitors, one affiliated and the other independent, and four subsequent run unaffiliated exhibitors.

Another Witness gave a dramatic recital of his visit to every major film company and his inability to obtain any pictures from them. The fact is that this same witness had contracted for 320 pictures from the large distributors for the Season 1933-1934. These features include 65 from Paramount, 53 from Fox, 48 from Metro., 45 from Universal, 37 from Columbia, 52 from RKO and 20 from United Artists.

Still another witness impressed the Board with the fact that there was discrimination in favor of the affiliated theatre because a large first-run theatre was paying $25.00 for the picture, "The Bowery" while he was paying $40.00 for the last run. He stated that he had learned this fact because a bill was accidentally forwarded to him by the film company instead of to his opposition theatre (p. 140). This was the second time that evidence of a witness was based on the extraordinary coincidence of the receipt improperly of a document addressed to someone else.

This statement, just as the previous one, proved to be untrue. The bill in the case of the picture "The Bowery", sent on film rental invoice No. 252, had no price upon it at all, since the contract had a total license fee without allocation of prices against individual pictures. Even, therefore, if the bill had been received by him, there could have been no price upon it.

Furthermore, the fact was that his competitor had paid more than three times the sum paid by this witness.

Another witness, who was not only an exhibitor but the president of an Exhibitor Association in New York, and who was one of those who "summed up" before the National Recovery Review Board, had submitted an affidavit in the Supreme Court of the State of New York in opposition to a motion for an injunction against the members of his Association for violating the N.R.A. labor provisions.

Supreme Court Justice Collins had disbelieved this witness's affidavit and held in an opinion:

"The evidence is quite convincing that as to wages and hours there has been a violation of the P.R.A., N.R.A., and the Code."

An injunction was accordingly issued restraining the members of the witness's Association

*"from violating directly or indirectly the provisions of the Code. * * * "*

This decision was affirmed by the Appellate Division of the Supreme Court of the State of New York.

CHARGES ILLUSTRATION OF ILLEGITIMATE MOTIVES

Thus the witness who had been most loquacious concerning the proper operation of the Code and upon whose testimony chiefly the Report is based, has been found guilty in a representative capacity by the Supreme Court of New York of being a violator of the provisions of the Code, — another forceful illustration of the illegitimate motives of the "chiseler" who testified before the National Recovery Review Board.

This witness testified that the independent operator could not continue to exist and that he was being crushed out of business. Yet this same witness has a chain of 16 theatres, 10

DECLARES BLOCK BOOKING IS LEGAL

of which were acquired in 1933, one in February 1934, and two in April 1934, two weeks before he testified before the National Recovery Review Board.

Since testifying before the Board, an article has appeared in a recognized trade paper of the industry that this witness is acquiring six more theatres!

This same witness filed on behalf of his Exhibitor Association affidavits in the Supreme Court of the State of New York attacking the constitutionality of the National Industrial Recovery Act. In voluminous briefs his counsel attempted to demonstrate that the Constitution of the United States had been torn shred from shred by the President's Recovery Program.

Again we have a ray of light on the real motives of these witnesses in giving false testimony to the National Recovery Review Board. They hoped that what the courts held to be legal and proper they could nevertheless scotch through the National Recovery Review Board. The National Recovery Review Board is incredulously naive in accepting such bunkum presented to it.

There was no limit to the extremities to which the witnesses would go in their endeavor to strangle the Code.

For example, a witness testified not only that the practice of block booking is illegal (p. 155) but that

"it has been so ruled in several courts, several district courts in the United States".

The Chairman of the Board was interested in this testimony that the courts had held block booking to be illegal, and he asked counsel for the Board to "bring that out." Counsel promised that he would.

SAYS LONE BLOCK BOOKING DECISION HOLDS IT LEGAL

The fact is that there is only one decision in the United States on the subject of block booking. That decision declares it to be *legal*, not illegal. The case is entitled *Federal Trade Commissioner, Petitioner, against Paramount-Famous-Lasky Corporation, Respondent, et al.*, 57 Fed. 2nd, 152, decided in the United States Circuit Court of Appeals for the Second Circuit.

This deliberate false testimony by the witness was brought to the attention of the Board and of its counsel. The opinion of the United States Circuit Court of Appeals which held that the practice was legal and not illegal, as the witness testified, was sent to the Board and its counsel. Neither made the correction on the record. Silence was resorted to to cover up the falsity of the testimony; and, as if this lack of mental integrity were not sufficient, the Report of the National Recovery Review Board affirmatively recommends a clause abolishing block booking unless a committee to be especially appointed submits a report prior to a certain date (p. 120).

In other words, the National Recovery Review Board overrules the Circuit Court of Appeals and holds that to be illegal which the court found after careful judicial proceedings to be legal. All this, without revealing the incorrect statement of its chief witness that block booking had been held to be illegal by the courts.

The prejudice of the Board on this subject is demonstrated by its proposal of a committee to investigate the subject of block booking in one breath and in the same breath indicating its conclusion in advance by directing that unless the committee makes its report by a date certain, its proposed clause be incorporated in the Code.

Another witness testified that an exhibitor he knew had been unable to obtain second-run pictures for his theatre (p. 218). The fact was that this exhibitor had 249 first-run pictures under contract with the following companies: Paramount, 65; R-K-O, 62; Columbia, 48; Independent, 62; United Artists, 12.

These facts, and many additional similar illustrations, equally provocative, were ignored by the National Recovery Review Board. It closed its eyes to the truth and in the darkness conjured up technical arguments about demurrers with which to salve its conscience.

The shunting aside of the true facts for technical reasons, and the acceptance of falsity in their place, is weird procedure.

The legal hocus pocus by which the facts are declared to be a mere demurrer would be humorous as well as ludicrous were it not for the fact that upon such a pebble the skyscraper of a disapproving Report is constructed.

Most of the witnesses who appeared before the National Recovery Review Board had also appeared at the public hearings on the Code. Their statements there were tested by investigation and comparison and found wanting.

Yet upon repetition, and by the curious process of locking the doors to those who revealed its falsity, this testimony is made the basis for "reforming" the code of the industry.

One cannot even excuse the Report's aberrations on the ground that its signers were careless. They were deliberate in the irresponsibility of their findings.

IV. REPUDIATION OF COMPLAINANTS BY INDEPENDENT EXHIBITORS

The Report speaks of the complaints of the independent exhibitors as if the witnesses who appeared before the Board spoke for them. The impression is given by the Report that the independent theatre operator believes himself to be oppressed by the Code. Whether intentional or inadvertent, this representation of the Report is completely contrary to the facts.

8,950 written assents to the Code for theatres have been filed with the Code Authority. Many hundreds of others have assented to the Code by requesting benefits thereunder, and many hundreds have recently requested in writing that permission be given them to assent to the Code so that they could accept its benefits.

Exhibitor associations have earnestly approved the Code and issued analyses which indicate that the small man has been greatly benefited under the Code.

The responsible representatives of independent and small operators have approved the Code.

74% of the total number of written assents filed with the Code Authority are those of independent theatre operators.

Every industry has its raucous outer fringe of professional objectors who thrive on contest and publicity; who obtain professional jobs to lead the "opposition" and who detest the Codes which render useless such parasites.

With the exception of two or three, all of the exhibitor witnesses who testified before the National Recovery Review Board have over a period of many years appeared as witnesses time and again before Congressional committees, courts of law and other forums to testify that due to the "oppression" of the large Producers and Distributors the death-knell of the independent Exhibitor was at hand. Yet according to the testimony of the eleven Exhibitor witnesses (pp. 65, 72, 91, 94, 108, 111, 115, 127, 139, 141, 189) the average period of their successful existence in this industry is 18 years for each, and they are still in business today with larger theatre holdings than previously.

On the other hand some of the Producers and Distributors who are repeatedly alleged to "control" the industry and by concerted action to aggrandize themselves are in bankruptcy and insolvency.

V. ANALYSIS OF RECOMMENDATIONS IN DARROW BOARD REPORT

1. Definition of Affiliated Exhibitor

The Report agrees with the definition that an affiliated exhibitor is one who is engaged in the business of operating a theatre which is owned, controlled or managed by a producer or distributor or even in which a producer or distributor has a financial interest.

The recommendation is made, however, that the next sentence be stricken out. This sentence provides that

"The mere ownership, however, by a producer or distributor of any theatre premises leased to an exhibitor shall not constitute any such exhibitor an 'affiliated exhibitor.'"

The theory that this fair provision may be abused and result in fraud is unsound in the light of the prior language that a producer or distributor may not have even a financial interest in the ownership or control of the theatre, if the exhibitor is to be deemed unaffiliated. There is no danger that he can avoid the intent of the last sentence.

On the other hand, instead of assuming fraud, it is fair to assume that there will be a legitimate case in which a distributor or producer grants a completely independent lease to another to operate a theatre. This sentence was inserted at the behest of unaffiliated exhibitors.

In the last year or two there has been a reduction of circuit affiliated theatres and a consequent increase of independently operated unaffiliated theatres.

The recommended alteration of the definition is trivial. It is also unsound. If the Report's suggestion were adopted and this sentence stricken out, unaffiliated exhibitors who in good faith had taken advantage of the distress of affiliated circuit operation

MASTERPIECE OF EVASION, SAYS NYE

Senator Gerald P. Nye of North Dakota, a prime mover in the appointment of the Darrow Review Board, said this week:

"Lay aside all the superfluous and one thing stands out prominently: the findings of the majority and minority show that many of the codes are working destruction for small business and entrenching monopoly.

"Complete digest of the report and response has not yet been my privilege, but if the NRA response as written by Mr. Rosenblatt on the moving picture industry code is a reflection of the general response, then that response must be a masterpiece of evasion and confusion.

"The thing that bewilders me is the absence of documents I expected would be released to the press and public."

ROSENBLATT DENIES DISCRIMINATION

and had acquired, under lease, such theatres for independent unaffiliated operation, would nevertheless be deemed affiliated operators and unentitled to designation upon the various Grievance and Clearance and Zoning Boards in the industry.

In other words, if the Report's recommendation was adopted, the only sufferer would be the independent operator whom the Report professes to protect.

2. The Code Authority

The Report finds that the appointment of ten members on the Code Authority, divided equally between the affiliated producers, distributors and exhibitors on the one hand and the unaffiliated producers, distributors and exhibitors on the other

"is a fair one if the representatives are properly chosen and in fact represent the divisions they are supposed to represent."

The Report, however, concludes without even attempting to state any basis therefor, that "only two of the members representing the unaffiliated producers, distributors and exhibitors are truly representative of that class."

The only ostensible reason for this serious charge is that some of the members of the Code Authority are members of responsible trade associations in the industry. Since when does such participation in a responsible trade organization in an industry disqualify a man or deprive him of independence of judgment. If such an unwarranted inference could be drawn then indeed none of the exhibitors' representatives would qualify. for in every instance they are members of trade associations.

There is legal machinery in the Code for removal of any biased, unfair or prejudiced members of the Code Authority. All of the men now appointed upon the Code Authority have distinguished themselves over a period of years as leaders of high standing and character in the industry.

The blanket charge, without any support that several of these men are flying under false colors, is typical of the irresponsibility of the Report's conclusions.

The inference is that, because of anticipated treachery to the groups which they represent, the Code Authority, as now constituted, will favor the distributors and producers by a vote of 8 to 2. This slanderous conjecture can best be tested in the light of the actual conduct of the Code Authority.

On an important interpretation rendered by the Code Authority, with respect to the applicability of the 10 per cent cancellation clause to contracts made prior to the effective date of the Code, the Code Authority held in favor of the contentions of the independent exhibitors. This interpretation cost the large producer and distributor approximately 12,000,000 dollars. Strangely enough, the vote which passed this interpretation was 8 to 2. In other words, the vote was precisely opposite to that which the Report guesses will be rendered in an important matter.

A review of the actions of the Code Authority and the votes cast by it in important industry questions completely refutes the Report's finding.

There have been thirteen meetings of the Code Authority since its organization, at which the members voted upon 156 matters coming before them for determination. Upon these 156 matters, the vote was unanimous, all members voting, excepting in the case of five matters where there was a division.

Of the five matters, one was upon an interpretation of the so-called 10% elimination privilege referred to above. As indicated, the vote was 8 to 2 *in favor of the independent exhibitor.*

Of the remaining four, there was a division upon two occasions by a vote of 8 to 2 upon the question of publishing the Administrator's interpretation of the elimination clause. But ultimately the vote was unanimous for such publication.

The remaining two matters were votes upon the appointment of one individual as a member of the Grievance Board in the Philadelphia and the Dallas Territory, respectively.

In the case of the nominee for the Philadelphia Grievance Board, the vote was 7 to 3 against his appointment. In the case of the nominee for appointment to the Dallas Grievance Board, the vote was 8 to 2 against the appointment.

It is significant that of 372 appointments of members to the Grievance and Clearance and Zoning Boards throughout the country, there was an unanimous agreement by the Code Authority in 370 cases.

The Report fears evil where actual conduct reveals only good. The Report anticipates dishonesty where actual conduct reveals honesty. The Report presumes that the personal interest of the members of the Code Authority will sway their honest judgment. The conduct of the members of the Code Authority conclusively demonstrates the opposite.

The Report suggests changes before the Code has been tested. The testing of the Code in operation thus far reveals its efficiency.

Is the Code to be upset at the very outset because the National Recovery Review Board, without any evidence to support it, wishes to read evil intentions into the minds of the leaders of the industry?

The Report's criticism of the section of the Code which provides for the replacement of a member of the Code Authority in the case of absence or incapacity is based upon a misunderstanding of the Code provisions.

The Report criticizes the fact that the alternate appointed by the independent Exhibitor may be rejected by the other members of the Code Authority (p. 84). The fact is that this procedure is applicable to Producers and Distributors as well.

The Code requires that an alternate must represent the same general class of the industry as the principal and must be a "bona fide executive of that class, or a bona fide Exhibitor, as the case may be." (This clause was objected to previously by counsel for complaining witnesses because it barred him from the Code Authority). The Code further provides that "such designated alternate shall be certified to the Code Authority by such member, but the Code Authority may reject such alternate and require another to be so designated."

It is to be noted that each alternate must be approved by the Administrator (Article II, Section 2 (e)). In the event the alternate is not acceptable, the Code Authority, subject, however, to the approval of the Administrator, must select the alternate.

DENIES DISCRIMINATION IN ANY OF THE SECTIONS

There is no discrimination between Exhibitors, Distributors and Producers in respect to any of these sections. At all times, and no matter how many alternates are appointed, the representation of the respective divisions of the industry is maintained on the same fair basis which the Report itself admits to be proper, i. e., 5 unaffiliated and 5 affiliated representatives. Therefore, there is no sense at all to the criticism that the Code Authority is "a self-perpetuating body." This is resort to a catch-word accepted without understanding or discrimination by the Report. So long as the representation is kept equal, of course, it will be the same; and so long, therefore, as it is the same, it can be deemed to be self-perpetuating.

There are conflicting trade associations and dozens of Exhibitor units in the motion picture industry. There are many hundreds of Exhibitors who are not members of any trade associations or units. If these thousands of Exhibitors divided into differing and at times conflicting groups, and large numbers of them not organized at all, and separated geographically across the entire breadth of the United States, had to vote upon and select the representatives of the Code Authority, the whole matter would be thrown into the realm of political contest and favoritism. Months of time would be lost and no choice could be deemed satisfactory to all. Weeks of earnest deliberation and thought by all elements in the industry were given to this problem, and except for the rantings of the same few snipers referred to before, the Administration provision and those selected were deemed highly satisfactory.

DECLARES REVIEW BOARD RUSHED TO CONCLUSIONS

The National Recovery Review Board without a realization of the problem or any consideration of it at all has nevertheless rushed to a conclusion.

More typical of the failure of the Report to even understand the provision of the Code which it criticizes is its recommendation that committees appointed by the Code Authority must be constituted in the same proportion as the Code Authortity representation.

It is conceivable that only one member of the Code Authority may be appointed as a committee, or that three will be appointed under certain circumstances. It is impossible to split one man into two representative groups, and yet it may be advisable to have a commit-

SAYS BOARD NEVER READ CODE CLAUSE

There is no other industry in America which affords such an unequivocal and extraordinary right, says Mr. Rosenblatt in discussing the 10 *per cent cancellation clause in the code.*

"This special relief was intended particularly for the small operator. Consequently it provides that its privilege extends only where the average license fee of a contract averages not more than $250. *The report of the National Recovery Review Board refers to this sum of* $250 *as* $250,000," *says the division administrator. "That this is no typographical error is revealed by the fact that this sum of* $250,000 *is repeated three times.*

"It is possible the Board never even read the Code provision."

SEES SUGGESTION CONTRARY TO NRA

tee of one. The chief check upon this situation is entirely overlooked by the Report.

Section 4 of Article II provides "any action taken by any such committee shall be reviewed by the Code Authority." The power of review by an equally constituted board is of course equivalent to the power of equal representation on the committee.

Furthermore, the conduct of the Code Authority, as contrasted with the Report's conjecture on the subject, completely negates the criticism. When a special committee was appointed to select nominations for appointments to the Grievance Boards and the Clearance and Zoning Boards, the Code Authority appointed a committee composed of *four unaffiliated* as opposed to *two affiliated* representatives. Here again the conduct of the Code Authority was precisely the reverse of the fears of the Report.

The criticism of the Report in respect of the appointment of committees is based upon a complete misconception and misunderstanding of the section of the Code itself.

CALLS RECOMMENDATION CONTRARY TO NRA SPIRIT

The final recommendation of the Report in respect to the Code Authority is that the Administration members shall have a vote instead of merely acting in an advisory capacity. This suggestion is contrary to the spirit and letter of the N. R. A. It is contrary to the President's repeated statements that he did not wish the Government to actually run business but that he merely wished it to be in partnership with business and thus to protect the public interest.

If the Administration members upon Code Authorities voted, how could the Administrator properly review the actions of such Code Authorities? He would be obliged to overrule his own representatives.

If Administration members voted, they would become actual participants in matters, the technical basis of which they know nothing about. Instead of being advisers in matters of affecting the public interest they would become business operators.

In making this recommendation the Report is either ignorant of the President's views on this subject or is defiant of such views without a single word of explanation or justification.

Fools rush in where angels fear to tread. How much wiser is the man who rushes in where angels have already trodden and have revealed the implacability of the road.

3. Labor Provisions

The Report states that certain changes were recommended

"by independent labor union, but because of lack of time . . . this Board has withheld any recommendation as to changes in this article."

The complaining Exhibitor witnesses, hand in hand with certain union representatives who are *not* associated with the American Federation of Labor, claim that the labor provisions of the Code were oppressive.

Nothing is more significant than the attack upon the labor provisions by complaining witnesses who hid their illegitimate motive with cries that the Code "oppresses the little man."

Counsel for complaining witnesses, who throughout the hearing before the National Recovery Review Board acted as unofficial Associate Counsel to the Board, and who testified and summed up, indulged in a discussion concerning certain labor provisions which he termed "unique." But strangely enough, this is the only instance in which the testimony was not taken down and there appears inserted in the record the statement:

"RAUCOUS OUTER FRINGE" IS CITED

The Darrow report speaks of the complaints of independent exhibitors as if the witnesses who appeared before the Board spoke for them, the NRA charges, and then points out that of 8,950 written assents to the Motion Picture Code, 74 per cent of the total number of such written assents are those of independent theatre operators.

"Every industry has its raucous outer fringe of professional objectors who thrive on contest and publicity," the NRA says in referring to those complainants appearing before the board. "They obtain professional jobs to lead the opposition."

"At this point there was a discussion off the record."

Another Exhibitor "leader" whose association members, for whom he fought, were found guilty of violating the labor provisions of the Code, made a vicious attack upon an American Federation of Labor Local.

Still another witness who had been found guilty by the Regional Compliance Board of having violated the Code with respect to labor, was listened to attentively on the subject of "oppression."

Another witness complained about

"The labor provision in which we have had to increase the number of employees we have and put the employees on the working schedule that is in accordance with the provisions of the Code."

How horrible! How familiar the cry that, because of increased labor costs, the codes are oppressive. How extraordinary that such testimony should have led the Board to report that the Code was oppressive and promoted monopoly.

Another witness complained that under the Code he had

"about seventeen or eighteen per cent increase in payroll alone."

The complaining witnesses fit neatly into the category of that heroic group of men who in the time of national crisis shed crocodile tears because they are asked to make some contribution to save their own necks.

Is it not extraordinary that of all the matters testified to before the National Recovery Review Board, the only one upon which it did not have time to make a report is the labor provision of the Code?

It had the time to make findings with reference to the correction of a definition, the composition of a subsidiary committee, the change of the word "and" to "or" (p. 109), but it had no time to express any view of the subject of labor.

4. Short Subjects in Proportion to Features.

To prevent the sale of more short subjects than Exhibitors can use, the Code for the first time affords relief which even the courts have been unable to give.

It provides in Part 5, Division D, Article V, that the Distributor may not require the Exhibitor as a condition for the licensing of feature photoplays to license more than a corresponding proportion of the short subject pictures required by the Exhibitor. By virtue of this device the short subject licenses of the various Distributors are so proportioned that in no event may the Exhibitor be required to license more than 100 per cent of his needs.

Typical of the Report's failure to grasp the provisions of the Code which it deals with is its preposterous statement that

"this provision still allows the Distributor to force on the Exhibitors more short subjects than they can use."

The Report, consistent with the haste of its conclusions, does not attempt to justify its erroneous statement. It merely states its conclusion, which has no basis in fact at all, and proceeds pompously to submit a "new clause."

CALLS CLAUSE CONCESSION WRUNG FROM COMPANIES

The Board was undoubtedly ignorant of the weeks of negotiation on this subject. The clause in the Code was a concession wrung from the Distributors and Producers, who insisted that they had the right to sell their product as they saw fit in accordance with their individual sales judgment.

Finally, when stubbornness had yielded to the early hours of the morning and to the pleas for sacrifices by the Deputy Administrator, this important concession was obtained for the independent operator.

Now the Report, without any conception of the matter before it, waves aside the valuable gain of the independent operator under the Code and by the simple process of misunderstanding the section disapproves of it.

5. Designation of Play Dates.

No more flagrant misunderstanding of a subject passed upon by the Report is available than this. The language of Part 9 is so clear that the Report's misstatement of its meaning indicates either deliberate misconception or gross negligence.

This provision of the Code does two things:

First, it prohibits a Distributor from specifying a specific day of the week upon which his picture is to be exhibited unless he has obtained this right by contractual provision with the Exhibitor.

Second, even where the Distributor has such a right in his contract, the Code takes it away from him if the Exhibitor proves that the subject and character of the picture is unsuitable for exhibition on that particular day; for example, a sophisticated picture on Sunday when many children attend the theatre.

The method by which the relief is obtained is the submission of a complaint to the local Grievance Board. The Grievance Board is given the power, despite the language of the contract itself, to relieve the Exhibitor from the necessity of playing the picture on that day.

None of the rights granted to the independent Exhibitors by this provision of the Code existed prior thereto. The Distributors and Producers contended vehemently that when their pictures are exhibited on a percentage basis they are in partnership with the Exhibitors in so far as that engagement is concerned, and that they should have a voice in the selection of the date upon which such picture should be exhibited.

The Distributors and Producers had always

DEFENDS CODE DUAL BILL POLICY

had and exercised such rights. During the arduous Code conferences the Administration prevailed upon them to surrender these rights as a sacrifice for harmony.

Yet the National Recovery Review Board, ignoring the very language of the Code provision itself, states

"It was brought out that in many communities such pictures as those featuring certain stars are not suitable for exhibition in Sundays, but the Distributors insist that the picture be shown on that day because of the greater return he receives."

The Report disregards the language of the Code provision itself which gives the Exhibitor relief in just such a case.

By virtue of such *misinterpretation* the Report reaches the conclusion that this provision of the Code requested by Exhibitors, and finally obtained for them

"appears to be one solely in favor of the Producers and Distributors, and in the opinion of this Board is unfair to the small independent Exhibitors."

Such absurd findings from facts which warrant the very opposite conclusion need no further comment.

5. Minimum Admission Price.

The Report criticizes the right of Distributors and Exhibitors by contract between them to specify a minimum admission price to be charged at the theatre. For more than 10 years upon the demands of Exhibitors there have been minimum admission prices in standard and other exhibition contracts. The courts have held such clauses legal and not in violation of public policy (Sono Art World Wide Pictures, Inc., against Wm. Lando, County Court of Alleghany County, Pennsylvania).

The overwhelming majority of Exhibitors are desirous of maintaining a reasonable minimum admission price. This industry like many others, has been plagued by cut-throat competition. In many vicinities, despite contract clauses requiring a minimum admission price of 10 cents, theatres have charged 5 cents admission and in addition thereto, given away prizes and premiums.

The Exhibitors' Committee, representing all elements of Exhibitor opinion, which submitted proposed clauses for the Code referred to this subject of premiums and rebates and *itself specifically presented* the clause, including the following:

This shall not be deemed to prohibit Exhibitors from reducing or increasing their admission scales as they see fit except as may be prohibited by exhibition contracts."

Thus, the Exhibitor group itself, composed among others of counsel for the complaining witnesses, recommended the regard for minimum admission clauses where present in contracts.

The Report further recommends in respect to this subject, that the local Grievance Board should not have the power to direct Distributors to refuse to distribute pictures to those who violate the terms of this Article. This provision refers to contests between Exhibitors. It contemplates a fair Grievance Board decision which is nevertheless resisted by the violating Exhibitor. The assistance of Distributors who have no interest in the controversy was demanded by Exhibitors to enforce the finding.

6. Double Features.

The Exhibitors' proposed clause declared double features to be an unfair competitive practice, but, because of peculiar local conditions where it had existed for a long time, permitted its continuance unless 60 per cent of the theatres disapproved it.

Despite this agreement by the Exhibitors and Distributors on this subject, there were independent Producers and some Exhibitors who protested against the abolition of double features. It was the opinion of a number of experts on the advisory boards, as well as of the Deputy Administrator, that this entire subject involved questions of individual sales policy and that the Code ought not to attempt to determine such a matter.

Certainly if this is a matter of individual sales policy, a Distributor acting individually may have the right to determine when he licenses his picture that it shall not be exhibited with another picture on the same program.

Particularly is this true where there are percentage engagements and the Distributor's picture may have cost $1,000,000 to produce, while the second feature on the program cost but $50,000 to produce. The Exhibitor's policy is likewise involved. In view of the controversial subject matter involved, it is extraordinary that the Report should now recommend that the Distributor may not individually require that his feature shall not be shown with another feature. This is going to the opposite extreme and against the expressed opinion of a large part of the industry.

CALLS FOX-WEST COAST CONSENT DECREE MIS-CITED

To support its recommendation, the Report cites the consent decree in the Fox West Coast Theatres case. This case was mis-cited in the Report. It did not hold that a Distributor could not adopt as a sales policy a requirement that his picture be not played with another on the same program. It merely adopted the well-recognized rule of law that if all Distributors acted in concert on such a matter they would be engaged in an illegal conspiracy. The gravamen of the consent decree was the concerted action of all Distributors and not the individual sales policy of any one of them. The decree specifically preserved the rights of an individual company respecting its own practices.

Consequently, the criticism by the Report of the right of the Distributor to determine his individual sales policy is not supported by the case cited by it. This is another illustration of inaccurate reference by the Report.

The criticism of the Report is rendered even more incongruous by its expressed uncertainty about the wisdom of abolishing double features. For it says

"If the practice is one which it is to the interest of the industry to eliminate, there should be a provision in the Code to that effect."

And immediately after it expresses its "impartiality" on the subject, and indeed infers that double features should be prohibited, it suggests a clause which makes it illegal for a Distributor to adopt an individual sales policy in this respect.

7. Cancellation.

The Code provision permits an absolute 10% cancellation by Exhibitors of the photoplays they have entered into contracts for. There is no other industry in America which affords such an unequivocal and extraordinary right. The Code grants the greatest cancellation privilege ever afforded in the Motion Picture Industry.

This special relief was intended particularly for the small operator. Consequently it provides that its privilege extends only where the average license fee of a contract averages not more than $250.

The Report of the National Recovery Review Board refers to this sum of $250 as $250,000. That this is no mere typographical error is revealed by the fact that this sum of $250,000 is repeated three times.

It is very possible that the Board never even read the Code provision. Certainly it never understood its simple language. If it did, it could not have made the error of assuming that the average license fees for all pictures are more than a quarter of a million dollars.

The Report actually criticizes the Code on this basis, for it says

"It also includes a provision limiting the benefits under the clause to Exhibitors whose license fees for all pictures average not more than $250,000." *(p. 102).*

What a revelation this mis-reading of the

Darrow Report Based on Falsities, NRA Charges

The recommendations of the Darrow report, on their merits, are found by the NRA to be based upon:

Flagrant misinterpretations of the provisions of the Code.

False unsworn statements of a few discredited complaining witnesses.

Misstatement and deliberate evasion of rulings made by the courts.

Bias and prejudice of the Board's members resulting from ex parte hearings or from preconceived notions.

Sympathy for the "chiseler" and "kicker" who for selfish reasons seeks to destroy the National Recovery Program.

Anticipated fears and forebodings actually disproven by past and present conduct.

Ludicrous counter-proposals which are completely oblivious to the reality of the situation.

HITS LOCAL BOARD SUGGESTIONS

Code is in respect to the study and scientific basis upon which the Report is based!

One does not know whether to be more astonished than amused by such scientific findings.

8. Clearance and Zoning Boards.

After arguing why Clearance and Zoning Boards should not exist, the Report concludes in characteristic fashion to the opposite effect:

"It is believed by this Board, however, that the establishment and operation of such boards as provided for in the Code offers a possible solution to this troublesome question."

One page later and the Report has lost the last vestige of doubt on this subject:

"This Report believes that the Clearance and Zoning Boards should be kept. . . ."

Criticism is then leveled at the composition of the Boards because

"They are dominated by the distributor and first run exhibitors whose interests are the same."

Of course their interests are not the same but diametrically opposite. The Distributor is the seller. The Exhibitor is the buyer. To say that their economic interests are the same is like saying that black and white are the same color.

The Clearance and Zoning Boards as now constituted under the Code are composed of two Distributors, one affiliated and one unaffiliated. Two first run Exhibitors, one affiliated and one unaffiliated. Two subsequent run unaffiliated Exhibitors and one person not associated with the industry and approved by the Administrator who shall vote if the Board is dead-locked.

The Distributors contended that the representation upon the Board was unfair to their interests, for there were four Exhibitors as opposed to two Distributors. They argued that on such matters as price and clearance (the two are inseparable) the interests of the Exhibitors were common and the interests of the Distributors were common, and consequently the Distributors would be out-voted by four to two.

This contention resulted in conferences and reflection which lasted several weeks. The Distributors finally yielded their position.

The Report now naively suggests that the Clearance and Zoning Board should be composed of two Distributors, one affiliated and one unaffiliated, two first run Exhibitors, one affiliated and one unaffiliated, and *four* subsequent run unaffiliated Exhibitors.

This would cause the Board to be constituted of six Exhibitors as against only two Distributors, or of 6 unaffiliated representatives as against two affiliated representatives. No matter what interpretation is given to the economic interest, *this recommendation is clearly inequitable. It deliberately stacks the Board against the seller.*

The National Recovery Review Board was so gullible that it swallowed the recommendation of a few Exhibitors who, whatever their irresponsibility might have been, must have had their tongues in their cheeks when they made this proposal.

Nothing was too much, however, for the Board. It now solemnly submits this suggestion in its Report.

The suggestion that the Code Authority should not appoint members of this Board because the independent interests on the Code Authority will be out-voted in the selection of representatives, is ludicrous in the light of actual experience in this respect.

Two hundred and seventeen members of Clearance and Zoning Boards have been appointed by the Code Authority, from several thousand nominations made directly by representatives of the industry. The Code Authority unanimously agreed on every one of the 217 appointments made!

This is another instance where the National Recovery Review Board saw its own shadow on the wall and announced its belief that there was a ghost in the house.

9. Considerations to be Reviewed by Clearance and Zoning Boards.

The Report finds no fault with this section of the Code except that it believes the members of the Clearance and Zoning Boards would know what factors to consider and that it is unnecessary to guide them (p. 107). Thus there is a sudden expression of confidence in the ability, standing and experience of the members of the Clearance and Zoning Boards, which obviates the necessity of even submitting to them the rules of combat.

The sole objection to this section is that it is argumentative. The recommendation is too trivial to be worth argument.

10. Appeals from Clearance and Zoning Boards.

The Report criticizes this section because it permits the presentation of new evidence to the Code Authority where an appeal is taken from the Clearance and Zoning Board.

While it is a technical rule of law that on appeals only the record below and not new evidence may be presented, no complete stenographic minutes will be kept in these informal hearings and there will be no motions for setting aside the case on the ground of new evidence.

In view of the desire of the Code to permit equities rather than technical rules to govern, and in view of the informality of the proceeding, it was thought just that all facts, whether designated new or otherwise, should be presented upon appeal.

It is unlikely that any litigant would withhold information in order to prepare for an appeal. Practical business men do not gamble with their rights this way. If, however, in an industry the product of which is ever fresh and moving, new and vital evidence should appear after the hearing before the local Clearance and Zoning Board, it would defeat the ends of justice if for technical reasons it could not be presented to the Code Authority.

BOARD ASKS NEW AUTHORITY SETUP

Recommending a reconstitution of the Code Authority, the report of the Darrow Board suggests the following composition of the Authority:

Five representatives of affiliated producers, distributors and exhibitors;

Five representatives of unaffiliated producers, distributors and exhibitors;

Five representatives to be appointed by the President, who shall be known as government representatives.

Each member shall be entitled to one vote, and all questions shall be decided by a majority vote of the members.

With typical inconsistency the Report suddenly turns technical and insists upon the adherence to an age-old technical rule which closes the door to a fact because it was not in the formal record.

The suggestion of the Report that Exhibitors would have to come to New York on appeals is unsound. There is nothing in the Code which requires personal appearance. Such appearance is permitted but not obligatory (Article VI, Section 7 (b)).

The recommendations of the Report in this respect are hypertechnical and unsound. More than that, they misinterpret the simple meaning of the language of the Code itself. To accede to the recommendation of the Board would be to defeat justice.

11. Grievance Boards.

Most of the suggestions of the Report in respect to this Article are too trivial to be worthy of comment. It suggests that the word "and" be changed to "or."

It suggests that grievances be not certified to the Code Authority under certain circumstances, but that they be passed upon and then appealed to the Code Authority.

Less trivial and more extraordinary, however, is the suggestion that a Distributor has not the unequivocal right to license his own photoplays to any theatres operated by him. This right has at all times been conceded by every member of the industry, and indeed was conceded by the very witnesses who appeared before the National Recovery Review Board.

The recommendation is again made that the Code Authority shall not appoint the members of the Grievance Boards. The Code Authority requested that nominations be made to it by representatives of the industry. More than 3,000 nominations were thus sent in.

A special committee, appointed by the Code Authority to make recommendations to it from these nominations, was composed of four unaffiliated representatives, as opposed to two affiliated representatives. Finally, of 155 appointments, 153 were made by unanimous vote of the members of the Code Authority!

The Report then criticizes the composition of the Grievance Boards. If a burlesque recommendation were made on this subject, it could not capture the spirit of exaggeration and fantasy as well as the Report does.

It actually urges that, where an Exhibitor brings a complaint before a Grievance Board against another Exhibitor and a group of Distributors on the ground that the Exhibitor is over-bought, and the Distributors should be compelled, despite their contracts, to surrender their films to the complaining Exhibitor,—that the Distributor has no interest in the controversy, and that he ought not to be represented at all.

Thus the Report solves the question of equitable representation on Grievance Boards in one masterful stroke.

It simply suggests that the Board be composed solely of Exhibitors and expresses the hope that such unanimous control may satisfy their hunger for fair representation on Grievance Boards.

Where other complaints brought before the Grievance Board are directly against Distributors, the Report is more generous. It asserts the following profound conviction:

"It is believed that the Boards should consist of one representative of Distributors and three representatives of Exhibitors. . . ."

REPORT "SEEKS TO AID SHIRKER"

Even the complaining witnesses must be shaken with mirth at this pronouncement.

There follows a recommendation again that new evidence should not be permitted on an appeal. This matter has been commented upon under the Clearance and Zoning section.

One is almost thankful in the light of other recommendations that the Report has not taken the stand against old evidence as well as new, being presented upon appeal.

The Code provides that those who wish to file complaints with the local Grievance Boards or Clearance and Zoning Boards must execute the Code within 45 days after it is signed by the President.

The National Recovery Review Board states that

"This provision is entirely unwarranted and oppressive."

Is it oppressive to require that one who wishes the benefits of the Code provisions should consent to it so that he may also undertake the obligations thereof?

The National Recovery Review Board did not appreciate the significance of its comment; —for if it is oppressive to deprive an Exhibitor of the relief afforded by the Code, how can it be argued that the Code oppresses Exhibitors?

How can the Report contend on one hand that the waters of the Code are poisoned with monopolies, and on the other hand that those who are not permitted to drink its curative waters are sinned against?

Those who execute the Code are required to contribute financially to its operation, but those who do not, need make no contribution. By what moral considerations does the Report reach the conclusion that one should be able to escape contribution to the operation of the very machinery the advantages of which he seeks?

It is revelatory of the Report that it seeks to protect the shirker and the slacker and to aid him to get under the wire.

We have seen that the Report has a sympathetic arm for the one who squeals about labor costs. It has a moist eye for the one who wishes to raise technical objections on appeal to defeat a just claim. And now it raises an indignant and tremulous voice for one who wants the fruit of the Code but refuses to sow the seed or plow the soil that makes it grow.

12. Recommendations for a Special Committee.

In the comparatively few hours that the National Recovery Review Board listened to a one-sided complaint, it formed opinions not only on all matters within the Code but even those omitted from it.

On such subjects as block booking, which have been the source of intense study and literature for a number of years, the Report states "this Board has certain well-defined views." In this instance, however, its views are spared to us, although judging by the profundity of its past recommendations one can only express regret at having been deprived of this pleasure.

However, complicated machinery is set up for a commission to make further report on these subjects omitted from the Code, a commission which incidentally asumes the indefinite continuation and participation of the National Recovery Review Board itself.

And as the Report benignedly ignores the decision of the Circuit Court of Appeals, which declares the practice of block booking to be legal, and indicates its own impartiality on the subject by suggesting that if the commission to be appointed does not report by August 1, 1934, a clause is automatically to be written into the Code which declares block booking to be illegal.

The omission of these subjects from the Code was the result of careful consultation with the Legal Division of the National Recovery Administration, and upon the advice of the Division of Economic Research and Planning.

The pre-judgment on this subject and the sublime unawareness of the true nature of the problems involved make unnecessary further comment.

13. Conclusion.

There have been analyzed above all of the recommendations made in the Report of the National Recovery Review Board.

It is highly pertinent that the great majority of these recommendations have had nothing to do with monopoly or oppression on any group of the industry. They were mostly individual trade policy provisions which could only remotely have an effect upon the subject of unfair competition. In the substantial sense of the word, the Report is wholly deficient in specifying how the adoption or operation of the Code tends to promote monopoly or wherein such result would follow from the adoption or operation of the Code.

Waiving this jurisdictional matter, however, and examining the recommendations of the Report on their merits, one finds that they are based upon

1. Flagrant misinterpretations of the provisions of the Code.

2. False unsworn statements of a few discredited complaining witnesses.

3. Misstatement and deliberate evasion of rulings made by the courts.

4. Bias and prejudice of the Boards' members resulting from an Ex Parte hearing or from preconceived notions.

5. Sympathy for the "chiseler" and "kicker," who for selfish reasons seeks to destroy the National Recovery Program.

6. Anticipated fears and forebodings actually disproven by past and present conduct.

7. Ludicrous counter-proposals which are completely oblivious to the reality of the situation.

In the light of these considerations the comment of one of the members of the National Recovery Review Board as quoted in the Baltimore Sun of May 8, 1934, appears moderate despite the virility of its contents.

Mr. John F. Sinclair, Vice Chairman of the National Recovery Review Board said:

"Not in my 25 years of business and research experience, during which time I have been a member of many boards and committees of investigation, have I witnessed such utter disregard for fair play or the basic facts as the National Recovery Review Board under Clarence Darrow, has shown, even in its open hearings.

Such an attitude in times like these is nothing short of tragedy.

I have opposed from the beginning the kind of sloppy, one-sided, half-information that is the foundation upon which the Darrow-Russell Report has been written."

PROPOSED SHIFT IN GRIEVANCE BOARDS

Proposed by the Darrow Board is a shift in the personnel of the Grievance Boards under the Code Authority, differing from the present makeup of those boards. The change suggested would find the Grievance Boards made up of: one representative of distributors, with or without theatre affiliations; three representatives of exhibitors, one affiliated, two unaffiliated; one person with no industry connection, to act as impartial representative of the Code Authority. Each member shall have one vote.

VI. BOARD'S ATTACK ON DEPUTY ADMINISTRATOR

A. Background of Dispute.

Symbolic of the Report's hostility to the efforts of the National Recovery Administration is its attack upon the Deputy Administrator. The Deputy's efforts brought the industry's factions to voluntary agreement. Editorials in the trade press expressed the admiration of the industry, from the "extra" in Hollywood, the chorus in the theatre, and the small theatre owner, to the Presidents of the large producing companies, for his energies during the harrowing months of negotiation.

His efforts caused the Administration to put in his charge the formulation and supervision of more than 100 codes in industries where conflicting groups seemed irreconcilable.

In the course of his labors he encountered many resistant forces, but with one exception their violence was due to disagreement on specific clauses and not to the ulterior purpose of blocking the submission of the code.

That one exception was handful of so-called unaffiliated Exhibitors and their counsel, whose deliberate purpose it was to sabotage the Code conferences. This same group constituted the complaining witnesses before the National Recovery Review Board. There, strangely, enough, their miserable intentions did not handicap them. On the contrary, their misleading statements, as indicated previously, were exclusively adopted and formed the basis for the Report.

The extent to which this group, including its counsel, went in its efforts to obstruct the formulation of a Code excited the attention of the entire Administration, including the President himself.

In the very early sessions of the Code conferences this group placed upon the record its program to the effect that it was not to be bound by any Code. Because it was not engaged in interstate commerce, and other shams since worn out, it gave notice to the Deputy Administrator that it would participate in the conferences "to protect its interests" but that it would not concede that it could be bound by the President's program. At the very outset, therefore, this small group was an irritant to all other groups including representative groups of independent unaffiliated exhibitors in the industry which intended to make their respective sacrifices as a contribution to the President's program.

During the weeks of conferences in Washington, this same defiant small group did every-

POINTS TO EXONERATION BY LEA

thing in its power to make impossible agreement amongst the contending forces. One of its weapons was to slanderously impugn the honesty and sincerity of the Deputy Administrator. Vicious rumors, wholly unsupported by even a shadow of suspicion, were spread. Notwithstanding, the Deputy Administrator relentlessly moved forward despite the wracking harrassment to which he was thus subjected. Eighteen and twenty hours a day, including Sundays, were spent under his direction by the representatives of all of the groups, including this bickering group, to bring them closer together.

Newspaper headlines attest to the fact that it was predicted throughout the industry that no voluntary agreement could ever be reached. Many conservative observers said that only a miracle could bring together the hopelessly differing groups. That miracle began to appear likely as the responsible elements in the industry with commendable patriotism yielded their positions and self-interests under the conciliatory but insistent pressure of the Deputy Administrator.

Then it was that the handful of complaining witnesses and their counsel (who appeared before the National Recovery Review Board) resorted to a desperate maneuver. They broadcast an alarm that a Code might be agreed upon and asked the various Exhibitor units of their Association throughout the country to flood Washington with telegrams, addressed to the President of the United States, in protest against the provisions of the Code in an effort to block it.

They stated that 100,000 telegrams to the White House would "do the job." To disguise the source of this malicious attack they prepared many forms of protesting telegrams which they sent to their representatives so that when these telegrams were received the differences in their wording would lend credibility to their genuineness. Fortuntely, the mimeographed instructions and form telegrams fell into the hands of the Administration.

All of these telegrams were acknowledged by the Administration and a number of those to whom such acknowledgment was sent replied in surprise that they had not sent any telegram. Thus it was proven not only that the origin of the telegrams was faked but that names of senders were actually forged in order to give the impression that there was protest throughout the country.

On the basis of their destructive program these same obstructors made appeals for funds to the Exhibitors they so dishonestly represented. This was done under the guise that monies were needed to "protect" the Exhibitors' interests. Many innocent Exhibitors succumbed to this scheme and were mulcted of large sums. In the Detroit territory alone about $9,000 was collected by means of this racket. When the scheme was exposed a number of its victims appeared at the office of the Administrator in Washington and asked for assistance to get their contributions back. Undoubtedly the appearance of the complaining group before the National Recovery Review Board was used by them as an excuse to request further contributions.

Even the requirement of tact which a conciliator must always guard yielded to the indignation which swept the Deputy Administrator and the National Recovery Administration at the revelation of these facts. The hoodlum who throws bricks at windows is far more respectable than the hoodlums who attempted to undermine the structure the President was rearing for the nation.

In the meantime, this group of obstructors, having been exposed, attempted to save their faces by walking out of the Code conferences and raising the cowardly cry that they could not obtain a square deal. Having walked out and quit the conferences in the very last stages, they testify before the National Recovery Review Board that they were not consulted, and the Board, hearing no contrary evidence, and making no investigation, believes these statements and joins with these unscrupulous forces to punish the Deputy Administrator.

When the Code was finally drafted, this defeated group attempted to appease its chagrin by passing a resolution charging bias and prejudice against the Deputy Administrator. They were summoned to the Administrator's Office in Washington. The Deputy Administrator faced them and exposed them to the Administrator.

CITES LEA'S EXONERATION OF DEPUTY ADMINISTRATOR

The Administrator referred the charges to Col. Robert W. Lea, Assistant Administrator for Industry under the N.R.A. who, after full hearing of the complainants (incidently the same group which appeared before the National Recovery Review Board) found that the charges of bias and prejudice against the Deputy Administrator were unfounded.

At the hearing before Col. Lea, all of the clap-trap presented to the National Recovery Review Board was given in even greater detail. Col. Lea found the charges wholly unwarranted.

The National Recovery Review Board, listening to only one side and without any knowledge of the background of the controversy, found that the Deputy Administrator "may be" prejudiced against independent Exhibitors. The overwhelming number of independent Exhibitors in this country think otherwise.

Even the Harrison's Reports, a trade paper of and for independent operators whose Editor was with this group, states in an editorial

"All I can say is that Mr. Sol Rosenblatt knows the moving picture industry and its people thoroughly, and that all have found him to be intelligent, honest and understanding."

This is a tribute from the independent camp. The obstructionists never ceased their labors even after the Code was approved by the President. They instituted an action in the United States District Court against the members of the Code Authority and the Deputy Administrator on the ground that the requirement of consent to the Code without qualification was illegal.

The Attorney for this group was the Attorney in that suit. The complaint requested that the provisions of the Code be declared unconstitutional. That suit, based on wilful misconception, was discontinued.

The latest endeavor of this "wrecking crew" is its appearance before the National Recovery Review Board.

B. The Report's Findings.

1. The Report states that there is testimony before it to the effect that independent interests were not consulted with reference to various drafts of the Code. The fact is that the Deputy Administrator spent at least 10 times more time with the representatives of the unaffiliated interests during Code conferences than the National Recovery Review Board spent in all its hearings on the subject of the Motion Picture Code. Day and night, into the early hours of the morning, the Deputy Administrator met with committees and groups of unaffiliated independent producers, Distributors and Exhibitors. Even Sundays were not excluded from this schedule and suggestions were submitted to him in person for approval. He visited their hotel rooms and they came to his office.

The Report does not state whether the testimony given before the Board was believed. Judging by its conclusion, it was. In any event, the testimony was absolutely false.

The Report further states

"Of the many suggestions made by the Independent Exhibitors for provisions of the Code very few were adopted."

There is available the official printed record of the "Exhibitor Committee's" proposals for clauses to be incorporated in the Code. Actual computation from this Record reveals that 39 proposals were made in respect to matters of unfair competition. Of these 39, 26 were adopted in the Code as finally signed. Four were partially adopted and nine were rejected.

In other words, more than 76 per cent of the proposals submitted by the independent Exhibitors were substantially adopted.

Despite this fact, the National Recovery Review Board reports that "very few" of the suggestions made were adopted.

The Report states that the Deputy Administrator, prior to his appointment, was a practicing attorney, associated with another attorney "whose clients were and are now engaged in the theatrical and motion picture industry."

Although no conclusion is drawn by the Report, the innuendo is that because this Attorney also represents, among his clients, two Distributors, that the Deputy Administrator "may be" biased. Perhaps according to the Board mere association with a law office which represents among other things motion picture interests, disqualifies an attorney from any position of trust.

It is the fact that the attorney with whose office the Deputy Administrator was previously associated, was noted for its representation of independent and unaffiliated interests as against the affiliated Distributors and Producers. It was that office which represented the plaintiff in the Singer case in the Supreme Court of New York, in which a small theatre operator won an important victory and made important

SEES SUGGESTION CONTRARY TO NRA

The final recommendation of the report with respect to the Code Authority is that the administration members shall have a vote instead of merely acting in an advisory capacity. This suggestion, Mr. Rosenblatt says, is contrary to the spirit and letter of the NRA. It is contrary to the President's repeated statements that he did not wish the Government actually to run business but merely wished it to be in partnership with business and thus to protect the public interest.

DENIES ALLEGATION OF PREJUDICE

law highly favorable to independent Exhibitor interests.

It is the fact that the Deputy Administrator is a graduate with honors of Harvard College and of the Harvard Law School, a member in good standing of the Association of the Bar of the City of New York, of the New York County Lawyers Association, and of the American Bar Association. His practice in New York City concerns itself to the largest extent with the protection and safeguarding of the rights of independent and unaffiliated Exhibitors, Distributors and Producers, so far as any motion picture industry clients were concerned.

Upon accepting his position and responsibility with the National Recovery Administration on July 14, 1933, he forthwith completely severed any and all connection with his former law firm and since that time has devoted himself exclusively to the National Recovery Administration.

It is submitted that the facts adduced in this Comment should be sufficient in themselves to any person who has taken the time or trouble to discover their accuracy, that the Deputy Administrator instead of being possibly prejudiced against the independent interests has undoubtedly been their protagonist.

The Report in concluding that the Deputy Administrator "may be prejudiced" states that one witness testified that the Deputy Administrator would not permit him to make notes of what was going on at the meeting.

This hardly sounds like a serious charge upon which to found a recommendation of removal. Its bareness reaches skeleton proportions when the true fact is revealed.

"CONTEMPTIBLE PROCEDURE" BY GROUP ATTORNEY CHARGED

The Attorney for the obstructionist group, described above, was at one time a stenographer. An interesting reflection upon his own scrupulousness is his distrust of others. During informal conferences he would surreptitiously scribble shorthand notes of what was being said. Subsequently these notes would appear as garbled and misquoted statements and when protest was made that these quotations were maliciously inaccurate, he would fall back upon his skill as a stenographer and reveal that although no one had suspected it, he had taken stenographic notes and could not be wrong.

Having learned of this contemptible procedure and having had the experience of being wilfully misquoted, the Deputy Administrator at a subsequent conference directed that his Secretary take stenographic minutes of the conversation unless this attorney ceased to take notes surreptitiously. This reasonable and rather patient precaution on the part of the Deputy Administrator is now turned into a claim with which he is charged.

It is interesting in this connection that Col. Lea, having been informed of this practice, was on guard, and at the conference with him, actually observed this attorney taking stenographic notes surreptitiously.

The Report recites that another witness testified that the Deputy Administrator admitted he was biased against independent Exhibitors.

Does it not challenge credulity that at a conference with independent Exhibitors, the Deputy Administrator would admit to them that he was prejudiced against that class?

The Deputy Administrator denies any such admission. His frank statement to the Administrator and to Col. Lea of his opinions concerning the few individuals who composed this handful of obstructionists and who appeared to make unwarranted and false charges against him is now tortured into an admission against unaffiliated independent Exhibitors as a whole.

The National Recovery Review Board, however, was able to exercise no discrimination in selecting truth from brazen falsity.

It was fortunate that the National Recovery Review Board was not handed a rubber ten-dollar bill, now being hawked as a novelty on the street corners. It would probably have accepted it as genuine currency.

The Report mentioned these scraps of testimony but made no comment upon its credibility or value. It carefully refrained from finding these matters as facts. It contented itself with reference to the fact that some witness had made reference to the matter. Apparently these false and in many instances unimportant pieces of testimony were recited to give color to the conclusion, which was unsupported by any facts.

The conclusion of the Board to remove the Deputy Administrator is, however, based on two specific charges stated at the very end of this section.

In the language of the Report these two charges are:

"because of the defiance of the Deputy Administrator of this Board, and because of testimony to the effect that he is prejudiced against the independent Exhibitors, Distributors and Producers in the industry. . . ."

On what is the charge of defiance of the Board based? The minutes of the proceedings before the National Recovery Review Board reveal the following statement by the Deputy Administrator:

"Mr. Rosenblatt: Let the record show that I am here voluntarily, that my files are completely available, but I do not know what these proceedings are about. I have heard no name mentioned except the name of Binsell and I have a file with that name in my office. . . .

"Mr. Mason, (interposing): May the record show that he refuses to testify. Mr. Russell Hardy, will you please take the stand?"

Counsel for the Board interrupted the statement of the Deputy Administrator,—charged that he refused to testify,—and rudely placed another witness on the stand to cut off any further statements.

BOARD ASKS INQUIRY ON BLOCK BOOKING

The report notes two major problems of distribution, the question of the right to buy films in free and open competition, and the question of block booking, as "two problems the solution of which is vital to the successful operation of the Code, in order to prevent monopoly and . . . oppression of the small branches of the industry." Declaring that while the Board has "definite ideas and recommendations" for changes on the subject, the report indicates its suggestion of a committee to work out the problems as dictated by a desire to have the industry cooperate in a solution, with the committee equally representative of major companies and independent exhibitors.

SAYS HE WAS NOT GIVEN NOTICE OF BOARD HEARING

The Deputy Administrator was given no notice of the hearing. When he appeared voluntarily nevertheless and stated that he was an Administration member upon the Code Authority of the industry and desired to make a statement, the following took place:

"Mr. Darrow: How does that give you any right to speak at this time?

"Mr. Rosenblatt: I believe that even this Board is required to observe a semblance of what is popularly known as due process of law, and it is in that regard and prior to the time that I am to say anything here that I desire to be heard. . . ."

Subsequently the Deputy Administrator again appeared voluntarily before the Board and offered to bring before the Board any file in his office "that you want at any time, night or day" (p. 84). The record reveals that this offer was made unequivocally:

"Mr. Mason: You suggested the other day, I think that you would let us have all of the complaints.

"Mr. Rosenblatt: Yes, they are still down there. You can have anything you want at any time you want."

Despite this statement, the Report charges that the Deputy hedged on making available his files. The extraordinary and deliberate blindness of the Board to the actual facts is accentuated by a letter sent by the Deputy Administrator to counsel for the National Recovery Review Board at the end of its first hearing. This letter was delivered in person and was received. In view of the charge that the Deputy defied the Board, it will be quoted in full:

"March 28, 1934.

National Recovery Review Board,
Willard Hotel,
Washington, D. C.

Attention of Mr. Lowell B. Mason

Gentlemen:

With respect to your hearing on the Motion Picture Industry Code, I beg to advise you that to date neither I nor any member of the National Recovery Administration, so far as I know, has heard from your Board with regard to utilizing either the facilities or records of the NRA, although I have kept myself available both night and day since Monday in order to be of service.

So far as I know, your Board has neither requested nor sought my report to General Johnson, dated October 26, 1933, which carefully reviews all steps and procedure in connection with the formulation of the Motion Picture Industry Code and the reasons for my approval of the respective sections found therein.

Further, so far as I know, your Board has not requested any information concerning the numerous legal decisions of record respecting the Motion Picture Industry, such decisions not only being the consent decrees secured by the United States Government, but also the decisions of the United States Circuit Court of Appeals and the decisions of the Courts of Pennsylvania, Oklahoma, New York, Washington, and the Supreme Court of the United States.

Further, so far as I know, your Board has made no effort whatsoever to learn anything concerning the results which would have come to all branches and divisions of this industry had there been separate Codes for each of the three separate divisions of the industry, and the

SAYS BOARD IGNORED FAIR PLAY

results which have been achieved by coordination of all divisions of the industry under a single Code.

Further, so far as I know, your Board has neither made inquiry concerning nor sought advices with respect to the actual operation of the Code to date and what has been achieved and accomplished for and on behalf of the smaller enterprises in this industry even in advance of the actual functioning of the Local Grievance and the Local Clearance and Zoning Boards provided for under the Code.

I am advised that the regular meeting of the Code Authority of the Motion Picture Industry has not been adjourned and will proceed at 10:00 A.M., March 29th, 1934, at New York, as I directed the same to your attention on last Monday.

I have advised General Johnson that your Board has sought the attendance of members of the Motion Picture Industry Code Authority at Washington the same time and date.

I have also advised General Johnson of my willingness to appear before your Board at its convenience to answer all material, relevent and pertinent questions, with the right on my part to make such statements as I may deem necessary with respect to any of the subject matter addressed to me, and further with the right on my part to be heard at the conclusion of all testimony which your Board may adduce, and after I have a sufficient opportunity to study the record of all such testimony.

In the meantime as I advised you on Monday, in my capacity as Administration member of the Motion Picture Industry Code Authority and in the performance of my duties as such Administration member, I must necessarily attend the meeting of such Code Authority at New York City on the 29th, holding myself in readiness as above stated to your convenience at any time.

I have no objection to your incorporating this letter into your record.

Yours very truly,
(Signed) SOL A. ROSENBLATT,
Division Administrator."

No answer to this letter orally or in writing was ever made, even though the Board met three times thereafter on the Motion Picture Code. The Board ignored the offer of the Deputy Administrator to produce all of his files and "to appear before your Board at its convenience to answer all material, relevant and pertinent questions." Apparently the Board was determined to have nothing but a one-sided hearing.

To characterize its own refusal to listen to the Deputy and to receive his files as *his* refusal to give his files and appear before it is typical of the mental somersaults in which the Board indulges.

Even more acrobatic and audacious is the Board's utilization of its own error as a basis upon which to charge the Deputy Administrator with "defiance." It was the Board which was defiant of all the rules and principles of fair play.

It was the Board which was defiant of ordinary standards of accuracy in referring to a record.

Even if it were to be assumed that the refusal of the Deputy to testify when he was not subpoenaed or even notified to appear was a "defiance" such as warranted his removal, there are no such facts in the record. The Board has transposed its own refusal to listen to facts as a refusal of the Deputy to give them.

Even more shocking as a statement without an iota of support is the second charge upon which the removal is recommended,—that is, that he "may be prejudiced" against independent Exhibitors.

SAYS INDEPENDENTS WON MAJOR CODE ADVANTAGES

Analyses issued by Exhibitor-Distributor and Producer groups reveal that the independent operator obtained the major advantages of the Code's provisions. With the exception of those who testified before the National Recovery Review Board, there is virtually unanimous agreement on this point.

To quote, the issue of "Harrison's Reports" dated February 17, 1934:

"I say to ——— (the attorney referred to throughout) just as I have said to every exhibitor, that we went into this Code proposition without a shirt and came out of it with something—with 25 reforms. One of the reforms is costing the producers millions of dollars—the 10% cancellation provision; and correspondingly it saves the Exhibitors millions of dollars."

The cancellation clause above referred to as costing the Distributors and Producers millions of dollars and conferring this benefit upon the unaffiliated independent interests, was a concession obtained by the Deputy Administrator from the affiliated groups. Furthermore, it was the Deputy Administrator who ruled that this cancellation clause was to be retroactive and was to apply to contracts made long before the Code went into effect.

Further proof that the composition of the Code Authority as approved by the Deputy Administrator is not prejudiced in favor of the large interests, was its approval of this interpretation by the Deputy Administrator.

Grievance Boards have recently begun to function. Every decision emanating from them indicates their independence and their sympathetic consideration of the small man's problems. As recently as May 11, 1934, the Code Authority unanimously affirmed a determination of the Milwaukee Grievance Board in the case of Saxe Amusement Management Corporation against Ashley Theatres.

The complaint in this case was made by an unaffiliated independent Exhibitor against a circuit of theatres and a major Distributor on the ground that the circuit of theatres had contracted for more pictures than the circuit actually required. It prayed for an order directing the Distributor and the circuit of theatres to relinquish to him 30 pictures.

The Board granted this relief, which, prior to the Code, could not have been entertained by any court,—not even the Supreme Court of the United States.

For this complaint requested that a contract between two parties be abrogated and that one of the parties be compelled to deliver a portion of its product to the complainant who did not have a contract with it.

Against the fatuous prognostications of the Report stand the real achievements of the Code machinery in affording relief to the small man.

C. Conclusion on Recommendation against Deputy.

The Report recommends the removal of the Deputy because of his defiance of the Board and because he "may be" prejudiced.

There was no defiance and there is no prejudice.

The Report, even after distorting the minutes before it, was unable to offer a word of justification in support of its charges. It is vacuous, unfair, biased and prejudiced, and does not even make a pretense that its conclusion was arrived at upon any facts.

When the obstructionist group, described above, passed a resolution in Chicago, making charges of bias against the Deputy Administrator, which were dismissed by Col. Lea, it also made another significant recommendation.

According to the press, it recommended the "hiring of a prominent Democratic lawyer who has an 'in' at the White House" to protest on behalf of that group.

Contrasted with the farcical Report of the National Recovery Review Board are the following opinions which recommended approval of the Motion Picture Code:

The Legal Division of the National Recovery Administration wrote as follows to the Deputy Administrator:

"We have raised and discussed with you the various legal problems presented in connection with the Code of Fair Competition for the Motion Picture Industry, and understand that all points which we have raised have been fully considered. The draft which you have submitted to us today has been examined and passed by the Legal Division.

"May we personally thank you for your cooperation and compliment you on the solution which you have achieved for many of the difficult problems presented in the Industry."

The Labor Adviser of the National Recovery Administration wrote the Deputy Administrator as follows:

"In addition to the numerous conferences in connection with the preparation of the Code of Fair Competition for the Motion Picture Industry, I have made a careful examination of all of those portions of the Code dealing with labor. I have also been in contact with the official representatives of these several labor groups. It is gratifying, in view of these facts, to advise you of my approval and endorsement of the Code.

"May I be permitted to make this personal comment: I have thoroughly enjoyed

(Continued on following page, column 1)

RICHBERG STRIKES BACK AT THE BOARD

Striking back sharply at the Darrow Review Board, Donald R. Richberg, NRA counsel, in his reply to that part of the report relative to the Motion Picture Code, declares that the Code as drafted was acceptable to the industry and NRA advisory boards.

Mr. Richberg vigorously attacked the methods of procedure employed by the Review Board, saying:

"The Board acted solely on the basis of a disorderly mess of unsworn and largely false testimony of a few malcontents . . . and arrived at sweeping conclusons upon the entire Code founded upon obvious ignorance of the Code, of the industry and the law. . . ."

Rosenblatt Denies Monopoly Aided

(Continued from preceding page)

my association with you as your Labor Adviser because of your constant effort to secure all of the facts and to give full consideration to all phases of the problems which were called to your attention."

The Consumers' Advisory Board wrote to the Deputy Administrator as follows:

"The Consumers' Advisory Board approves the above Code (3rd revision) and commends the manner in which difficult and controversial problems have been met in the Code as now formulated."

VII. SAYS CODE IS NOT DESIGNED TO PROMOTE MONOPOLIES

There are approximately 288 sections in the Motion Picture Code. Most of them are intertwined with one another.

A fair idea of what Mr. Sinclair called the "sloppiness" with which the National Recovery Review Board proceeded is the fact that the complaining witnesses before it referred to only eight of the 288 sections. Most of the references to even these eight sections were inaccurate and misleading. Of the 399 pages of unsworn testimony taken before the Board only about 15 pages make reference to sections of the Code. The overwhelming portion of the testimony was irrelevant to the hearing.

An exhaustive, scientific and accurate analysis of the Code, as contrasted with the hop, skip and jump method of the National Recovery Review Board,—with most of the hops and jumps left out,—reveals the following (as recently analyzed):

There are 45 Parts in the unfair trade practice provisions of the Code. Of these 45 Parts, 26 were for the benefit of unaffiliated independent Exhibitors, Distributors and Producers. Of these 26, 25 Parts granted them rights which they previously did not have.

Of the remaining 19 Parts, 16 referred to general rights and were not designed to benefit specially any group in the industry. One Part was for the benefit of the large Exhibitors, and two Parts were for the benefit of Distributors. These two Parts granted no rights to Distributors which they did not previously have. They merely codified existing law.

To translate these figures into percentages:

1. Excluding general provisions which were not designed to benefit any particular group in the industry, 89.5% of all provisions of the Code were for the benefit of unaffiliated independent Exhibitors, Distributors and Producers.

2. 99.9% of these provisions gave right to the unaffiliated independent Exhibitors, Distributors and Producers which they did not have prior to the code.

3. 4% of all of the provisions of the code were for the benefit of Distributors. No part of this 4% represents rights which Distributors did not previously have.

Even this mathematical picture of the partiality of the code to the independent operator does not reveal the full protection which the code affords to small enterprises. These figures allow equal weight to each provision. If the number and quality of the provisions were weighed, the balance in favor of small enterprise would be even more striking.

Such provisions as those creating Grievance Boards and Clearance and Zoning Boards, granting 10% cancellation privileges, and limiting short subjects in proportion to features involved sacrifices by Distributors and Producers of hundreds of thousands of dollars, in favor of the independent Exhibitor.

The provisions of this code assure to small enterprises that which the National Industrial Recovery Act was designed to obtain for them.

OTHER STATES COPY GERMAN CREDIT BANK

France and Austria Consider Government Financing of Producers in Furtherance of National Pictures; 72 Films Aided

By J. K. RUTENBERG
Berlin Correspondent

Results of a half-year of operation of Germany's state-supported Film Credit Bank have prompted other European countries to contemplate establishment of similar bodies. France and Austria are the latest countries to take up the idea, and others possibly will follow.

The Film Credit Bank has nothing to do with state control of the film industry. The German government is supervising the industry by other means and organizations. The Film Bank is nothing more or less than a state creditor who will lend money to every serious-minded producer.

Capital at Producers' Disposal

In a previous article we pointed out that the general business crisis seriously affected the film industry in Europe and that several governments had to defer the introduction of a film kontingent, although planned for a considerable time, because the financing of home production made impossible an organized continuation of production activity. This crisis led to serious breakdowns in France, Germany, Austria, Poland and other European countries. The decrease in national films caused the governments to contemplate introduction of a quota system, to support and stimulate national production by means of taxes on imported foreign films, and, on the other hand, to curtail the export of foreign exchange. Spain and Poland have contemplated introduction of a film kontingent for almost half a dozen years, but have had to defer it from year to year because no suitable means could be found to stabilize national production.

In order to create security and prepare for as many years ahead as possible, the German government established on July 1, last year, a state-supported Film Credit Bank with the intention to place sufficient capital at the disposal of the earnest-minded German film producers and to make them free from insane and uncontrolled financing.

In order to understand the rôle of the German Film Credit Bank, it is necessary to know something about the financing in the German film industry some years ago.

Smaller Producers at Disadvantage

The larger companies had sufficient money at hand, but the minor enterprises had to rent sound recording sets, studios, auxiliaries from the studio owners, in most cases the Tobis, against checks, and this system led to a pre-charging of the unfinished or even un-started picture. That means that the producer had accepted responsibilities before the start of his production and long before he was in the position to foresee the financial success of his enterprise.

This system made it possible that all the minor film producers gradually came under the influence of the big companies, the studio owners, the patent holders, the potential distributors, and free competition was ruined.

The situation was intensified by the uncertainty which came into the ranks of companies with the arrival of the new government in Germany. After a very hard winter the film industry faced a still much worse spring and summer, and production activities came to a standstill. When the German Film Credit Bank was established, on July 1, 1933, the situation of the German film industry was almost hopeless. Only a small number of films were available, distributors had no capital at hand, and many theatres faced the shutting of their doors.

Germany, which was once the country with the greatest number of films produced in Europe every year, saw only a little more than 120 features in 1933 from the national producers, and the number in 1934 would have been still smaller. Establishment of a state Film Credit Bank, therefore, was of vital importance to the German film industry, which is providing work and wage to nearly 100,000 persons.

72 Pictures Financed

The report on the first half year of the bank, made known at a meeting on April 9, 1934, in Berlin, revealed the interesting fact that in the first six months the institute already had financed the production of 22 features and 50 educational films and shorts. Of equal importance for the future development of the bank was the fact that a small net profit had been made, and that thus a considerable enlargement of its activities could be contemplated for 1934.

If, however, it would be too much of optimism to forecast greater film production for 1934, it can be said that the financial side of the industry has much improved and that the closing down of companies and enterprises has been avoided.

Rogers Arranges Distribution

Budd Rogers, general sales manager for Liberty Pictures, has closed distribution deals on Liberty product with Monogram of Detroit for Michigan and with B. N. Judell, Inc., for Milwaukee, Indiana, St. Louis and Chicago. First Division will distribute the product in New England, Ohio, Kentucky, western Virginia and western Pennsylvania.

United Newsreel in Deal

United Newsreel Corporation has contracted with Nat Cherin, president of Principal Film Exchange, Inc., for distribution of 13 "Broadway Gossips" and seven "American Explorers" in the New York territory.

Phillips with Paramount

E. Paul Phillips, formerly attached to the legal staff of the Paramount-Publix trustees, has been assigned by Paramount to theatre realty advisory work under Ralph Kohn, in charge of theatres.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 19, 1934, from 105 houses in 18 major cities of the country, was $1,050,305, a decrease of $57,147 from the total for the preceding calendar week, ended May 12, when 110 theatres in 19 cities reported an aggregate gross of $1,107,452.

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Theatres		Current Week		Previous Week		High and Low Gross	
Boston		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Boston 2,900	25c-50c	"Keep 'Em Rolling" (Radio) and.. "Where Sinners Meet" (Radio)	20,000	"No Greater Glory" (Col.) and.... "Sisters Under the Skin" (Col.)	19,000	High 1-13-34 "Fog"	23,500
						Low 3-11 "Topaze"	11,000
Fenway 1,800	30c-50c	"Registered Nurse" (F. N.) and.. "All Men Are Enemies" (Fox)	8,500	"Merry Wives of Reno" (W.B.) .. and "Double Door" (Para.)	9,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
						Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's 3,500	30c-50c	"Twentieth Century" (Col.).....	18,000	"Stand Up and Cheer" (Fox).....	20,000	High 12-2 "Little Women"	28,000
						Low 3-11 "When Strangers Marry"....	12,000
Loew's State ... 3,700	35c-50c	"Manhattan Melodrama" (MGM)..	19,000	"Viva Villa!" (MGM)	21,000	High 1-7 "Strange Interlude"	23,000
						Low 3-11 "Men Must Fight".....	11,000
Metropolitan 4,350	30c-65c	"Thirty Day Princess" (Para.)....	32,000	"20 Million Sweethearts" (F.N.)..	33,000	High 11-4 "I'm No Angel"	44,500
						Low 3-11 "King of the Jungle"	26,500
Paramount 1,800	30c-50c	"Registered Nurse" (F. N.) and.. "All Men Are Enemies" (Fox)	9,000	"Merry Wives of Reno" (W.B.).. and "Double Door" (Para.)	9,500	High 2-25 "Dangerously Yours" and "Deception"	17,000
						Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo							
Buffalo 3,500	30c-55c	"20 Million Sweethearts" (F. N.)..	17,100	"Manhattan Melodrama" (MGM).	16,800	High 12-9 "Dancing Lady"	31,000
						Low 3-25 "Our Betters"	9,800
Century 3,000	25c	"Deluge" (Radio) and..... "I Believed in You" (Fox) (5 days)	4,800	"Journal of a Crime" (F.N.) and.. "You're Telling Me" (Para.)	5,500	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
						Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome 2,100	25c-40c	"The House of Rothschild" (U.A.)	18,000	"Stand Up and Cheer" (Fox).....	9,400	High 5-19-34 "The House of Rothschild"	18,000
						Low 8-26 "Moonlight and Pretzels"....	5,100
Hollywood 300	25c-40c	"Thunder Over Mexico" (Principal) and "You Made Me Love You" (Majestic)	1,000	"The Road to Ruin" (First Div.).. (5th week-4 days)	200	High 1-7 "Goona Goona"	2,600
						Low 11-25 "Night and Day".....	400
Lafayette 3,300	25c	"The Ninth Guest" (Col.) and.... "Beggars in Ermine" (Monogram)	5,900	"The Crosby Case" (U.) and..... "In the Money" (Chesterfield)	5,800	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
						Low 12-23 "Myrt and Marge"	4,800
Chicago							
Chicago 4,000	35c-68c	"Manhattan Melodrama" (MGM).	40,000	"20 Million Sweethearts" (F. N.)..	30,000	High 9-2 "Goodbye Again"	75,000
						Low 4-29 "Central Airport"	22,000
McVicker's 2,284	30c-60c	"Viva Villa!" (MGM)	15,000	"Stand Up and Cheer" (Fox).....	11,000	High 4-14-34 "Wonder Bar"	23,000
						Low 7-1 "The Woman I Stole"	5,000
Oriental 3,940	25c-40c	"The Show-Off" (MGM)	14,000	"Lazy River" (MGM).....	15,000	High 10-14 "I'm No Angel"	50,000
						Low 12-16 "A Man's Castle"	10,000
Palace 2,509	35c-75c	"Finishing School" (Radio)	15,000	"Twentieth Century" (Col.)	22,000	High 9-9 "Morning Glory"	37,000
						Low 4-28-34 "Glamour".....	11,500
Roosevelt 1,591	25c-50c	"The Ninth Guest" (Col.).....	6,500	"Mystery of Mr. X" (MGM).....	8,000	High 10-14 "Penthouse"	16,000
						Low 3-4 "Luxury Liner"	6,200
State-Lake 2,776	20c-35c	"I Believed in You" (Fox).....	12,000	"Countess of Monte Cristo" (U.)..	14,000	High 1-13-34 "Goodbye Love".....	18,000
						Low 2-18 "Lucky Devils"	4,500
United Artists .. 1,700	30c-60c	"The House of Rothschild" (U. A.) (3rd week)	12,500	"The House of Rothschild" (U.A.) (2nd week)	17,500	High 5-5-34 "The House of Rothschild"	30,000
						Low 3-18 "Perfect Understanding"	6,800
Cleveland							
Allen 3,300	25c-35c	"Damaged Lives" (S. R.).....	5,500	"Countess of Monte Cristo" (U.)..	2,000	High 11-11 "Private Life of Henry VIII"	12,000
						Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome 3,800	30c-44c	"Registered Nurse" (F. N.).....	8,500	"Stand Up and Cheer" (Fox)....	9,000	High 10-21 "East of Fifth Avenue"....	30,000
						Low 6-10 "Circus Queen Murder".....	2,900
RKO Palace 3,100	30c-44c	"Where Sinners Meet" (Radio).... (5 days)	4,000	"Twentieth Century" (Col.).....	8,000	High 3-3-34 "It Happened One Night"..	28,000
						Low 8-19 "No Marriage Ties"	4,200
State 3,400	30c-44c	"Viva Villa!" (MGM).....	16,500	"The House of Rothschild" (U.A.)	15,000	High 8-19 "Tugboat Annie"	26,000
						Low 6-24 "The Eagle and the Hawk"	5,000
Stillman 1,900	25c-35c	"Laughing Boy" (MGM) and.... "He Couldn't Take It" (Monogram)	3,600	"Melody in Spring" (Para.) and.. "Fighting Ranger" (Col.)	3,000	High 10-28 "I'm No Angel".....	9,000
						Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake... 800	30c-40c	"Harold Teen" (W. B.) and..... "Picture Brides" (Allied)	1,900	"Murder in Trinidad" (Fox) and.. "Stolen Sweets" (Chesterfield)	1,800	High 10-28 "Footlight Parade".....	10,000
						Low 2-10-34 "Easy to Love"	1,500
Denver							
Aladdin 1,500	25c-50c	"The House of Rothschild" (U.A.) (3rd week)	4,000	"The House of Rothschild" (U.A.) (2nd week)	6,000	High 2-25 "Cavalcade"	10,000
						Low 4-28-34 "Registered Nurse".....	2,500
Denham 1,500	25c-40c	"You're Telling Me" (Para.).....	5,000	"The Witching Hour" (Para.)....	4,000	High 10-28 "I'm No Angel"	16,000
						Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver 2,500	25c-50c	"Viva Villa!" (MGM).....	9,000	"Stand Up and Cheer" (Fox).....	6,000	High 1-13-34 "Roman Scandals"	17,500
						Low 12-16 "The World Changes"	3,000
Orpheum 2,600	25c-55c	"Such Women Are Dangerous".... (Fox)	9,500	"A Very Honorable Guy" (F.N.)..	7,000	High 2-17-34 "Hi, Nellie!"	19,500
						Low 6-10 "Zoo in Budapest"	3,750
Paramount 2,000	25c-40c	"Journal of a Crime" (F. N.).... (4 days)	500	"Laughing Boy" (MGM) ..... (3 days)	600	High 4-1 "The Kid From Spain"	7,000
		"The Crosby Case" (U.) and..... "Love Birds" (U.) (3 days)	1,500	"Three on a Honeymoon" (Fox).. (4 days)	1,400	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (6th week)	15,390	"The House of Rothschild" (U.A.) (5th week)	16,460	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Tomorrow's Children" (Foy)	3,500			High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood	3,000	25c-55c	"20 Million Sweethearts" (F. N.) (2nd week)	9,000	"20 Million Sweethearts" (F.N.) (1st week)	15,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Now I'll Tell" (Fox)	2,000	"Stand Up and Cheer" (Fox)	3,000	High 2-18 "State Fair"	7,000
							Low 5-19-34 "Now I'll Tell"	2,000
Circle	2,800	20c-40c	"20 Million Sweethearts" (F.N.) (9 days)	8,000	"We're Not Dressing" (Para.) (2nd week-5 days)	2,500	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"The Trumpet Blows" (Para.) and "As the Earth Turns" (W. B.)	2,500	"Crime Doctor" (Radio) and "Massacre" (F. N.)	2,500	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	20c-40c	"Merry Wives of Reno" (W. B.)	5,500	"A Very Honorable Guy" (F. N.)	7,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Viva Villa!" (MGM)	4,500	"The House of Rothschild" (U.A.)	6,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"20 Million Sweethearts" (F. N.) and "No Greater Glory" (Col.) (7 days and Sat. late show)	6,600	"Journal of a Crime" (F. N.) (7 days and Sat. late show) (25c-50c)	10,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Manhattan Melodrama" (MGM) (7 days and Sat. midnite show)	11,700	"Viva Villa!" (MGM) (7 days and Sat. midnite show)	16,700	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"You're Telling Me" (Para.) and "A Modern Hero" (W. B.) (7 days and Sat. late show)	5,800	"Melody in Spring" (Para.) and "Women in His Life" (MGM) (7 days and Sat. late show)	4,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Whirlpool" (Col.) (7 days and Sat. midnite show)	4,700	"Success at Any Price" (Radio) (7 days and Sat. midnite show)	4,500		
Uptown	2,000	25c-40c	"Stand Up and Cheer" (Fox) (2nd week)	2,750	"Stand Up and Cheer" (Fox) (1st week)	4,900	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"Heart Song" (Fox)	1,500	"Through the Centuries" (Beacon)	500	High 4-14-34 "Moon Over Morocco"	7,600
							Low 5-12-34 "Through the Centuries"	500
Loew's State	2,416	30c-55c	"Men in White" (MGM)	20,500	"Stand Up and Cheer" (Fox)	10,550	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Thirty Day Princess" (Para.)	19,785	"Double Door" (Para.)	21,000	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Wild Cargo" (Radio)	9,500	"Where Sinners Meet" (Radio)	3,100	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"A Very Honorable Guy" (F. N.)	8,000	"20 Million Sweethearts" (F. N.)	12,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Century	1,650	25c-40c	"The House of Rothschild" (U.A.)	5,000			High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Tarzan and His Mate" (MGM)	1,500	"Come On, Marines" (Para.)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-50c	"Men in White" (MGM) (2nd week)	9,000	"Men in White" (MGM) (1st week)	7,500	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Twentieth Century" (Col.)	5,500	"20 Million Sweethearts" (F. N.)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"The Witching Hour" (Para.)	5,500	"You're Telling Me" (Para.)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Beloved" (U.)	2,000	"Private Life of Henry VIII" (U. A.) (6th week)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"We're Not Dressing" (Para.) and "Double Door" (Para.)	9,500	"Riptide" (MGM) and "Hold That Girl" (Fox) (2nd week)	8,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"The Trumpet Blows" (Para.) and "Love Birds" (U.) (25c-65c)	8,500	"Madame Spy" (U.)	10,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"Bottoms Up" (Fox) and "You're Telling Me" (Para.)	10,000	"Stand Up and Cheer" (Fox) and "Murder in Trinidad" (Fox)	11,000	High 2-18 "The Sign of the Cross"	15,500
							Low 4-14-34 "Melody in Spring" and "Wharf Angel"	8,500
Princess	2,272	25c-65c	"The House of Rothschild" (U.A.) and "Chance at Heaven" (Radio) (3rd week)	7,000	"The House of Rothschild" (U.A.) and "Chance at Heaven" (Radio) (2nd week)	8,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (9th week)	16,900	"The House of Rothschild" (U.A.) (8th week)	18,000	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Manhattan Melodrama" (MGM) (2nd week)	42,000	"Manhattan Melodrama" (MGM) (1st week)	54,450	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Cheaters" (Liberty) (6 days)	2,700	"Hitler's Reign of Terror" (Jewel) (2nd week-3 days)	1,750	High 1-7 "The Half Naked Truth"	24,750
							Low 5-19-34 "Cheaters" (6 days)	2,700
Palace	2,500	25c-75c	"Twentieth Century" (Col.)	10,600	"Stand Up and Cheer" (Fox)	11,800	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Thirty Day Princess" (Para.)	31,000	"Double Door" (Para.)	17,500	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Crime Doctor" (Radio)	14,000	"Success at Any Price" (Radio)	7,700	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"We're Not Dressing" (Para.) (3rd week-11 days)	14,800	"We're Not Dressing" (Para.) (2nd week)	19,400	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Stand Up and Cheer" (Fox) (4 days) "Wharf Angel" (Para.) (3 days)	5,500	"This Man Is Mine" (Radio) (4 days) "The Trumpet Blows" (Para.) (3 days)	5,800	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Change of Heart" (Fox)	67,000	"Twentieth Century" (Col.)	75,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Glamour" (U.)	16,830	"No Greater Glory" (Col.)	17,500	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"20 Million Sweethearts" (F. N.) (3rd week-6 days)	10,000	"20 Million Sweethearts" (F.N.) (2nd week)	15,342	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"A Very Honorable Guy" (F. N.)	1,500	"Laughing Boy" (MGM)	1,800	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Men in White" (MGM)	5,800	"Viva Villa!" (MGM)	6,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"A Man's Castle" (Col.) (4 days)	2,000	"Upper World" (W. B.) (4 days)	1,600	High 9-2 "Gold Diggers of 1933"	3,900
			"Smarty" (W. B.) (3 days)	1,500	"The Ninth Guest" (Col.) (3 days)	1,500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Stand Up and Cheer" (Fox)	3,400	"The House of Rothschild" (U. A.)	5,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Twentieth Century" (Col.) and "Sisters Under the Skin" (Col.) (6 days)	3,500	"20 Million Sweethearts" (F. N.) and "A Very Honorable Guy" (F. N.) (8 days)	4,750	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"You're Telling Me" (Para.) (25c-50c)	14,500	"Stand Up and Cheer" (Fox) and "Murder in Trinidad" (Fox)	5,750	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"We're Not Dressing" (Para.)	6,750	"The House of Rothschild" (U. A.)	7,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"As the Earth Turns" (W. B.) and "Smoky" (Fox)	3,250	"Dark Hazard" (F. N.) and "She Made Her Bed" (Para.)	3,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The House of Rothschild" (U. A.) (3rd week-6 days)	13,000	"The House of Rothschild" (U.A.) (2nd week-6 days)	10,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Such Women Are Dangerous" (Fox) (6 days)	1,600	"The Show-Off" (MGM) (6 days)	1,700	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Sadie McKee" (MGM) (6 days)	16,500	"Viva Villa!" (MGM) (8 days)	13,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"You're Telling Me" (Para.) (6 days)	15,500	"Upper World" (W. B.) (6 days)	13,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Stand Up and Cheer" (Fox) (6 days)	20,000	"Now I'll Tell" (Fox) (6 days)	15,500	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Laughing Boy" (MGM) (6 days)	2,500	"Let's Be Ritzy" (U.) (6 days)	2,800	High 4-8 "42nd Street"	7,700
							Low 5-19-34 "Laughing Boy"	2,500
Stanley	3,700	40c-65c	"We're Not Dressing" (Para.) (6 days)	11,000	"Tarzan and His Mate" (MGM) (6 days)	10,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Merry Wives of Reno" (W. B.) (6 days)	5,400	"I'll Tell the World" (U.) (6 days)	5,700	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Blue Mouse	669	25c	"Wild Cargo" (Radio)	2,500				
Broadway	1,912	25c-40c	"Sadie McKee" (MGM)	5,700	"Come On, Marines" (Para.) and "Countess of Monte Cristo" (U.)	5,000	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Melody in Spring" (Para.) (25c-55c)	6,500	"Wild Cargo" (Radio) (8 days)	5,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"It Happened One Night" (Col.)	2,500	"Nana" (U. A.)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Wild Boys of the Road" (F. N.)	1,800	"Manhattan Love Song" (Monogram)	1,900	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Change of Heart" (Fox) and "The Witching Hour" (Para.)	5,000	"Double Door" (Para.) and "Stand Up and Cheer" (Fox)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"The House of Rothschild" (U.A.) (4th week)	5,000	"The House of Rothschild" (U. A.) (3rd week)	5,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"I Hate Women" (Goldsmith) and "Monte Carlo Nights" (Monogram)	9,000	"Cheaters" (Liberty) and "The Quitter" (Chesterfield)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Geary	1,516	55c-$1.65	"The House of Rothschild" (U.A.) (4th week)	8,500	"The House of Rothschild" (U.A.) (3rd week)	9,300		
Golden Gate	2,800	25c-40c	"Twentieth Century" (Col.)	13,500	"I'll Tell the World" (U.)	11,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"The Black Cat" (U.)	9,500	"Half a Sinner" (U.)	10,000	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"The Trumpet Blows" (Para.) and "Now I'll Tell" (Fox)	9,500	"Such Women Are Dangerous" (Fox) and "Smarty" (W. B.)	10,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Viva Villa!" (MGM)	8,500	"A Very Honorable Guy" (F.N.) and "The Witching Hour" (Para.)	6,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"20 Million Sweethearts" (F. N.)	6,500	"Sorrell and Son" (U. A.)	6,000	High 12-30 "Roman Scandals"	17,000
							Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-90c	"Sadie McKee" (MGM)	20,000	"Viva Villa!" (MGM)	22,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-35c	"Smarty" (W. B.) and "The Crosby Case" (U.)	3,000	"Crime Doctor" (Radio) and "Finishing School" (Radio)	3,250	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Melody in Spring" (Para.)	10,000	"We're Not Dressing" (Para.)	5,500	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	15c-35c	"The Ninth Guest" (Col.) and "Speedwings" (Col.) (10c-25c)	3,250	"It Happened One Night" (Col.) (11th week)	2,500	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"Looking for Trouble" (U. A.) (9 days)	4,000	"Catherine the Great" (U.A.) (2nd week-5 days)	2,750	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Music Hall	2,275	25c-55c	"The House of Rothschild" (U.A.) (2nd week)	7,000	"The House of Rothschild" (U.A.) (1st week)	9,500		
Paramount	3,050	25c-35c	"What Angel" (Para.)	7,500	"Laughing Boy" (MGM)	5,250	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May	1 70	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec.	27,'33....73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb.	5....65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec.	1,'33....70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar.	15....75	

Coming Attractions

Green Eyes	Charles Starrett-Shirley Grey	June	15	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Before Midnight	June Collyer-Ralph Bellamy	Nov.	18,'33....63	Jan. 20
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr.	20....58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec.	30,'33....65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar.	17....62	Apr. 12
Fog	Mary Brian - Donald Cook - Reginald Denny	Nov.	22,'33....69	Jan. 13
Hell Bent for Love	Tim McCoy-Lilian Bond	May	20....58	
It Happened One Night	Clark Gable-Claudette Colbert	Feb.	23....105	Mar. 3
King of the Wild Horses	Wm. Janney-Dorothy Appleby	Nov.	10,'33....66	
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec.	26,'33....64	Jan. 13
Line-Up, The	William Gargan-Marian Nixon	Mar.	17....65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar.	24....58	
Man's Castle, A	Loretta Young-Spencer Tracy	Nov.	4,'33....75	Jan. 6
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan.	31....69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr.	20....78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan.	15....70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar.	31....64	
Party's Over, The	Stuart Erwin-Ann Sothern	May	15....65	May 19
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec.	3,'33....65	Mar. 3
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr.	15....70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar.	10....74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb.	5....60	Apr. 7
Straightaway	Tim McCoy-Sue Carol	Dec.	22,'33....60	Jan. 27
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May	11....91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr.	6....59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr.	10....74	Apr. 21

Coming Attractions

Black Moon	Jack Holt-Fay Wray			
Blind Date	Ann Sothern-Paul Kelly			
Defense Rests, The	Jack Holt-Jean Arthur			
Hell Cat, The	Robt. Armstrong-Ann Sothern	June	16	
(See "In the Cutting Room," May 12.)				
Lady Is Willing, The	Leslie Howard-Binnie Barnes		76	Feb. 10
Man's Game, A	Tim McCoy-Evalyn Knapp	June	21	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	May	29	
(See "In the Cutting Room," Apr. 28.)				
One Night of Love	Grace Moore-Tullio Carminati			
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Special Agent	Tim McCoy-Shirley Grey			
Whom the Gods Destroy	Walter Connolly-Robert Young	June	28	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr.	14....70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec.	15,'33....62	
Fantomas	Jean Galland	Feb.	15....59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar.	15....60	
Hollywood, City of Dreams	Jose Bohr	Mar.	30....68	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan.	5....65	
Romance in Budapest	Franciska Gaal	Apr.	18....93	May 19
Shame of a Nation	Gustaf Diessl	Apr.	10....75	May 5

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec.	22,'33....36	Dec. 30,'33
Eat 'Em Alive		Nov.	3,'33....56	Nov. 18,'33
Forgotten Men	War Film	Apr.	1....84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec.	20,'33....58	
Road to Ruin	Helen Foster-Paul Page	May	15....58	Feb. 24
Throne of the Gods		Dec.	22,'33....55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan.	27....65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan.	6....64	Feb. 17
Convention City	Joan Blondell - Dick Powell - Adolphe Menjou-Mary Astor	Dec.	30,'33....69	Dec. 9,'33
Dark Hazard	Edward G. Robinson	Feb.	3....72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb.	17....78	Jan. 13
Female	Ruth Chatterton	Nov.	11,'33....60	Oct. 21,'33
Havana Widows	Joan Blondell - Glenda Farrell - Lyle Talbot	Nov.	18,'33....62	Dec. 2,'33
Journal of a Crime	Ruth Chatterton	Mar.	10....65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb.	10....65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan.	20....69	Jan. 27
Merry Frinks, The	Aline MacMahon	May	26....67	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr.	7....62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec.	23,'33....73	Dec. 9,'33
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May	26....80	Mar. 24
(Reviewed under the title "Rhythm in the Air")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May	5....62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis	Mar.	31....84	Feb. 17
World Changes, The	Paul Muni	Nov.	25,'33....93	Nov. 4,'33

Coming Attractions

British Agent	Leslie Howard - Kay Francis			
Circus Clown, The	Joe E. Brown	June	30....*75	May 19
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June	2....68	
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong			
Man with Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez			
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July	21....*60	
Return of the Terror	Lyle Talbot-Mary Astor	July	7	
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	June	30	
(See "A Woman in Her Thirties," "In the Cutting Room." Mar. 17.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr.	20....79	Apr. 7
As Husbands Go	Warner Baxter-Helen Vinson	Dec.	29,'33....80	Nov. 18,'33
Berkeley Square	Leslie Howard-Heather Angel	Nov.	3,'33....87	July 22,'33
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar.	30....84	Mar. 10
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb.	2....82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May	18....76	May 12
Coming Out Party	Frances Dee-Gene Raymond	Mar.	9....79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar.	23....84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar.	2....83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb.	16....60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb.	9....72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan.	19....66	Feb. 18
George White's Scandals	Rudy Valle - George White - Alice Faye-Jimmy Durante	Mar.	16....78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr.	27....81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb.	16....65	Mar. 31
Hoopla	Clara Bow-Preston Foster	Nov.	30,'33....78	Dec. 9,'33
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan.	5....98	Jan. 27
I Believed in You	Victory Jory - John Boles - Rosemary Ames	Feb.	23....68	Feb. 17
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec.	15,'33....85	Sept. 23,'33
Jimmy and Sally	James Dunn-Claire Trevor	Nov.	24,'33....68	Dec. 23,'33
Mr. Skitch	Will Rogers - ZaSu Pitts	Dec.	22,'33....69	Dec. 16,'33
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr.	6....74	
(See "In the Cutting Room," Mar. 3.)				
My Lips Betray	Lilian Harvey-John Boles	Nov.	10,'33....79	Nov. 11,'33
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May	11....87	Apr. 28
Olsen's Big Moment	El Brendel	Nov.	17,'33....66	Oct. 28,'33
Orient Express	Heather Angel-Norman Foster	Jan.	12....72	Mar. 10
Sleepers East	Wynne Gibson-Preston Foster	Jan.	26....69	
(See "In the Cutting Room," Dec. 30,'33.)				
Smoky	Victor Jory-Irene Bentley	Dec.	8,'33....69	Dec. 9,'33
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May	25....*83	Apr. 28
Stand Up and Cheer	(All Star Musical)	May	4....80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May	4....81	
(See "Too Many Women," "In the Cutting Room," Mar. 31.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar.	23....65	
(See "In the Cutting Room," Mar. 3.)				

Coming Attractions

Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June	22	
Call It Luck	"Pat" Paterson-Charles Starrett	June	1	
Caravan	Charles Boyer-Loretta Young			
Cats-Paw, The	Harold Lloyd-Una Merkel			
(See "In the Cutting Room," May 12.)				
Charlie Chan's Courage	Warner Oland-Drue Leyton	June	29	
Grand Canary	Warner Baxter-Madge Evans	July	13	
Handy Andy	Will Rogers-Peggy Wood	July	27....81	May 5
Marie Galante	Spencer Tracy-Ketti Gallian			
She Learned About Sailors	Lew Ayres-Alice Faye	July	6	
She Was a Lady	Helen Twelvetrees	July	20	
Wanted	Hugh Williams-Claire Trevor			
Wild Gold	John Boles-Claire Trevor	June	8....*73	
World Moves On, The	Madeleine Carroll - Franchot Tone			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan.	27....73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov.	22,'33....78	Mar. 17

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Ring, The	Leslie Banks		68	
Baroud (See "Love in Morocco")				
Britannia of Billingsgate	Violet Loraine-Gordon Harker		78	Oct. 7,'33
Channel Crossing	Constance Cummings - Matheson Lang	May	1....64	Apr. 7
Dick Turpin	Victor McLaglen	May	15....72	
Falling for You	J. Hulbert-Cicely Courtneidge		70	Sept. 30,'33
Friday the 13th	Jessie Matthews		72	
Ghost Train, The	Jack Hulbert	Dec.	1,'33....69	Feb. 25,'33
Ghoul, The	Boris Karloff	Feb.	15....75	Oct. 28,'33
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
Just Smith	Tom Walls		69	May 5
King of the Ritz	Stanley Lupino-Gina Malo		66	
Love in Morocco	Rex Ingram	Dec.	1,'33....76	Oct. 15,'32
(Reviewed under the title "Baroud")				
Love on Wheels	Jack Hulbert-Gordon Harker		91	
Lucky Number, The	Clifford Mollison - Joan Wyndham		72½	Sept. 9,'33
Man from Toronto, The	Jessie Matthews - Ian Hunter - Fred Kerr		77	
Marry Me	Renate Muller-Harry Green		85	Apr. 22,'33
Night and Day	Jack Hulbert-Winifred Shotter	Dec.	1,'33....77	June 10,'33
Night of the Party, The	Leslie Banks		62	Mar. 10
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr.	15....61	Aug. 19,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
There Goes the Bride	Jessie Matthews	Dec. 1,'33	79	Mar. 11,'33
Turkey Time	Tom Walls-Ralph Lynn		71	Mar. 24
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
Wild Boy	Mick the Miller			May 19
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton		80	

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

Coming Attractions

Born to Hang	All Star Cast	June 15	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1		
In Love with Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7,'33	62	Jan. 13
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	

LIBERTY PICTURES

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19
No Ransom	Leila Hyams-Phillips Holmes			
Once to Every Bachelor	Marian Nixon-Neil Hamilton		78	May 19
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd		78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan			
When Strangers Meet	Richard Cromwell-Arline Judge		74	
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8,'33	87	Sept. 16,'33
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24,'33	74	Oct. 14,'33

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15		
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20,'33	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70	Mar. 10

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16	78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12	113	June 10,'33
Eskimo	Native Cast	Jan. 19	117	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78	Dec. 30,'33
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22,'33	79	Dec. 16,'33
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	85	Mar. 3
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1,'33	78	Nov. 11,'33
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Sons of the Desert	Laurel and Hardy	Dec. 29,'33	68	Jan. 20
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	*95	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76	Jan. 27
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8,'33	76	Feb. 3
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85	Feb. 10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Hollywood Party	(All Star Musical)	June 1	72	
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
One Hundred Percent Pure	Jean Harlow-Franchot Tone	July 13		
Operator Thirteen (See "In the Cutting Room," May 19.)	Marion Davies-Gary Cooper	June 8		
Rear Car	Charles Ruggles-Una Merkel	June 22		
Stamboul Quest	Myrna Loy-George Brent			
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger			
Untitled (See "In the Cutting Room," May 19.)	Constance Bennett - Herbert Marshall - Hugh Williams			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine (See "In the Cutting Room," Apr. 14.)	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
Broken Dreams	Randolph Scott-Martha Sleeper	Nov. 15,'33	68	Nov. 4,'33
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 11,'33	67	Mar. 24
House of Mystery, The	Verna Hillie-Ed Lowry	May 30	61	
Lucky Texan, The	John Wayne	Jan. 22	55	Jan. 27
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Sagebrush Trail	John Wayne	Dec. 15,'33	53	Dec. 23,'33
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1	59	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Coming Attractions

Derby Day				
Flirting With Danger	Robt. Armstrong-Wm. Cagney			
Girl of the Limberlost				
Happy Landings	Ray Walker			
Jane Eyre	Colin Clive - Virginia Bruce			
King Kelly of the U. S. A.	Guy Roberston			
Loudspeaker, The	Ray Walker-Jacqueline Wells	June 1	67	May 12
Man from Utah, The	John Wayne			
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Moonstone, The				
Randy Rides Alone	John Wayne			
Shock	Ralph Forbes-Gwenllian Gill			
Star Packer, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22,'33	75	Dec. 16,'33
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29,'33	88	Nov. 25,'33
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5	78	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26	95	Feb. 3
Girl Without a Room	M. Churchill-Charles Farrell	Dec. 8,'33	75	Dec. 9,'33
Good Dame	Sylvia Sidney-Fredric March	Feb. 16	72	Feb. 10
His Double Life	Roland Young-Lillian Gish	Jan. 12	68	Dec. 30,'33
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26	65	Jan. 6
Lone Cowboy	Jackie Cooper	Dec. 1,'33	68	Nov. 25,'33
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakie	May 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Six of a Kind	C. Ruggles-M. Boland-W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	*73	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou-Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Fifty-two Weeks for Florette	Lee Tracy-Helen Mack			
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June 15		
Here Comes the Groom	Jack Haley	June 22		
It Ain't No Sin (See "In the Cutting Room," May 12.)	Mae West	June 29		
Kiss and Make Up (See "In the Cutting Room," May 12.)	Cary Grant Genevieve Tobin			
Ladies Should Listen	Cary Grant-Frances Drake			
Little Miss Marker	Adolphe Menjou-Dorothy Dell	June 1	*80	May 5
Many Happy Returns	Burns and Allen	June 8	*65	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh			
Now and Forever	Gary Cooper-Carole Lombard			
Old-Fashioned Way, The	W. C. Fields			
Scarlet Empress, The	Marlene Dietrich-John Lodge		*100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Shoot the Works	Jack Dakie-Dorothy Dell	June 29		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Karan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Laws of Justice	Karan-Teddy and Richard Terry	Dec. 4,'33	58	
Pussla Today		Nov. 8,'33	42	Oct. 28,'33
Thunder Over Mexico	Native Cast	Nov. 15,'33	70	May 20,'33

Coming Attractions

Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29,'33	89	Dec. 16,'33
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
If I Were Free	Irene Dunne-Nils Asther-Clive Brook	Dec.	1,'33....66.	Dec. 23,'33
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar.	2....69½..	Feb. 10
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov.	24,'33....115.	Nov. 11,'33
Long Lost Father	John Barrymore-Helen Chandler	Jan.	19....63....	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb.	16....75....	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb.	9....96½..	Jan. 20
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan.	12....67....	Mar. 10
Right to Romance, The	Ann Harding-Nils Asther	Nov.	17,'33....70.	Nov. 25,'33
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr.	20....72....	Apr. 21
Son of Kong	Robert Armstrong-Helen Mack	Dec.	22,'33....69½..	Jan. 6
Spitfire	Katharine Hepburn	Mar.	30....88....	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May	25....76½..	May 12
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar.	16....77....	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr.	13....76....	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan.	26....74....	Jan. 20
Where Sinners Meet	Clive Brook-Diana Wynyard	May	18....72½..	Apr. 28
Wild Cargo	Frank Buck	Apr.	6....96....	Mar. 31
Coming Attractions				
Afterwards	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug.	10....	
Bachelor Bait	Pert Kelton-Stuart Erwin	July	27....	
Cockeyed Cavaliers (See "In the Cutting Room," May 5.)	Wheeler and Woolsey	June	22....	
Down to Their Last Yacht (See "In the Cutting Room," May 19.)	Sidney Blackmer - Sidney Fox		....	
Family Man (See "In the Cutting Room," May 5.)	Richard Dix-Dorothy Wilson	June	15....	
Green Mansions	Dolores Del Rio-Joel McCrea		....	
Hat, A Coat, A Glove	John Barrymore	Aug.	3....	
Murder on the Blackboard (See "In the Cutting Room," May 19.)	James Gleason-Edna May Oliver	July	13....	
Of Human Bondage (See "In the Cutting Room," Apr. 14.)	Leslie Howard-Bette Davis	June	29....	
Sour Grapes	Diana Wynyard-Clive Brook	June	8....	
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June	1....*67....	May 5
Vergie Winters (See "In the Cutting Room," May 12.)	Ann Harding-John Boles	July	6....	
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July	20....	

SHOWMENS PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Beyond Bengal	Harry Schenck	May	2....72....	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec.	1,'33....71....	
Moth, The	Sally D'Neil-Paul Page	Jan.	15....63....	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1,'33....62....	Feb. 10
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr.	15....68....	
Coming Attractions				
Golden Head			....	
Souls in Pawn			....	
Special Duty			....	
Unlimited			....	
Within the Rock	Lila Lee - Creighton Chaney		....	

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Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Features					
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar.	6....69....	Apr. 7
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov.	10,'33...62....	Mar. 10
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Dec.	15,'33...67....	Jan. 6
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1,'33...60....	
Death Parade, The (War Film)		Henry Zapp		....77....	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan.	15....80.	Dec. 30,'33
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov.	24,'33...60.	Dec. 2,'33
Film Parade		General Picts.	Jan.	12....55....	
Found Alive	Barbara Bedford	Ideal	Feb.	10....56....	Feb. 24
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.		....	
Gow		Film Exchange	Nov.	29,'33...65.	Dec. 9,'33
Hell on Earth	All Star	Aeolian Picts.	Jan.	27....70....	Feb. 10
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct.	7,'33...59.	Nov. 4,'33
Hitler's Reign of Terror		Jewel Prods.	Apr.	30....67....	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		....55....	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May	1....7 rls.	
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar.	7....60....	
Sweden, Land of the Vikings		Associated Cinemas	Jan.	3....70....	Jan. 13
Through the Centuries		Beacon Films	Dec.	1,'33...70.	Dec. 16,'33
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		....70..	Dec. 23,'33

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec.	1,'33....62.	Dec. 9,'33
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov.	17,'33....65.	Nov. 18,'33
Born to Be Bad	Loretta Young-Cary Grant	May	18....	
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr.	13....93....	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan.	5....82.	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr.	6....86....	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Dakie - Constance Cummings	Mar.	9....77....	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan.	19....70.	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar.	2....88....	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb.	16....86....	Jan. 27
Private Life of Henry. VIII, The	Charles Laughton	Nov.	3,'33....93.	Sept. 23,'33
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec.	29,'33....91.	Dec. 9,'33
Sorrell and Son	H. B. Warner	Apr.	20....85....	Jan. 6
Coming Attractions				
Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray		....*85....	Apr. 21
Barbary Coast	Anna Sten-Gary Cooper		....	
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young		....*80....	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi		....	
Last Gentleman, The	George Arliss		....*80....	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke		....	
Our Daily Bread (See "In the Cutting Room," May 19.)	Karen Morley-Tom Keene		....	
Private Life of Don Juan, The	Douglas Fairbanks, Sr.		....	
Resurrection	Anna Sten-Fredric March		....	
Treasure Hunt, The (Tent.)	Eddie Cantor - Ann Sothern - Ethel Merman		....	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May	14....*60....	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr.	2....84.	Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan.	22....82.	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May	7....65....	
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1....68....	Jan. 13
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18,'33....70.	Dec. 23,'33
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar.	19....78....	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5....60....	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15....77....	Jan. 27
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25,'33....78.	Nov. 25,'33
Glamour	Constance Cummings - Paul Lukas	Apr.	9....74....	Apr. 7
Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11,'33....60.	Mar. 31
Half a Sinner	Joel McCrea-Sally Blane	Apr.	30....78½..	Apr. 28
Honor of the Range	Ken Maynard	Apr.	16....61....	May 5
Horse Play	Slim Summerville-Andy Devine-Leila Hyams	Nov.	27,'33....70.	Mar. 17
I Like It That Way	Gloria Stuart-Roger Pryor	Feb.	12....67....	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr.	16....76....	Apr. 14
Invisible Man, The	Claude Rains-Gloria Stuart - Wm. Harrigan	Nov.	13,'33....70.	Nov. 4,'33
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar.	26....68....	Mar. 17
Love Birds, The	Summerville-Pitts	Mar.	12....62....	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May	21....	
Madame Spy	Fay Wray-Nils Asther	Jan.	8....70....	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan.	29....80....	Mar. 17
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec.	4,'33....68.	Sept. 9,'33
Only Yesterday	John Boles-Margaret Sullavan-Benita Hume-Billie Burke	Nov.	6,'33....105.	Nov. 25,'33
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26....65....	Jan. 6
Uncertain Lady (See "In the Cutting Room," Mar. 17.)	Genevieve Tobin-Edward Everett Horton	Apr.	23....65....	
Wheels of Destiny	Ken Maynard	Feb.	19....64....	Apr. 14
Coming Attractions				
Embarrassing Moments	Chester Morris-Marian Nixon	July	9....	
I Give My Love	Wynne Gibson-Paul Lukas	June	25....	
Let's Talk It Over (See "Funny Thing Called Love," "In the Cutting Room," May 19.)	Chester Morris - Mae Clarke	June	11....	
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June	4....*90....	
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny		....	
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June	11....65....	Apr. 21
There's Always Tomorrow (T.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes		....	

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
As the Earth Turns	Jean Muir-Donald Woods	Apr.	14....73....	Feb. 10
College Coach	Dick Powell-Pat D'Brien-Ann Dvorak - Lyle Talbot	Nov.	4,'33....75	Nov. 18,'33
Disraeli (Reissue)	George Arliss	Dec.	16,'33....88.	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13....61....	Jan. 20
From Headquarters	Geo. Brent-Margaret Lindsay	Dec.	2,'33....63.	Dec. 2,'33
Gambling Lady	Barbara Stanwyck	Mar.	31....66....	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr.	7....66....	Feb. 24
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar.	3....63....	Mar. 17
Hi, Nellie!	Paul Muni	Jan.	20....75....	Feb. 3
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23,'33....68.	Dec. 9,'33
I've Got Your Number	Joan Blondell-Pat D'Brien	Feb.	24....68....	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar.	17....67....	Mar. 31
Lady Killer	James Cagney	Dec.	9,'33....76.	Dec. 2,'33
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay - Donald Woods	May	12....64....	May 19
Modern Hero, A	Richard Barthelmess	Apr.	21....71....	Apr. 28
Smarty	Joan Blondell-Warren William	May	19....64....	
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr.	28....72....	Apr. 7
Coming Attractions				
Dames	Ruby Keeler - Dick Powell - Joan Blondell		....	
Dr. Monica (See "In the Cutting Room," Apr. 28.)	Kay Francis-Warren William	June	23....65....	
Dragon Murder Case, The	Warren William		....	
Friends of Mr. Sweeney (See "In the Cutting Room," May 5.)	Charlie Ruggles-Ann Dvorak	July	7....	
He Was Her Man (See "In the Cutting Room," Apr. 28.)	James Cagney-Joan Blondell	June	16....70....	
Hey, Sailor!	James Cagney - Pat O'Brien - Gloria Stuart		....	
Housewife	George Brent-Bette Davis		....	
Key, The (See "Isle of Fury," "In the Cutting Room," Apr. 14.)	Edna Best - William Powell - Colin Clive	June	9....*70....	
Lost Lady, A	Barbara Stanwyck		....	
Madame Du Barry	Dolores Del Rio-Victory Jory		....	
Personality Kid, The	Pat D'Brien-Glenda Farrell		....	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Features					
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr.	21....100....	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures		....	Apr. 14
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr.	12....54....	Apr. 28
Girl from Maxim's, The	Frances Day	London Film		....	Oct. 14,'33
Lash, The	Lyn Harding-John Mills	Radio		....	May 19
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov.	18,'33....90.	Dec. 2,'33
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox		....	May 19
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept.	7,'33...57.	Sept. 16,'33
Petterson and Bendel	Adolf Jahr-Sammy Scandinavian Friedmann	Talking Picts.	Jan.	1.... 148....	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar.	13....96....	Mar. 24
Prince of Arcadia	Carl Brisson	Gaumont-British		....80.	Oct. 28,'33
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l		....	
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb.	8....90....	Feb. 17
This Week of Grace	Gracie Fields	Radio		....92.	Oct. 28,'33
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb.	6....92....	Feb. 24
Volga Volga	H. A. Shilleton	Kinematrade	Dec.	14,'33...76....	Jan. 6
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct.	20,'33...90.	Oct. 28,'33

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	.8
The Little Red Hen	Feb. 16	.7
The Brave Tin Soldier	Apr. 7	.7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	1 rl.
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out	Feb. 28	20
Walter Catlett		
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hold Your Temper	Dec. 15,'33	20
Leon Errol		
Hot Daze	Oct. 20,'33	2 rls.
Smith and Dale		
Radio-dough	Feb. 5	2 rls.
Sidney and Murray		
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers	Jan. 26	2 rls.
Sidney and Murray		
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Bill Poster, The	Nov. 24,'33	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Krazy Spooks	Oct. 13,'33	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Stage Krazy	Nov. 13,'33	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
2—In the Orient	Oct. 25,'33	10
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia		1 rl.
MARCH OF THE YEARS		
No. 2—	Oct. 6,'33	1 rl.
No. 3—Famous Crippen Case	Oct. 20,'33	10
No. 4—Commander Perry Opens Japan	Nov. 3,'33	11
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14,'33	18
2—Mickey's Tent Show	Oct. 27,'33	18
3—Mickey's Covered Wagon	Nov. 30,'33	18
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6,'33	9
No. 2—Fast Fangs	Oct. 13,'33	1 rl.
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1 rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses	Nov. 16,'33	2 rls.
Art Jarrett		
No. 2—Um-Pa	Nov. 24,'33	2 rls.
Jack Osterman		
No. 3—School for Romance	Jan. 31	2 rls.
Lou Holtz		
No. 4—Love Detective	Feb. 28	2 rls.
Frank Albertson		
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Hollywood Babes	Nov. 10,'33	1 rl.
Sandman Tales	Oct. 6,'33	1 rl.
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30,'33	1 rl.
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
It's Sport in Any Language	Dec. 30,'33	1 rl.
We Want a Touchdown	Oct. 23,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
What the Scotch Started	Oct. 6,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Dawn to Dawn	Dec. 25,'33	35
Julie Hayden-O. M. Ness		
Frankie and Johnny	Apr. 15	8
Charles Laughton		
Lot In Sodom	Dec. 25,'33	26
Frederic Haak		
No Woman's Land	Apr. 15	34
(Travelogue)		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANOY CLYOE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Frozen Assets	Nov. 17,'33	19
Half Baked Relations	May 25	2 rls.
Hello Prosperity	Apr. 20	18
His Weak Moment	Oct. 13,'33	19
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
Kid 'N Africa	Oct. 6,'33	8
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
City of Wax	Feb. 9	9
CORONET COMEDIES		
Git Along Little Wife	Nov. 3,'33	19
Good Bad Man, The	Dec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Merrily Yours	Oct. 6,'33	21
Pardon My Pups	Jan. 26	19
What's to Do	Nov. 24,'33	18
MERMAID COMEDIES (Harry Langdon)		
Leave It to Oad	Oct. 20,'33	19
No Sleep on the Deep	Apr. 6	21
Pop's Pal	Dec. 29,'33	18
Trimmed in Furs	Jan. 5	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15,'33	19
Freeze-Out, The	Dec. 22,'33	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Million Dollar Melody	Oct. 27,'33	21
Poppin' the Cork	Dec. 15,'33	25
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20,'33	11
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Last Dogie, The	Nov. 17,'33	11
Manhattan Lullaby	Nov. 24,'33	9
Helen Morgan		
Trav'lling the Road	Feb. 9	9
Alexander Gray		
STAR COMEDY SPECIALS		
Allez Oop	June 29	2 rls.
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
Mr. Adam	Nov. 17,'33	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20,'33	6
Busted Blossoms	Aug. 10	1 rl.
Gypsy Fiddler, A	Oct. 6,'33	6
Holland Days	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Little Boy Blue	Nov. 30,'33	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
Robinson Crusoe	Nov. 17,'33	6
See the World	June 29	1 rl.
Shipwrecked Brothers	Nov. 17,'33	6
Slow But Sure	June 15	6
Sunny South, The	Dec. 29,'33	6
Three Bears, The	Jan. 26	6
Village Blacksmith, The	Nov. 6,'33	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Divorce Sweets	Nov. 30,'33	18
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Dreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Shorts	Nov. 10,'33	10
Song of Vienna	Nov. 3,'33	10
What Does 1934 Hold?	Dec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Scouring the Seven Seas!	Oct. 20,'33	9
Filming the Fashions	Nov. 10,'33	9
Conquest of the Air!	Nov. 30,'33	9
Answering the Riot Call!	Dec. 22,'33	9
Outdoing the Oaredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Playground of Pan	Oct. 13,'33	9
Elephant Trails	Oct. 27,'33	10
The Island of Malta	Nov. 3,'33	10
A Day in Tokyo	Nov. 10,'33	9
Byways in Bangkok	Nov. 24,'33	9
Around the Acropolis	Nov. 30,'34	9
Gem of the Sea	Dec. 15,'33	9
Rural England	Dec. 22,'33	9
London Medley	Dec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Rock of Gibraltar		9
MOVIE TINTYPE SERIES		
Twin Dukes and a Duchess	Oct. 6,'33	10
The Great Train Robbery	Oct. 27,'33	10
A Moment of Madness	Nov. 4,'33	10
Helen of the Chorus	Dec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend — With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Oavis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards — With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond — With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills		6
Radio Rubes		
Sally		7
Singin' Sam-Don Wallace		
Night of Romance		7
Oonald Novis-Ann Leaf-John Young		
Tongue Twisters		7
Irving Kaufman-Lew White		
Ship of Dreams		7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		7
Irving Kaufman-Lew White		
Home Again		8
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		6
Irving Kaufman-Lew White		
Oriental Phantasy		8
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		8
Sylvia Froos-Dick Liebert-John S. Young		
Organlogue-ing the Hits		8
Nick Lucas-Lew White		
Melodies of Love		8
Carlile-Rawlinson-White		
Songs of the Range		6
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
Eili Eili		1 rl.
Charles Carlile-Lew White		
PET SUPERSTITIONS		
I. Spilled Salt		10
Phyllis Barry-Geo. Lewis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Dec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Luncheon at Twelve	Oct. 9,'33	21
Midsummer Mush	Oct. 21,'33	21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 16,'33	9
Colorful Ports of Call	Jan. 13	9
Day in Venice	Dec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	10
Italy, Land of Inspiration	Feb. 24	9
Scotland, the Bonnie	Nov. 25,'33	9
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Dec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		
LAUREL & HARDY		
Busy Bodies	Oct. 7,'33	20
Dirty Work	Nov. 25,'33	20
Oliver the Eighth	Jan. 13	28
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Plane Nuts	Oct. 14,'33	20
Roast Beef and Movies	Dec. 2,'33	17
ODDITIES		
Attention, Suckers!	June 9	10
Fine Feathers	Nov. 18,'33	9
(Color)		
Flying Hunters	May 12	7
Happy Warriors	Oct. 21,'33	9
Little Feller	May 26	8
Nipuns	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 3	10
(Color)		
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Wild Poses	Oct. 28,'33	19
TOOO-KELLY		
Air Fright	Dec. 23,'33	19
Babes In the Goods	Feb. 10	19
Backs to Nature	Nov. 14,'33	20
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
WILLIE WHOPPER		
Oavy Jones' Locker	Jan. 13	7
Hell's Fire	Feb. 17	7
(Color)		
Insultin' the Sultan	Apr. 14	8
Play Ball	Oct. 28,'33	7
Reducing Creme	May 19	8
Robin Hood, Jr.	Mar. 10	8
(Color)		
Spite Flight	Oec. 2,'33	8
Stratos-Fear	Oec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3,'33	7
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Morning, Noon and Night	Oct. 6,'33	7
Rubinoff		
Parade of Wooden Soldiers	Dec. 1,'33	9
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights	Feb. 23	10
Yacht Club Boys		
Little Broadcast, The	Oct. 27,'33	11
Oonald Novis - Arthur Tracy - Mills Bros. Vincent Lopez-Roy Atwell		
Little Jack Little Revue	May 11	10
Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio		
Mr. W's Little Game	June 8	1 rl.
Alexander Woollcott		
New Deal Rhythm	Apr. 13	8
"Buddy" Rogers		
Radio Roundup, A	Nov. 24,'33	11
Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters		
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon	June 29	1 rl.
Isham Jones and Orchestra-Eton Boys		
Where's That Tiger?	Dec. 22,'33	10
Borrah Minnevitch		
HOLLYWOOD ON PARADE		
No. 3	Oct. 13,'33	11
No. 4	Nov. 10,'33	11
No. 5	Dec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	1 rl.
No. 12	June 22	1 rl.
No. 13	July 20	1 rl.
PARAMOUNT PICTORIAL		
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6,'33	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3,'33	11
No. 5 — The Old Mill — Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6 — Southward Ho — Trees — Gilda Gray	Oec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter — Meshie, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song — Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	1 rl.
No. 12—	June 15	1 rl.
No. 13—	July 13	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
POPEYE THE SAILDR		
Can You Take It	Apr. 27	7
I Eats My Spinach	Nov. 17,'33	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapoze, The	Mar. 30	7
Seasin's Greetinks	Dec. 8,'33	6
Shoein' Hosses	June 1	1 rl.
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	7
SCREEN SONGS		
I Like Mountain Music Eton Boys	Nov. 10,'33	18
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12	10
Lazybones Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Sing, Babies, Sing Baby Rose Marie	Dec. 15,'33	9
This Little Piggie Went to Market Singin' Sam	May 25	1 rl.
Tune Up and Sing Lanny Ross	Mar. 9	1 rl.
SCREEN SOUVENIRS		
No. 4	Nov. 17,'33	10
No. 5	Dec. 15,'33	10
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	1 rl.
No. 13	July 27	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 5—Kennel Kings	Nov. 24,'33	10
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	1 rl.
No. 12—Lucky Anglers	June 8	1 rl.
No. 13—Good Shape	July 6	1 rl.
TWO-REEL CDMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Cold Turkey Joseph Cawthorn	Dec. 1,'33	19
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Pallette-Catlett	July 6	2 rls.
New Dealers, The Pallette-Catlett	Apr. 6	20
News Hounds Pallette-Catlett	June 1	2 rls.
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	2 rls.
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	19
Please Bing Crosby	Dec. 15,'33	22
Roaming Romeo, A Harry Langdon	Dec. 29,'33	21
Three Little Swigs Leon Errol	Nov. 10,'33	21
Up and Down Franklin Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Kick-Off, The	Oct. 11,'33	27
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend, The	Oct. 4,'33	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Bail	Feb. 9	21
Rough Necking	Apr. 27	20
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Reissues)		
The Count	Nov. 17,'33	21
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
CLARK & McCULLDUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Ddor in the Court	Aug. 2	21½
Snug in a Jug	Nov. 2,'33	20
CUBBY THE BEAR CARTODNS		
Art for Art's Sake	May 11	1 rl.
Croon Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Galloping Fanny	Dec. 1,'33	6½
Gay Gaucho, The	Nov. 3,'33	7½
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Sinister Stuff	Jan. 26	6½
GRIBBDN-KENNEDY CDMEDIES		
Strictly Fresh Yeggs	Apr. 6	21½
Suits to Nuts	Dec. 1,'33	19
HEADLINER SERIES		
No. 1—Preferred List	Oct. 6,'33	20
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
MR. AVERAGE MAN CDMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
Love on a Ladder Bert Lahr	Mar. 2	18
What Fur? Bert Lahr	Nov. 3,'33	21
Wrong Direction Ethel Waters	May 18	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music Bert Lahr	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Hizzoner Bert Lahr	Nov. 17,'33	21½
Knife of the Party Lillian Miles	Feb. 16	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8,'33	21½
MUSICDMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
What Not to Do in Bridge	Oct. 13,'33	15
Trans-Atlantic Bridge Tricks	Oct. 27,'33	21
Three Knaves and a Queen	Nov. 10,'33	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTDONS		
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
On the Pan	Nov. 24,'33	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGABDND ADVENTURE SERIES		
Cuba	Nov. 10,'33	10½
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30,'33	7
16. Puppy Love	Aug. 14,'33	8
17. Steeple Chase	Sept. 1,'33	7
18. The Pet Shop	Sept. 22,'33	8
(NEW SERIES)		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Dut	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Mickey's Steamroller		1 rl.
6. Gulliver Mickey		9
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18,'33	7
13. Pied Piper	Oct. 6,'33	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GDDFYTDNE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
DSWALD CARTDDNS		
Annie Moved Away	May 28	1 rl.
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
County Fair	Feb. 5	7
Gingerbread Boy	Apr. 16	1 rl.
Goldilocks and the Three Bears	May 14	1 rl.
In the Zoo	Nov. 6,'33	7
Kings Up	Mar. 12	7
Merry Old Soul	Nov. 27,'33	8
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	1 rl.
William Tell	May 28	1 rl.
Wolf, Wolf	Apr. 2	8
RADID STAR REELS		
Boswell Sisters, The Nick Kenny—No. 4	Dec. 6,'33	21
STRANGE AS IT SEEMS SERIES		
No. 34—Novelty	Nov. 20,'33	9
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful Herbert Corthell	June 6	2 rls.
Big Casino, The (Mentone No. 4)	Nov. 29,'33	21
Born April First Sterling Holloway	Mar. 14	21
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Full Coverage Henry Armetta	Feb. 28	21
Good Time Henry Henry Armetta	May 3	20
Heartburn Sterling Holloway	Apr. 11	20
Meeting Mazie Sterling Holloway	Dec. 20,'33	20
Mountain Music Louise Fazenda	Jan. 3	18
Not the Marrying Kind Sterling Holloway	Nov. 22,'33	20
Dut of Gas Louise Fazenda	Nov. 8,'33	21
Palsie Walsie Henry Armetta	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Pie for Two James Gleason	Dec. 13,'33	21
Pleasing Grandpa Sterling Holloway	June 20	2 rls.
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
Supper at Six (Mentone No. 5)	Dec. 27,'33	18
There Ain't No Justice Corthell and Hurst	May 23	2 rls.
Trifle Backward, A Vince Barnett	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? Vince Barnett	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V CDMEDIES		
No. 4—Turkey in the Raw Gus Shy	Nov. 4,'33	21
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25,'33	22
No. 6—Here Comes Flossie Ben Blue	Dec. 9,'33	18
No. 7—Tomalio Roscoe (Fatty) Arbuckle	Dec. 30,'33	21
No. 8—How D'Ya Like That? George Givot-Chas. Judels	Jan. 13	18
No. 9—Nervous Hands Ben Blue	Feb. 3	21
No. 10—Pugs and Kisses Charles Judels	Mar. 10	21
No. 11—Mushrooms Harry Gribbon	Feb. 17	20
No. 12—Foiled Again Ben Blue	Mar. 24	20
No. 13—Very Close Veins Ben Blue	Apr. 14	20
No. 14—Corn on the Cop Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Harry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19
BROADWAY BREVITIES		
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11,'33	20
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18,'33	23
No. 9—Girl Trouble Mitchell and Durant	Dec. 2,'33	20
No. 10—Around the Clock Norma Terris-Four Eton Boys	Jan. 16	21
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23,'33	20
No. 12—Kissing Time Jane Froman-Georges Metaxa	Dec. 16,'33	22
No. 13—A Little Girl With Big Ideas Molly Picon	Jan. 20	29
No. 14—Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27	21
No. 15—Picture Palace Hal LeRoy	Feb. 10	21
No. 16—Come to Dinner Lillian Roth	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No 24—Murder in Your Eyes	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	2 rls.
No. 26—Darling Enemy Gertrude Niesen	June 9	2 rls.
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	2 rls.
No. 28—King for a Day Bill Robinson	June 30	2 rls.
No. 29—The Song of Fame Ruth Etting	July 7	2 rls.
No. 30—The Winnah Arthur and Florence Lake	July 21	2 rls.
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	2 rls.
No. 32—Untitled Hal LeRoy-Dorothy Dare	Aug. 11	2 rls.
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11,'33	7
No. 3—Buddy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
MELDDY MASTERS		
Eddie Duchin and Band	Nov. 25,'33	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,'33	10
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman		1 rl.
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33	7
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule		1 rl.
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
MUSICAL WRLLD JOURNEYS E. M. NEWMAN		
Heart of Paris	Nov. 11,'33	9
Italy, the Old and the New	Dec. 9,'33	11
Cannibal Islands	Jan. 6	10
Spanish America	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JOE PENNER CDMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 5—Notre Dame Glee Club	Nov. 4,'33	8
No. 6—Harry Warren	Nov. 18,'33	10
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mischief	Dec. 6,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Detective Sigmund Spaeth	Jan. 13	9
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail Block and Sully	Feb. 10	10
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny A Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	1 rl.
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—Bergen in at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES DF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	May 15	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Muthall - Lola Lane		
Fighting with Kit Carson Johnny Mack Brown-Noah Beery	July 6,'33	20 (each)
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Mystery Squadron, The Bob Steele	Dec. 23,'33	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Chandu		2 rls. (each)
Tarzan, the Fearless Buster Crabbe	Aug. 11,'33	20 (each)
UNIVERSAL		
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14,'33	20 (each)
Perils of Pauline Evalyn Knapp-Robt. Allen	Nov. 6,'33	20 (each)
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

REPAIR SERVICE

ANY MAKE ARC LAMPS, CARBON JAW REplaced with nickel inserts. Write for prices. BOX 348A, MOTION PICTURE HERALD.

THEATRES

FOR SALE, PAYING THEATRE, CENTRAL Missouri, 1,500 population, 7 days, seats 350, sound equipment. BOX 406, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

BRAND NEW NOISELESS ROLLER BEARING cooling fans purchased from government for sale cheap. "Sirocco" cooling fan, including a housing approximately 50″ long, 37″ high and 21″ wide. Within housing is a 64-blade, 24″ diameter x 12″ wide fan mounted on steel shaft with an SKF or equal #1308 radial ball bearing on each end. Driving shaft equipped with one double "V" type cast iron pulley 8″ in diameter with 2¼″ face. Net weight **300 lbs.** J. ROSENBAUM & SON, Centerville, Ia.

CLEAN HOUSE—CURE YOUR HEADACHES—install S. O. S. Wide Fidelity sound, $179.70 up complete; soundheads, $49.50 up; unified control amplifier, $55.00 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

BARGAINS — CINEPHOR AND SNAPLITE lenses; Clough-Brengle and Supertone amplifiers, $75.50 up; soundheads $79; parts big discounts; Jensen-Wright DeCoster speakers cheap; lenses $6.50; intermittent sprockets $3.50; everything sent prepaid! Catalogue. WESLEY TROUT, SOUND-PROJECTION EQUIPMENT, Enid, Okla.

SOUND EQUIPMENT

"VERY MUCH SATISFIED — FOUND YOU very fair" gratefully writes Miller, Lyric Theatre, Flatonia, Texas. "No worries with S. O. S." Join the happy throng—install Wide Fidelity, $179.70 up complete. S. O. S. CORP., 1600 Broadway, New York.

THEATRES WANTED

WANTED—TO LEASE THEATRE IN MIDDLE west, Ohio preferred. State population and complete details. BOX 403, MOTION PICTURE HERALD.

IN SUMMER COMMUNITY FOR PLAY TRYouts. Small capacity with no competition. Will lease for long term with option to buy after first year. State all in first letter. BOX 500A, MOTION PICTURE HERALD.

SALE OR LEASE THEATRE SOUTHERN Illinois, 2,500 population, $500 down. C. WASHMON, Trenton, Tenn.

BRUSHES AND SUPPLIES

LOBBY ARTISTS! SIGN PAINTS! WRITE today for our 80 page free catalog and save 10 to 50 per cent on Brushes and Supplies. DICK BLICK COMPANY, Box 43, Galesburg, Ill.

IMPORTANT

to any picture

ANY picture, made on *any* film, may prove a hit. But the fact remains that the majority of the big motion picture triumphs are being filmed on Eastman Super-sensitive "Pan" Negative with gray backing. In other words, this film seems to be an important factor in any picture's chances of outstanding success. That fact is vitally important to every cameraman and producer. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors.)

EASTMAN *Super-sensitive*
Panchromatic Negative


Isn't she gorgeous!
MAE WEST
in
"It Ain't No Sin"
with
ROGER PRYOR, John Mack Brown
Duke Ellington's Orchestra
Directed by Leo McCarey
Paramount Picture
Paramount Picture

MOTION PICTURE
HERALD
CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

RISING FLOOD OF RADIO PREMIUMS MENACES THEATRE

Two Sections — Section One

OL. 115, NO. 10 Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 18[illegible] lished Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies [illegible] JUNE 2, 1934

YOU KNOW

IT'S THE GAYEST FILM OF THIS SEASON!

TELL YOUR PUBLIC!



...CTIVE'S WIFE LEADS A MERRY LIFE!

The gayest couple you've ever met are Mr. and Mrs. Nick Charles, stepping nonchalantly out of Dashiell Hammett's delightful mystery novel. It's good news that every racy, thrilling, tingling episode of "The Thin Man" has been filmed in the merriest Metro-Goldwyn-Mayer manner!

Three men liked Julia...she had appeal! Why was that clenched fist forced open? Nick and his pretty wife were on vacation when the Thin Man disappears... Nick is the boy to find him!





This book is a joy on the screen!

ALEXANDER WOOLLCOTT says: "It's the best detective story yet written in America!"

WILLIAM **POWELL** MYRNA **LOY**

IN

"The THIN MAN"

with **MAUREEN O'SULLIVAN**

NAT PENDLETON · MINNA GOMBELL

Directed by W. S. VAN DYKE · Produced by HUNT STROMBERG

A Metro-Goldwyn-Mayer-Cosmopolitan Production

NEWSPAPER ADS ON THIS PAGE ARE REPRODUCED FROM "THIN MAN" PRESS BOOK



LEO MARCHES ON!

THE BEST NEWS of the film year is the arrival on the screen of "The Thin Man"... Dashiell Hammett's greatest mystery novel comes to life...breathless with excitement, packed with laughs and tense moments. No wonder Alexander Woollcott said: *"The best detective story yet written in America."* And what a marvelous movie they've made of it!

WHY DID THE LADIES READ THIS STORY?

When you meet that happy-go-lucky couple Mr. and Mrs. Nick Charles on the screen you'll know why thousands of women picked Dashiell Hammett's "The Thin Man" as their favorite romantic fiction of the year! Thank M-G-M for capturing every bit of its exciting merriment for the grandest film entertainment of this season!





ALEXANDER WOOLLCOTT, SINCLAIR LEWIS and others chose "The Thin Man" as their favorite mystery novel. We predict you'll describe it as your favorite movie of this season!

PLEASE! After you have seen "The Thin Man" kindly do not divulge the solution to your friends... the baffling mystery will add to their enjoyment.



William **POWELL** Myrna **LOY**

IN

The THIN MAN

with **MAUREEN O'SULLIVAN**

NAT PENDLETON · MINNA GOMBELL

Directed by W. S. VAN DYKE · Produced by HUNT STROMBERG

A Metro-Goldwyn-Mayer-Cosmopolitan Production

THE DRIVE FOR 1935 STA

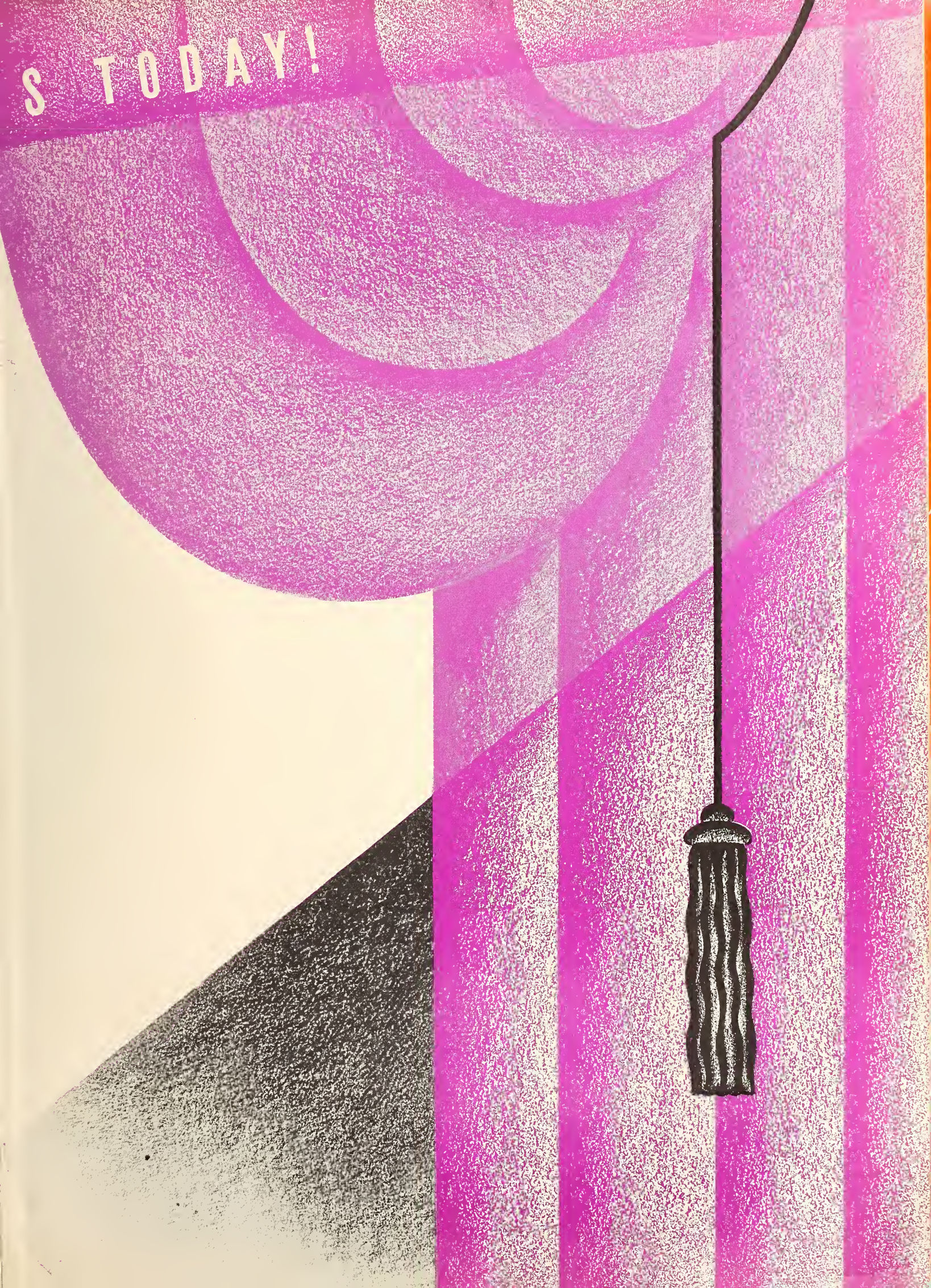
WARNER BROS.

-leaders of the talking picture revolution, acknowledged pioneers of production cycles, now launch an equally new and unprecedented departure from the traditional routine of Distribution! This plan will enable Warner exhibitors to launch their drive for 1935 business twelve weeks ahead of all competition. To accomplish this, the months of June, July and August were deliberately charted months ago, not as the end of *this* season but as the prelude to the *next!* The pictures to be released by Warner Bros. in this period have been purposely saved to provide a dynamic

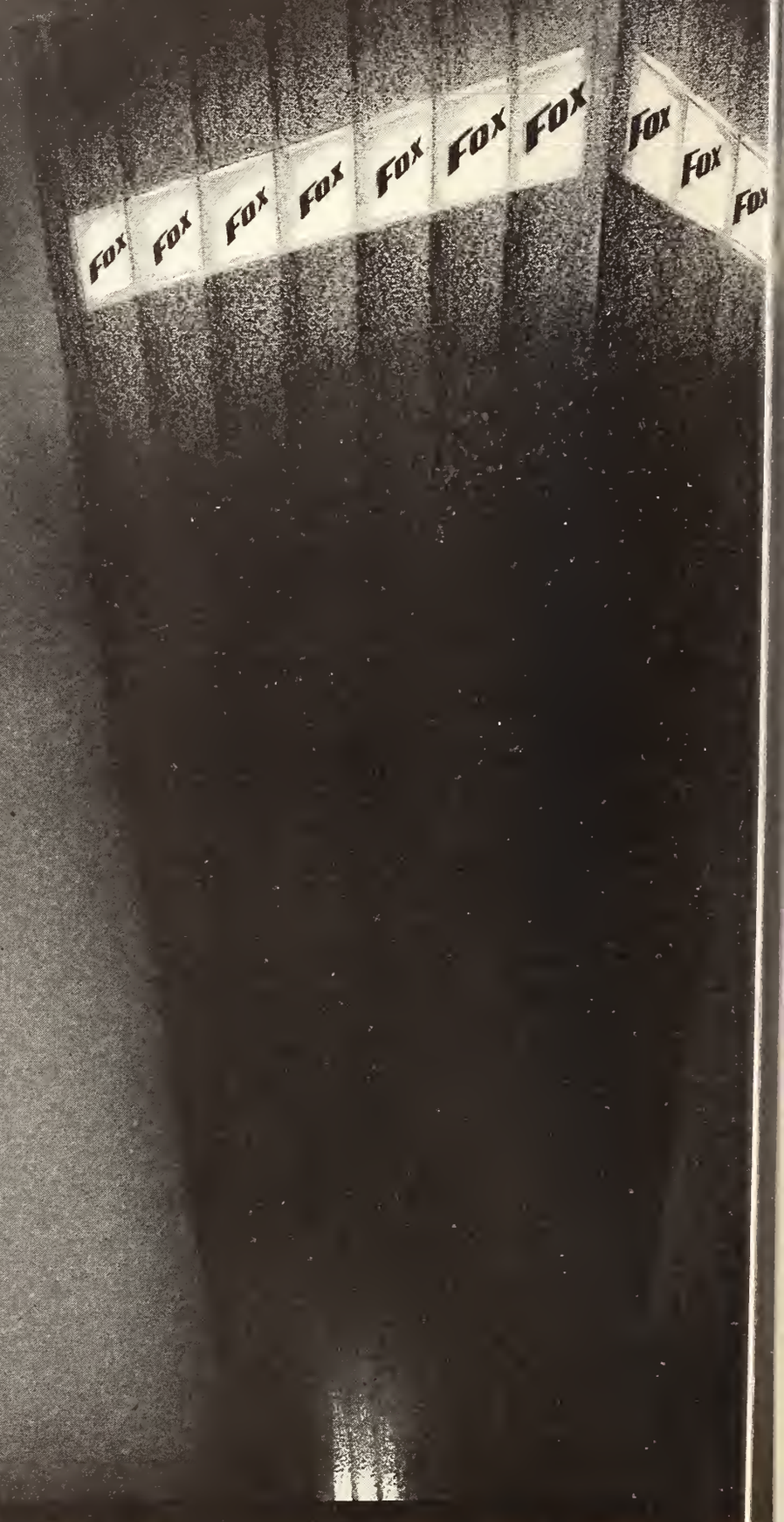
PROLOGUE TO THE 1934-'35 SEASON

We invite your attention to further details of this important plan beginning on

PAGE 21


S TODAY!

JUST WAIT TILL THEY TELL *you* THE GOOD NEWS!



*They're writing your box office future now, these FOX Salesmen in Convention Assembled! Soon they'll tell YOU the best news of this or any other year! It's this:

FOX STARTS ITS NEW SEASON WITH THE BIGGEST LINE-UP OF MONEY STARS AND MONEY HITS IN ITS HISTORY!

The FOX salesman will be a welcome visitor!

FOX FILM CONVENTION • WALDORF-ASTORIA HOTEL, NEW YORK CITY • MAY 30-31, JUNE 1, 193

JUN -1 1934 ©C1B 226859

MOTION PICTURE HERALD

Vol. 115, No. 10 June 2, 1934

DUMBBELLS 'ROUND THE WORLD

SPEAKING before three hundred other notables, dinner guests of Mr. Alfred P. Sloan, Jr., of General Motors Corporation on the eve of the reopening of the Fair at Chicago, Mr. M. H. Aylesworth joined in a program of forecasts for the coming century, saying: "*You will turn on the facsimile radio receiver when retiring and in the morning the paper tape will tell what flashed through the sky while you slumbered.*"

Mr. Aylesworth was mistaken. We shall refuse to turn on the facsimile radio receiver. We now have sufficient evidence from the morning papers that what flashes through the sky while we sleep can be dispensed with entirely.

We should like to inform the scientific world that we are getting jolly well fed up with miracles of transmission that bring us so much piffle. The radio, for instance, has triumphed over space to the end that now we can hear a dumbbell around the world. *Research on mediums of expression might well be shut down right now and attention concentrated on something to say and send.*

△ △ △

A BIT OF EASEMENT

THE week's expressions from President Roosevelt bearing on certain and various modifications of the application of the Blue Eagle plan of control and operation of American business have been calculated to ease some tensions of anxiety generally in the business world. The words of the President and his movements with reference to NRA imply considerably less of the absolutism of concept than the utterances of some of his ardent world-reforming young men. It is a comfort to have from the nation's chief executive indications that, despite the fact that this is a new era, these are still the United States, a land in which, with perhaps some reasonable regard for the commonweal, the individual may continue to live and, if may be, enjoy the fruits of his endeavor.

△ △ △

The Leisure League held an organization meeting at the Waldorf Astoria in New York the other day and heard reports on seven hundred ways to kill time. Looking the list over we find that two of the best have been overlooked, officially.

△ △ △

THE NEWS LOAD

NOW that Electrical Research Products, Inc., have evolved a sound recording mechanism as light as the newsreel camera with which it is intended to serve, there is a possibility for restoring some of the news quality to the newsreel.

News, especially pictorial news, is a bit difficult to stalk with the heavy artillery of the old standard sound equipments.

The writer of this page, early among the producers of sound newsreels, made a calculation from the records of the sound camions at the end of the first year of operation, which showed the movement of equipment at the rate of 41.7 ton miles per second of edited screen time. That made newsreel production a problem of freighting rather than an exercise of editorial skill.

Progress is being made but many a pound yet must come off both the recorder and the camera. The load has been reduced from a five-ton truck to a Ford roadster. When it gets down to a light load for one man, it will be really mobile equipment.

What the newsreels need most just now is more action, less words and sounds and better ones. So far the great general result of the sound newsreel has been to show that the average man, Mr. John R. Public, is a very bad actor.

△ △ △

The newest in bathtubs, according to the smart magazines' color pages, are built on the bias. Wait till the news reaches Hollywood!

△ △ △

Note to fishermen: Remember when footage numbered negative was a sensation? Now there's a hand made double tapered line that is color coded so that you can tell how much the fish has on his end.

△ △ △

BANKER AND CODE

BROWSING through a tome in unavailing effort to forget the concerns of the industry the other night, we came upon the interesting discovery that one Lucius Fulvius, prominent Roman banker many and many a century ago, was imprisoned for sixteen years by order of the Senate for violation of the Code by appearing on a public balcony wearing a garland. The balcony scene reminds us of Romeo and Juliet and Lee Tracy—and you can name your own banker.

△ △ △

Mr. Thomas Dixon, author, having lived up and lost, as he says, $1,250,000, according to current news dispatches is now penniless. He was the author of "The Birth of a Nation." Possibly he picked the wrong nation.

△ △ △

Maybe Hollywood can tell us why it is that the California Fruit Growers set aside 3½ cents a box on oranges and 6 cents a box on lemons for advertising.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

WOMEN REPORT

Suggesting that the public can become the "producer of good pictures," a report by Mrs. Richard R. McClure to the General Federation of Women's Clubs, meeting in Hot Springs, Ark., last weekend, noted 55 of the 343 features produced last year as unsuitable for the public. Designated as box office draw names, and in that order were: Marie Dressler, Will Rogers, Janet Gaynor, Wallace Beery, Mae West, Eddie Cantor, Jean Harlow, Norma Shearer, Clark Gable, Joan Crawford. The absence of others of "consummate artistry" was noted as significant. . . .

COUNCIL CHALLENGED

Sharply challenging the effort of the Motion Picture Research Council to open the theatrical field to non-theatrical competition, the Motion Picture Theatre Owners of Western New York has resolved that the "destructive efforts" of the Council be "condemned," and that effort be made to arouse thousands of exhibitors who are "being misled" by the Council. . . .

RADIO IMPROVEMENT

In virtual agreement as to the desirability of improvement in radio programs, the American Association for Adult Education, in Washington session last week, nonetheless refused to approve federal broadcasting censorship, and found few voices raised in favor of government regulation. Speakers concluded radio is sufficiently controlled now by the Federal Radio Commission, but suggested improvement from that point. . . .

CHINESE PRODUCTION

Rapid advances in Chinese production are reported by George Hill, MGM, last week returned after preliminary work on "The Good Earth." From Chinese studios come 100 films annually, he says, using all Chinese personnel, with "most of the pictures on modern themes, as contrasted to the old Chinese drama. Many . . . look like Hollywood product.". . .

PROJECTIONISTS' FEE

Under an ordinance introduced in Sheboygan, Wis., projectionists would pay an annual license fee of $2.50, undergo examination by the chief of the fire department and a projectionist with at least 10 years' experience. . . .

COMPETITIVE OPERA

Lively competition faces theatres this summer in at least five, probably numerous other cities, which plan outdoor opera, with a season extending from six weeks to more than two months. . . .

ROXY PROGRESS

Reporting to Federal Judge Francis G. Caffey, New York Roxy theatre receiver Howard S. Cullman last week proudly noted an earned operating profit of $52,518.79 from Nov. 10, 1933 to May 3, 1934, before fixed charges, compared with an operating loss of $56,325.70 for the corresponding preceding year period. The net loss was thus cut from $143,187.30 to $27,079.06. . . .

THEATRICAL BENEFITS

Chartered at Albany last week was the Theatrical Protective Association, Inc, New York membership corporation without capital stock. Its certificate states the object of the organization is to foster good will, "harmony, cooperation and understanding among . . . the theatrical profession," and many an etc., designed to benefit members of the association. . . .

SUDDEN DEATH

Sudden and coming as a shock to his associates in England and New York was the news of the recent death in London of Jack Brockliss, but 31 years old, a director of J. Frank Brockliss, Ltd., for years sole European agents of International Projector Corporation, English and French agents of National Carbon Company. . . .

In This Issue

New flood of radio premiums menaces theatre — Page 9
Several distributors may prohibit double featuring — Page 12
British overseating problem is coming up at exhibitor convention — Page 13
Zukor says Paramount is going ahead without outside aid — Page 17
Fox will release 58 features, 112 short subjects — Page 18

FEATURES

Editorial — Page 7
The Camera Reports — Page 15
J. C. Jenkins—His Colyum — Page 57
The Hollywood Scene — Page 31
The Cutting Room — Page 30
Letters to the Editor — Page 47
Asides and Interludes — Page 19
Code Questions and Answers — Page 46

DEPARTMENTS

What the Picture Did for Me — Page 59
Showmen's Reviews — Page 39
Managers' Round Table — Page 65
Technological — Page 50
Short Features on Broadway — Page 64
The Release Chart — Page 73
Box Office Receipts — Page 52
Classified Advertising — Page 78

DILL INQUIRY

In the Senate interstate commerce committee has developed opposition to Senator Dill's resolution asking an inquiry of A. T. & T. relations with film and telephoto appliances. The Dill contention: these charges burden telephone users' bills. Certain members ask more specific information on the suggested quiz. . . .

30-HOUR WEEK

The NRA already having raised production costs 25 per cent, producers are considering whether the revised Wagner bill, pending in the Senate, will force a 30-hour week, according to Pat Casey, producers' studio labor contact, arrived in New York this week. Film rentals must go up, he believes. . . .

WARNER SUIT DISMISSED

Finally concluded, the federal anti-trust suit against Warner, in connection with its acquisition of First National, pending four years, was formally dismissed last week in U. S. district court for lack of evidence. . . .

COLUMBIA DIVIDEND

Stockholders of Columbia Pictures will receive on August 2 semi-annual dividends, payable in common stock to holders of record June 15, to the extent of 2½ per cent of holdings at that date. In the event of fractional shares cash will be paid. Similarly are holders of voting trust certificates affected. . . .

ADVERTISING DEAL

After a year's lapse, Kansas City houses have resumed advertising in the theatre directory of the "Journal Post," under a greatly reduced rate of $3.50 per week. The local ITO will run trailers in the paper's circulation campaign, with the fee paid to go into the ITO as dues. . . .

MAE WEST'S KING

In a Paramount news release late last week was recorded that Mae West "admitted" secret negotiations looking to possible appearance of former King Alfonso of Spain in a motion picture, coming to Hollywood as Miss West's protege, negotiations having gone through Prince Alexis Thurn-Taxis. Delightful is the quote from Miss West: " . . . He'd certainly be welcome, but I'm not trying to lure a king away from home.". . .

VACATION FOR WALKER

On a long leave of absence this summer will go Frank C. Walker, erstwhile film man, now director of the Federal Emergency Relief Council, secretary of the Executive Council. In June he will deliver the Notre Dame commencement address. . . .

88 AIR PROGRAMS' FREE PREMIUMS COMPETING WITH EXHIBITORS

63 NBC Premium Programs, 25 CBS

Sixty-three NBC network programs and 25 CBS programs offer premiums, contests and giveaways of some sort. Detailed premium listing on following pages.

▽

On NBC, the outstanding programs—insofar as the number of stations involved are concerned—include that of the Bristol Myers Co., makers of Ipana Toothpaste, broadcasting over 52 stations. This program elected to discover the young woman in America with the "greatest dental charm." First award was a free trip to Chicago and New York with a week in each city, all expenses paid. A year's supply of Ipana Toothpaste to each of 100 additional winners. No restrictions.

▽

Northwestern Yeast Co., broadcasting over 44 stations, offers its listeners a booklet which tells them how to make bread, also no restrictions.

▽

Tom Mix, broadcasting over 20 NBC stations, for Ralston Purina Co., offers, for a box top from a package of Ralston Wheat Cereal, four pictures of himself, while Eddie Cantor, broadcasting for Standard Brands-Chase & Sanborn Coffee on Sundays over 50 stations, offered his listeners, for a label from the company's coffee can, a pictorial brochure of himself.

By FRED AYER

The radio broadcasting industry is now extending its vigorous competitive battle with the motion picture theatre by engaging in wholesale distribution of premiums and giveaways throughout the country.

The competitive conflict between these two entertainment factors has been approaching a climax since the first of the year. Exhibitors for nearly three years have been voicing their complaints against radio competition—complaints revolving chiefly around their contention that free radio shows in studios and the exploitation of star motion picture names as integral parts of network programs constitute flagrantly unfair competition. Until now, the premium situation in radio has received little or no attention from the motion picture exhibitor, but the fact now appears that exhibitors may quite justifiably construe the current widespread premium practice on the air as unfair competition comparable with either free radio shows or the utilization of motion picture names on the air.

EXHIBITOR RESTRICTED IN PREMIUMS BY PROVISION IN MOTION PICTURE CODE

The exhibitor is restricted in the matter of staging prize contests, making stage awards, lucky number arrangements, and the like, by a clause in the motion picture NRA code, and may even be prohibited from the giving of premiums in any form in specific localities where, if 75 per cent of the exhibitors signify, in writing, that they are against the practice as being unfair, the premium practice automatically is suspended and prohibited within 60 days.

There are, as far as can be discovered, few limitations under the radio broadcasting industry's code of fair competition pertaining to premiums and give-aways, such as those incorporated in the motion picture code.

Radio advertisers consider the practice of premiums, contests and give-aways one of the most vital indices to program response and are now indulging in the practice to a far greater extent than the motion picture theatreman ever has. The advertisers, aside from their maintenance that the practice is a "sure-fire" method of ascertaining the popularity of their programs, contend that these practices have a definite sales value in that they create buying habits.

According to "Radio Art," "The Blue Book of the Air," it is believed by radio advertisers that while a minority of listeners actively attempt to obtain a prize or a premium, response to the offers is the most important visible evidence of interest in the markets which the broadcasters are attempting to reach.

90 PER CENT OF CHIEF PROGRAMS CONDUCT CONTESTS OVER THE AIR

"Radio Art" has conducted an exhaustive survey of the premium situation as it obtains in the radio field, selecting for its basis the outstanding programs on the networks of the Columbia Broadcasting System and the National Broadcasting Company.

The results show that nearly 90 of the air's most prominent network programs have conducted contests during the past year and are currently continuing the practice, have and are offering premiums of one type or another, and, in many instances, give away samples of their products with no restrictions whatever.

Thus the battle of the motion picture exhibitor versus radio competition has taken still another turn—a battle which has been in progress for almost three years, since Eddie Cantor began his radio appearances.

As a result of the wholesale competition and the subsequent complaints by exhibitors during the past two years, the Motion Picture and Radio Code Authorities met three months ago to attempt to iron out the situation. The broadcasters' governing body sent questionnaires to networks, with replies from only 60 per cent to date.

RADIO PREMIUM OFFERS LISTED BY TWO LEADING AIR NETWORKS

On CBS Network

Acme White Lead & Color Works
Offer a paint color chart, illustrated, of Acme paints. No requirements.

American Home Products Corp.
(Broadway Melodies) (Bi-Sodol)—Free can of Bi-Sodol sufficient for a week. No requirements.

Arden, Elizabeth
(Maury H. B. Paul and Freddy Martin's Orchestra)—Offer, a book, "The Quest of the Beautiful." Hair bandeau for protecting hair while removing make-up. No requirements.

Borden Sales Co.
(Jane Ellison's Magic Recipes)—Offer recipe bulletins. No requirements.

Chappel Bros., Inc.
(Rin Tin Tin thriller)—Identification locket attachable to dog's collar. Listeners send label or box top from whatever prepared dog food they are now feeding their pets.

Corn Products Refining Co.
(Will Osborne and His Orchestra and Pedro de Cordoba and His Friendly Philosophy—Offer, a bottle of Rigaud's "Un Air Enbaume" perfume. Send Linit or Kre-Mel box top and 10 cents for mailing costs.

R. B. Davis Co.
(Mystery Chef) Offer a recipe book. No requirement.

General Baking Co.
(Bond Bread)—Offer a cook book. No requirements.

General Foods Corp.
(Broadcast from Byrd Expedition)—Offer an Antarctic Map with picture of Admiral Byrd on it in color. Copy of South Pole Radio News. Send two Grape Nuts package tops for both.

General Household Utilities Co.
(Minneapolis Symphony Orchestra)—Weekly Contest: Write a 50-word statement on entry blank, obtainable from Grunow dealer, telling "Why You Want Carrene in the Refrigerator You Buy." Prizes: Super de luxe Grunow Refrigerator, 9-tube Grunow radio, and 5-tube Grunow radio. Next 12 each receive an unnamed prize. Requirements not known.

General Mills, Inc.
(Jack Armstrong — All-American Boy) (Wheaties)—Offer a Gyro Boomerang 'plane model. Send two Wheaties package tops and 10 cents for mailing costs.

Gold Dust Corp.
(Silver Dust Serenaders)—Send two Silver Dust package tops for dish towel. Send 10 package tops for pair of silk stockings in size required.

Hecker H-O Co., Inc.
(H-Bar-O Rangers)—Offer a game circus, containing card games, card tricks, parlor tricks, number tricks, guessing contests, etc. (57 amusements in all). Send two Force package tops.

Hopper, Edna Wallace, Inc.
(Romance of Helen Trent)—Offer a manual, "Simple Directions on How to Regain Youth," by Edna Wallace Hopper. Send carton from tube or box from jar of Special Restorative Cream (Manuals packed with tubes and jars —obtainable at stores in most instances).

Hudnut Sales Co., Inc.
(Marvelous Melodies—The Powder Box Revue)—Offer an enameled combination lipstick and eyebrow pencil. Send paper covering from inside of powder box having word "Marvelous" on it.

Louden Packing Co.
(Stamp Adventurers' Club)—Offer a pin with picture of dog and printed description of breed, with different breed each week. Send Doggie Dinner label.

Mueller, C. F., Co.
(Bill and Ginger)—Offer a re-fillable perfume container, filled with Coryame perfume. Send two wrappers from any Mueller product and 10 cents for mailing costs.

Pet Milk Sales Corp.
(The Pet Milky Way)—Offer recipes, menus, and booklet, "When Baby Needs Milk From a Bottle." No requirements.

Pillsbury Flour Mills Co.
(Cooking Close-Ups)—Offer a recipe book with 300 recipes, $1.29 or $1, if accompanied by coupon contained in bag of Pillsbury Flour.

Prescott, J. L., Co.
(The Oxol Feature)—Offer a rag doll or airplane glider. Send Oxol label for either.

Reynolds, R. J., Tobacco Co.
(Camel Caravan)—Offer a book, "Know Your Nerves," containing 20 nerve tests. Send two Camel package fronts.

Rieser Co., Inc.
(Friend of the Family) (Venida Products)—Offer a cigaret lighter, chromium plated. Send one carton from large bottle of Venida Shampoo or Venida Wave-Set, or three wrappers from 10-cent sizes.

Underwood-Elliott-Fisher Co.
(Voice of America)—Offer a booklet regarding Mount Rushmore Memorial, covering rules of contest appearing in Hearst newspapers. Contest also participated in by U. E. Fisher, offering Underwood Portable typewriter to author of best paper in each district covered by stations carrying program. Prizes are for inscription to be selected for Memorial.

Union Central Life Ins. Co.
(Roses and Drums)—Offer a booklet describing Economic Adjustment Plan. No requirement.

Wasey Products
(Voice of Experience)—Offer pamphlets, 3 cents apiece; set of 10 for 60 cents; series of 50 for $1, including extra ones; two series of 50 for $2, including extras. Book, "The Voice of Experience," regular edition, $1.50—de luxe, autographed edition, $3.

AUTOS, STOCKINGS, SEEDS, RADIOS

Awards offered listeners to commercial programs run a bewildering range. In many instances, cartons or package or jar tops must be sent in; in others there are no requirements specified to receive premiums.

On NBC Network

A C Spark Plug Co.
Broadcast over 24 "Blue" stations, Wednesday, 9:00 to 9:30 P. M. Conducted this contest:—Entrants to answer the statement—"The Improvements I Noted in the Performance of My Car After Having My Spark Plugs Cleaned by the A C Method." Prizes: 1934 Ford, Chevrolet or Plymouth given away each week. Entrants to have spark plugs cleaned by the A C method at a registered A C Spark Plug Cleaning Station. Sign name and send to A C Spark Plug Co., Dept. 300, Flint, Mich. Offer made March 21, 1934, to June 11, 1934.

Bauer & Black, Inc.
41 Blue stations, Tuesdays and Fridays from 4:15-4:30 P. M., offer a Lucky Card Bookmark; Chinese coins that bring good luck. Listeners to send in top from one package of Bluejay Corn Remover, to the "Singing Stranger," care the NBC station. Offer started March 7, 1934.

Beech Nut Packing Co.
8 Blue stations, Monday, Wednesday and Friday from 8:45 to 9 P. M. Offer: A photograph of Red Davis and Family, also individual pictures of each member. No restrictions attached. Offer made Dec. 1, 1933, and January 19, 1934. Response up to Feb. 13, 1934, 150,000 persons.

Bristol Myers Co.
Ipana Toothpaste, 52 Red stations, Monday, 9:00 to 10 P. M. Dental Charm contest: To discover the young woman in America with the greatest "dental charm" with every young woman eligible. Prizes: First, a trip to Chicago and New York with one week in each city; 100 additional prizes, consisting of one year's supply of Ipana toothpaste. Entrants to send in photograph of smile to Ipana, care NBC station. Write name and address on back of photograph. Offer made April 4, 1934, to April 30 1934.

Campana Sales Co.
(Face lotions)—48 Blue stations Fridays, 9:00 to 9:30 P. M., and 27 Blue stations Sundays, 5:30 to 6:00 P. M. Offered an Italian Balm Dispenser, which dispenses a drop at a time and can be fastened to the wall. Listeners to send in one complete carton from a 60-cent bottle and ten cents to cover the packing, or two cartons from two 60-cent bottles of Italian Balm and no money, together with name and address to Dispenser Division, Campana Corp. Offer started January 5, 1934.

Another Campana contest: $100 each to 5 persons suggesting the best slogan for Dreskin, Campana's new skin invigorator. Write name and address and slogan on the inside of a complete Skin Invigorator carton. Mail to "The First Nighter," Campana Corp. Offer started February 9, 1934. Company will not release response figures.

Gift bottle of Dreskin: Campana's new skin invigorator. Address NBC, Chicago. Offer started April 15, 1934.

Colgate Palmolive Peet Co.
Super Suds. 40 Red stations daily, except Saturday and Sunday, 10:15 to 10:30 A. M. Offer, Garden seeds for old-fashioned garden. Entrant to cut word "Dishes Brighter" from part of the box—send in two of these to Super Suds in care of the station to which one is listening. Offer started April 16, 1934.

Climalene Co.
14 Split Red stations Tuesday and Thursday, 11:30 to 12 o'clock noon. Conducted a contest: Entrant to write a letter answering the question: "Why is Climalene, the quick cleanser, water softener and soap saver, the fastest-selling preparation of its kind in America today?" Do not use more than 100 words. Ten prizes of $197 value (General Electric Dishwasher). Entrants to send in answer to Climalene Co., in care of the NBC station, together with the four fronts from Climalene packages. Offer made January 2, 1934—18 times—to January 30, 1934.

Cannon Dish Cloth, and Photo of Players,

DOG COLLARS TO BATTER SCRAPERS

sent with cloth. Listeners to send in two package fronts of small size Climalene packages or one package front from the large size. Offer started February 20, 1934.

Continental Oil Co.

26 Red stations, Wednesday, 10:30 to 11 P. M. Offer: An individually planned trip, which includes road maps, complete hotel and camp directories. Write Conoco Travel Bureau, Denver, Col., free of cost. Offer made February 14, 1934—26 times— to August 8, 1934. Offer renewed April 11, 1934, and extended to January 1, 1935.

R. B. Davis Co.

(Baking Powder). 15 Red stations, Tuesday and Thursday, 10 to 10:15 A. M. Offer: A cook book, free of all restrictions. Offer made continuously throughout 1934.

Fels & Co.

Broadcast over WJZ, Monday and Wednesday, 11 to 11:15 A. M. Offer: A Swiss handkerchief, made of the finest Swiss linen. Listeners to send in two wrappers from Fels Naptha Soap packages to Fels Naptha, Philadelphia. Offer made April 11, 1934 and continuous throughout 1934.

F. W. Fitch Co.

20 Red stations, Sunday, 7:45 to 8 P. M., conducted a contest: Entrants to write a verse to the tune of "It Ain't Gonna Rain No More," on a Fitch Shampoo carton. If sung, the winner gets a $10 bill. (5 winners weekly). All entrants receive a generous bottle of Fitch's Shampoo. Send letters to local stations. Offer made September 24, 1933 to October 10, 1933, and then continued throughout 1934.

Frigidaire Corp.

18 Red stations, Tuesday, 10 to 10:30 P. M. Offer: A booklet illustrated with pictures of the ship "Seth Parker" interior. Booklet contains sea yarns and copy of the song "Blow the Man Down." Free at dealers. Offer made February 20, 1934.

General Foods

(Cooking School)—36 Red stations, Tuesday and Thursday, 11:15 to 11:30 A. M. Offer: A rubber batter scraper, given to those who enrolled in cooking school during the two weeks following the broadcast of March 29, 1934. Enrollment cost, 25 cents. Offer began March 29, 1934 to April 28, 1934.

General Foods

(La France)—Basic Red network Saturday, 9:30 to 10 P. M., offers a booklet: "You and Your Happiness." Entrant to send in two fronts of regular size packages of La France, to La France, Battle Creek, Mich. Offer started April 29, 1934.

General Foods

(Diamond Salt)—5 Blue stations, Thursday, 8:00 to 8:30 P. M., and Wednesday, 9:00 to 9:30 P. M. Offer: An artist photograph (lighthouse characters). Listener to send in sticker label from box of Diamond Salt, and mail to General Foods, Battle Creek, Mich. Offer began in December, 1933 and ran until February 18, 1934.

A Book, "Captain Diamond's Notebook of the Sea," also is offered. Listener to send in sticker label pasted over spout of Diamond Salt Box to General Foods, Battle Creek, Mich. Offer started February 22, 1934.

General Mills

(Bisquick)—13 Blue stations, Monday to Friday, 3:00 to 3:15 P. M. Offer: A Lifetime Chromium Nut and Candy dish. Listener to write name and address and the words, "Nut and Candy Dish' on a piece of paper and attach to sales slip. Enclose 10 cents in coin to cover postage. Mail to Betty and Bob, care General Mills, Minneapolis. Offer, March 5, 1934 to April 1, 1934.

A photograph of Betty and Bob and their Baby. Listener to cut out strawberry shortcake picture from the back of one package of Bisquick. Write name and address and the words "Betty" or "Bob" and mail to Betty and Bob. Offer made March 27, 1934 to April 8, 1934.

A Chromium Bonbon dish is offered to dealers and given to purchaser of two boxes of Wheaties. Offer made April 17, 1934.

General Mills

(Gold Medal Flour)—32 Red stations, Wednesday and Friday, 10:45 to 11 A. M., conducted a contest: Entrant to make up a new name for the William Rogers Silverware, called "Friendship" pattern. Entrance by redeeming the Gold Medal Silverware coupons which come in every sack of Gold Medal Flour. Prizes: First, $7,000; 7 automobiles and 769 other cash prizes. Entrant to write suggested name on a slip of paper, attach to sales slip or receipt of grocer and address to General Mills, Minneapolis. Offer made January 22, 1934 to March 4, 1934. The 770 cash prizes totaled $11,000.

A silver finished oval bowl also is offered and listener is to send in a grocer's slip and 10 cents in coin to General Mills. Offer made March 9, 1934 to April 1, 1934.

Gerber Products Co.

19 Blue stations, Sunday, 10 to 10:15 P. M. Offer: A picture of the Gerber Baby. Listener to send in 10 cents in stamps to cover cost of packing and mailing to the Gerber Co., Fremont, Mich. Offer started April 29, 1934.

Gulf Refining Co.

Basic Blue network, Sunday, 9:00 to 9:30 P. M. Offered: Bridge lessons; a series of Culbertson contract bridge lessons offered each week, free, with no restrictions, at the nearest Gulf station. Offer made January 24, 1934 and weekly from then on.

A road map to be obtained from dealers, offered from April 8, 1934.

Health Products Co.

(White's Cod Liver Oil)—Basic Blue network, Sunday, 2:00 to 2:30 P. M. Offered a Vitamin chart to listeners for empty box of White's Cod Liver Oil tablets. Offer made January 7, 1934 to run indefinitely.

Horlick's Malted Milk

24 Blue stations, Tuesday and Thursday, 8:30 to 8:45 P. M. Offered a booklet on arthritis, free. Write to Dr. Bundesen, Horlick's, Racine, Wis. Offer started March 20, 1934.

Institute of American Meat Packers

26 Blue stations, Sunday, 4:00 to 4:15 P. M. Offer: A program talk, listener to address local station or the Institute. Offer started April 15, 1934.

Jeddo Highland Coal Co.

7 Blue stations, Thursday, Friday, Saturday, 7:15 to 7:30 P. M. Offered six bookplates—pictures of Don Quixote series. Send name and address to Jeddo Highland Coal Co., Jeddo, Pa. Offer made during Don Quixote series in February, 1934, and from then on.

Kellogg Co.

9 Blue stations daily except Saturday and Sunday, 5:30 P. M. Offered the Singing Lady Story Book—30 pages of colored pictures and songs. Listener to send a box top of Kellog's Rice Crispies with 10 cents in coin to Singing Lady, Battle Creek, Mich. Offer made November 11, 1933, and continued in 1934.

Lady Esther Co.

33 Red stations, Sunday, 3:00 to 3:30 P. M., Tuesday and Wednesday, 8:30 to 9:00 P. M. Offered a 7-day supply of all five 4-Purpose Cream, also a supply of all the five shades of Grit-Free Face Powder. Listener to write penny post-card to Lady Esther, Chicago. Offer started March 21, 1934.

Lamont Corliss

(Ponds)—19 Red stations, Friday, 9:30 to 10 P. M. Offered six free samples of Ponds' Powder. Send in name and address to Ponds. Offer made from February 1934 on.

Larus Brothers Co.

36 Red stations, Wednesday, 10 to 10:30 P. M. Offer: A club membership, a corncob pipe and, at various times, tobacco pouches and samples of Edgeworth tobacco. Listeners to write Larus Bros., Richmond, Va., sending in liner of can. Offer made throughout 1934.

Lehn & Fink

(Hind's Honey & Almond Cream and Pebeco—Basic Red network, Sunday, 10:30 to 11 P. M. Offered a sample of Hind's and Pebeco to studio visitors. No restrictions. Offer made once on January 14, 1934. Sample cannot now be handed out in studios.

On January 7, 1934, a photograph of Katharine Hepburn was made, listeners being requested to send in the carton top from a bottle of Hinds. To this offer, made only once, there were 3,600 responses.

A pair of "night gloves" offer started January 21, 1934, listeners being requested to send in carton top from Hind's.

Luxor, Ltd.

26 Red stations, Sunday, 4:30 to 5:00 P. M. Offered a box of Complexion Powder. Listeners to send in name and address on postcard, stating shade preferred, and address to Luxor, Chicago. Offer started January 28, 1934.

A trial tube of Luxor's Special Formula Cream also was offered, starting February 25, 1934, listeners to send in name and address to Luxor, Chicago.

Malted Cereal Co.

10 Red stations, Wednesday and Friday, 5:45 to 6:00 P. M. Offered a free cake of Vermont Maple Sugar as a reminder of the Sunday broadcast. Listeners to send in Maltex box tops and 5 cents in coin to Maltex at Burlington, Vt. Offer made March 4, 1934, once.

Metropolitan Life Ins. Co.

8 Red stations, daily except Sunday, 6:45 to 8:00 A. M. Offers booklets free of all restrictions, also exercise chart. Offered continuously throughout 1934.

Mohawk Carpet Mills Co.

19 Red stations, Tuesday, and 14 Red stations, Thursday, 10:30 to 10:45 A. M. Offer: A booklet, "Gallery of Rugs and Color Charts." Entrant to send in name and address to NBC station. Offer made from April 19, 1934 to June 14, 1934.

Molle Co.

Basic Red network, Monday, Wednesday and Friday, 7:00 to 7:15 P. M. Offer: Five Molle

(Continued on page 27)

3,600 *REPLIES TO ONE ANNOUNCEMENT*

Indicative of the number of potential theatregoers staying home for a premium broadcasting was the report of 3,600 responses to a one-time offer of Katharine Hepburn photos on a Hinds cosmetics program January 7.

SEVERAL DISTRIBUTORS MAY BAR DOUBLE BILLS

Sharp Curtailment of Duals Is Expected Shortly as Some Majors Plan Action and Localities Seek Their Elimination

Severe curtailment of the present nationwide policy of double featuring motion pictures on a single program is expected to be effected at the beginning of the new season of 1934-35 by several of the large distributors, who are preparing to refuse generally to countenance the performance of their "important" productions on the same bill with another feature, and to prohibit the showing of any and all of their features in those localities where the dual policy is not strongly imbedded.

This contemplated action of some of the distributors, coupled with a movement now in progress in many territories to outlaw the two-picture standard by mutual agreement of all exhibitors in those territories, is expected to bring about a sharp retrenchment in the practice within a few months.

There is little likelihood that the large distributors will, as had been reported, adopt an arbitrary nationwide contractual ban on double features, a policy which has been variously described to be one of the most troublesome merchandising problems of the day.

The climax is expected shortly, as the result of a letter sent by the Motion Picture Theatre Owners of America, through Ed Kuykendall, the president, to all of the distributors in New York and to the producers in Hollywood, inviting them to "clamp down" on doubles either by contractual limitations or by clauses of outright prohibition. Some of the distributors are awaiting Mr. Kuykendall's arrival in New York from his circuit headquarters at Columbus, Miss., to further discuss the situation.

Feared "Dual Bill" Pictures

Believing that the large companies will abandon the production of "quality" pictures and engage in the making of cheaper pictures on the wholesale in order to meet the growing demand for doubles, Mr. Kuykendall has undertaken a campaign to effect the elimination of duals. It is understood that he received some indication of the possibility of large producers making features expressly for double bills when he was visiting the studios in Hollywood during the MPTOA convention last April.

The fear now held by independent distributors that the large companies would contractually outlaw double features everywhere appears to be baseless. Carl Laemmle, the president of Universal, has said that his company is not in favor of such "rule-of-the-thumb" methods in treating the problem. He indicated that his company would act in accordance with the local situation, declaring that, "If I am hurting more theatres than I am helping by selling on a double feature basis, then I shall not sell on that basis. But, if on the other hand, I discover situations where my customer simply has to have double features and in selling him on that basis I am saving his life and not killing off soemone else, I shall continue selling duals."

At the home office of Paramount, Neil Agnew, general sales manager, declared that the company had asked Mr. Kuykendall to discuss his proposal for contract limitation of duals when he arrives in New York. "Double featuring is a problem that necessitates some action," said Mr. Agnew. "But whether Paramount is ready to take a national stand is a matter that must be given considerable study. Therefore, we are not prepared to say at this moment whether the company will or will not have a clause of prohibition or limitation."

Jack Cohn, of Columbia, said that his company has not decided the matter.

MGM Will Have Limitations

Felix Feist, general sales manager of MGM, pointed out that his company has always had a clause in contracts prohibiting double featuring with any one of its percentage pictures, and this will continue. "The recent letter of Mr. Kuykendall has apparently called the attention of the distributors to the extent of this problem," he declared.

RKO does not intend to set down any hard and fast rules on duals, although at present it appears that the company will have a clause of prohibition for certain of its "important" pictures on next season's schedule, said Michael Pollar of Jules Levy's home office sales staff. "It is foolhardy to say that you're arbitrarily not going to permit double featuring of your product in those places where you just can't get in unless you do permit," he said.

Warner and United Artists executives were not available, but John D. Clark, the sales head of Fox Films, said that, "Naturally, we are against the present widespread form of double bills." Mr. Clark, however, holds that the insertion of penalties or limitations generally against double showings in feature contracts is impractical.

Anticipating inclusion of a clause prohibiting the double bill practice, virtually every independent producer, distributor and exhibitor in the country is ready to take the fight against such a prohibition to the United States Government. This was made known by a spokesman for the Federation of the Motion Picture Industry and was reported in Motion Picture Herald on May 12.

The independents, it was said, feel certain that the anti-dual campaign now being conducted by the MPTOA and the large interests has already passed the stage where the Code Authority can be of any assistance, and they believe that it is only a matter of time before the large distributors outlaw the practice contractually.

Fifty Per Cent of Country on Duals

The independents' defense of the duals policy is that every exhibitor has the right to decide his own policy, plus the fact that a nationwide ban on doubles automatically would eliminate 200 features a year, which, they claim, would mean the elimination of all independent production, as well as all motion picture companies not having theatre affiliations as outlets for product.

Fifty per cent of the theatres of the country are said to be operating at present on a double feature policy. There is supposed to have been a 25 per cent increase in the practice since the code was signed without any double bill restrictions.

The large distributors, it was said, are not seeking to eliminate the independents who depend upon duals for the bulk of their business, nor are they trying to prevent such independents from selling doubles, but rather are intent upon stopping the double featuring of their own picture with another picture.

Obviously, the reason distributors are campaigning for a sharp nationwide curtailment of the dual policy is because of the reputed effect that the practice has on film rentals. Some companies are understood to be nurturing the fear that the spread of the double threatens to undermine the system of percentage playing of those "important" pictures which, they claim, have no place on a double feature program. It is for this reason that some of the companies consider it advisable in the future to arbitrarily prohibit the showing of such pictures with another feature.

In connection with flat-rental bookings, these distributors are understood to have the belief that the exhibitor would be better able to pay proportionately higher rentals for a single picture than he is now paying for each picture when two are played together.

On the other hand, some elements in distribution are said to be reluctant to relinquish playdates even though these dates are for second features on a dual bill. They hold that the rental from a second feature booking, regardless of how little it is at one theatre, amounts to a considerable sum on a yearly basis.

On the exhibitors' side, some feel that the rentals paid for the second features are less than the costs of the short subjects needed to fill out the program, and, as a further defense of the dual policy, they claim that a return to a single feature program, with shorts, would leave them unable to compete with the first-run which offers one feature and an elaborate stage show, or to compete with various other methods of showmanship prevalent locally.

Hollywood Disturbed

Double billing is apparently causing the production generals of the large Hollywood studios more concern than any other merchandising problem of recent years

Accordingly, Louis B. Mayer, MGM; B. B. Kahane, Radio; W. R. Sheehan, Fox, and Jack Warner, Warner Brothers, have been actively engaged in promoting restrictions everywhere against the showing of two pictures on the same program. They began anti-dual activities with leaders of the MPTOA when that exhibitor organization convened in Los Angeles in April. Since then, Mr. Mayer has been especially active, and, this week, Mayer, Sheehan, Kahane, Emanuel Cohen and E. J. Mannix, speaking in behalf of the large companies, told some Los Angeles independent exhibitors that if 90 per cent of independent owners abandoned the dual policy, then their large affiliated circuits would immediately do likewise.

There was no unusual double bill discussion by exhibitors in the field during the past week, as compared with previous weeks, although the MPTO of the District of Columbia moved to oust the practice in the Washington territory, in answer to a resolution of the Independent Theatre Owners of the District favoring doubles, while at Cleveland the Motion Picture Exhibitors' Association predicted that duals will be banned in that territory by July 8.

Double bills made their debut in the Atlanta sector when W. H. Hall reopened the Erlanger theatre on a two-featured standard, causing quite a stir in that region. Meanwhile, six of the seven second-run theatres at San Antonio had adopted a double bill, while, on the other hand, Fox West Coast abandoned the practice at its Santa Ana, Cal. theatres, reporting an immediate increase of 40 per cent in receipts.

Distributors' right to ban duals contractually was challenged in a Philadelphia federal court petition filed Monday by Harry Perelman, independent exhibitor, asking nullification of a Warner contract prohibiting double billing.

BRITISH OVERSEATING PROBLEM IS COMING UP AT EXHIBITOR MEETING

Sam Eckman Is Expected to Discuss Tricky Question at CEA Convention at Blackpool; Maxwell To Talk on Pictures

By BRUCE ALLAN
London Correspondent

John Maxwell, president of the Kinematograph Renters' Society and Sam Eckman, immediate past president, have both accepted invitations to address the Summer Conference of the Cinematograph Exhibitors' Association at Blackpool on June 13. Mr. Eckman may be expected to make a pronouncement, from the distributors' viewpoint on a very vexed problem, for his subject is "What Price Overbuilding?" It was at first thought that Mr. Maxwell would discuss this matter, but the KRS thus far has politely evaded the request of the CEA to cooperate officially in an endeavor to limit new theatre construction, and Mr. Eckman probably will be able to speak more freely in a personal capacity. The problem is a very tricky one, complicated by the fact that so many distributors nowadays have theatre interests.

There is very real concern in exhibiting circles about the multiplication of theatres, and complaints of reckless competition due to the fact that a lot of the money is coming from Building Societies. It is true that these societies which have been increasingly hard pressed to find outlets for investment, have a finger in many cinema pies, but some of these plans are part of large and commercially sound real estate investments including shops and flats as well as a cinema.

England is still a long way from catching up with its War areas in housing. The erection of these places means a big call for idle capital, material and labor, and it is interesting to speculate whether exhibitors will be able to assert what amounts to a monopoly value in existing investments in bricks and mortar.

Exhibitors' Open Platform

The all-embracing title of Mr. Maxwell's paper, "The Public and the Pictures," provides an opportunity to one of the readiest and wittiest speakers in the trade for a memorable, and probably caustic, review of general problems. The KRS president rarely, if ever, reads his speeches, but his extemporaneous efforts are superior to most of the products of midnight oil and preliminary perspiration.

Another bright spot of this year's Conference is likely to be the open session, at which any exhibitor will be free to speak his mind on any subject. Five minutes each will be allowed to speakers, and it won't be a second too long if all the CEA members who have things on their chests are as eager to put them into words as they claim to be. The open session meets an objection sometimes raised against the domination of exhibitor meetings by a limited number of recognized orators, but, in fact, the general level of the discussion at these exhibitor gatherings is high and the main difficulty in past years has been the lack of time for adequate discussion.

Blackpool is a bracing place. It was the scene of the Conference which, a year or two ago, initiated an exhibitors' fighting policy against disc charges and guarantees which had considerable success. Whether the sea air will stimulate another "Blackpool Resolution," and whether it will be concerned with rentals, remains to be seen.

The Tax Fight

Amendments to the Finance Bill with the object of obtaining a reduction in the Entertainments Tax, are accumulating on the Order Paper of the House of Commons. They include one officially put forward by the Labor Party which suggests the following scale of duties:

Admission rate without tax:	Tax:
Over 6d to 7½d	1½d
Over 7½d to 10d	2d
Over 10d to 1/0½d	2½d
Over 1/0½d to 1/3d	3d

Over 1/3d tax at the rate of 3d for the first 1/3d and one penny for every 5d over 1/3d.

The amendment put down by Col. Baldwin-Webb's Committee of M.P.s provides that taxation shall begin with seats priced (excluding tax) at over 6d. More than 60 members are supporting this amendment and their number is growing.

The fight to free the 6d seat is therefore being stoutly maintained. At the worst, it seems that there will be a sufficient number of votes for these amendments to convince the Chancellor that his hint at a concession next year must definitely be made good.

What is an Adult?

More nerve strain for exhibitors! Under the regulations limiting the admission of under-16 children to the exhibition of "A" (Adult) films, it is generally laid down that such children may be admitted if they are accompanied by an adult "parent or guardian." As the over-16 individual is free to see "A" films on his own initiative, it might be assumed that he is qualified, as an adult, to act as "guardian" to under-16 brothers, sisters and friends.

This is not the Liverpool view.

A police official said he did not regard a 16-year-old as a responsible person and suggested that the minimum age at which "chaperonage" rights could reasonably be granted should be 20. The magistrate apparently agreed, for in face of an argument by the defense that it had been legally established that a boy of 16 could be a guardian, he convicted and fined both the manager and the owners of the theatre.

Clifford Whitley, of Dorchester fame, is apparently going ahead with his plan for a £1,000,000 cinema 5,000-seated, plus a 1,000-seated dinner-cabaret establishment, in the neighborhood of Trafalgar Square. Definite details of site and building dates are hard to come by, however.

S. L. Rothafel has been in consultation but it is doubtful, I hear, whether he will be actively associated with the venture, though there may be an interchange of ideas and personnel for presentation purposes.

The cash backing is likely to be provided by the big British contractor and financier, Sir Malcolm McAlpine, and his group.

Fight to Free Small Theatres from Entertainments Tax Grows Stronger; 16-Year Adult Cannot Be Guardian

Records and an Omission

Phonographic Performances, Ltd., is the title of a new company registered by the gramophone companies to protect their rights to fees for the public performance of their records. The estimates of revenue issued are rosy but do not include any provision for receipts from cinema theatres—a significant tribute to the effectiveness of the alternative service of non-copyright records organized by National Screen Services, Ltd., for the CEA.

Incidentally, the omission even of an estimate of cinema revenue is a rather striking comment on the recent suggestion from the record-making concerns that exhibitors were breaking away from the CEA pledge and taking out public performance licenses.

Criticism of the quality of the records issued by NSS have been effectively answered by the latter, who stress the fact that their records, unlike those made primarily for private users, are recorded with a special eye on the need of great amplification in reproduction.

Carbon Prices

Whatever happens in the case of the Entertainments Tax, the prospect of any relief from the new duties on imported carbons (7/6 and 5/- per lb. as against the previous rate of 1/- per lb.) is extremely remote. Effective propaganda is being issued by the importers, but they are handicapped by the fact that the question is not being argued solely on its commercial merits, but with reference to the needs of national security.

A harder blow for them is the announcement that the large Morgan Crucible Company is breaking into the cinema field with carbons costing from 5% to 10% less than "Ring" standards. It was an important point, in statements supporting the new duties before the CEA Council, that assurances had been received which guaranteed a reduction, rather than an increase, in the price of British carbons. The Morgan announcement justifies these promises and considerably reduces the possibility of the importers rallying British exhibitors to their cause.

Rowland Brown to Direct for Dean

Rowland Brown, signed by Alexander Korda to direct "The Scarlet Pimpernel" for London Films, will first write the screen adaptation of "Twelve Chairs" and make the picture for Basil Dean's company, Associated Talking Pictures.

"LITTLE MEN" HOPEFUL OF HELP UNDER CODE

Col. Cole of Allied Says Independents Have Made "Marvelous Strides" Last 30 Days; Non-Assenters Get Hearing

Virtually the first tangible evidence of optimism voiced by the so-called "little men" in exhibition, with regard to eventual effects of the motion picture code machinery, came this week from three different sections. At the same time, the NRA at Washington and the Code Authority in New York were working together to bring into closer contact with the code structure those hundreds of independent exhibitors who had refused to execute the official form of code acceptance.

The Code Authority revised the procedure for drafting clearance and zoning schedules, making an important concession to the independent non-assenters when it ruled that such non-assenters would be heard by Local Clearance Boards when they disagreed with recommended clearance schedules which would alter the zoning plan for an entire area. This gives the non-assenters their first opportunity to be heard on protests against code machinery.

While some 215 non-assenters had sent word to the Code Authority that they will accept the benefits of the code, a committee of the Code Authority was on the eve of a decision pointing toward reopening of the machinery permitting non-assenters to execute acceptance.

At Washington, the NRA was instructing all Code Authorities in a new procedure governing premiums. Basically they do not differ from the premium provisions of the motion picture code, except that the NRA ruling prohibits any general clause arbitrarily banning the premium practice.

Optimistic Notes Heard in Field

A field voice of Allied States Association sounded a new note of hope for exhibitors under the code. From the Allied stronghold in Texas, ruled by Colonel H. A. Cole, president of Allied in that state and a member of the national Allied "war council," came this word from Col. Cole: "The independent exhibitor has made marvelous strides toward true independence during these last 30 days under the code, and we believe with the proper work and attention we will make still further gains in the near future. Things are waking up for us!"

Further east, in the Atlanta territory, motion picture salesmen covering the southern Atlantic states reported renewed buying in those localities where exhibitors had been hesitating because of fear that the code would not protect the "little fellow."

Indiana Asks for Fair Trial

The Associated Theatre Owners of Indiana, independent, struck a note of conciliation, in the following official statement from headquarters in Indianapolis:

"It is our belief, after talking with and hearing from most of the exhibitors of the state, that a large majority of exhibitors are in favor of giving the whole code a fair chance to show its merits or lack of them. These exhibitors are honest enough to concede that no code could have been drawn up to please *everyone* in a business that has so many divergent views and attitudes." After urging that theatre owners await developments before arbitrarily insisting upon code changes, the Indiana organization answered those exhibitors who are blaming poor business on the code. "There are more obvious reasons for poor business," it was suggested, "among which would be:—poor showmanship, unwise buying by exhibitors, smutty pictures; the turning of the public to outdoors, and generally depressed conditions."

Authority Changes Zoning Procedure

The Code Authority on Saturday reconstructed the machinery for hearing the complaints of exhibitors in the field against changes in clearance and zoning schedules, and at the same time ordered that the new schedules become effective for the first releases of 1934-35, and, furthermore, gave permission to the local boards to hear the complaints of non-assenters. The changes in the procedure, incorporated in the following statement from the Authority to all Local Clearance Boards, were ordered to prevent the spreading of dissatisfaction over schedules already drawn:

"In order to clarify the misunderstanding with reference to the jurisdiction and procedure of the Clearance and Zoning Boards, you are advised that you are permitted to follow only the procedure outlined below, disregarding all previous instructions in this matter, to wit:

"You will continue to receive protests from exhibitors who have assented to the code in regard to existing clearance and zoning, and after you receive several protests you will determine whether or not the entire clearance and zoning of a given territory would be affected by any decision rendered as a result of protests received. In the event that you decide that the entire clearance and zoning in any territory or definite part thereof is not affected by the protests received, you will notify only those exhibitors specifically affected to come in and be heard on the protests. If you decide that the entire clearance and zoning of any territory or definite part thereof will be affected by your decision, you will thereupon notify every exhibitor (including those who have not assented to the code) in the territory affected of the date of a hearing on the clearance and zoning for the affected territory so that all exhibitors will have an opportunity to come in and be heard.

"Thereafter the procedure will be that, if any exhibitor is dissatisfied with the clearance and zoning established by your board, he is permitted to appeal directly to the Code Authority under the procedure outlined in the code and within the time therein specified.

"You will immediately set your meetings to hear protests not later than June 10th. You will then proceed as rapidly as possible to hear the protests and make your decisions so that all decisions will be made not later than July 1st.

"All such changes in existing clearance and zoning are to be effective with the first releases of 1934-35, and not before."

215 Non-Assenters Take Cancellation

The new Code Authority procedure automatically effected a temporary cessation of clearance drafting activities in the field, where dozens of exhibitor groups and individuals had voiced vigorous protestations against the changes as drawn by the Clearance Boards.

Basically, the Authority's order compels the Boards to hear all protesting, whether code assenters or not, when the changes to be effected in a schedule effect all of the exhibitors in an area. This action gives the non-assenters their first opportunity to file any type of protest against code workings.

Some 215 theatre owners who did not sign the code have already indicated that they will accept the benefits of the code, in line with the NRA's recent decision to give code benefits to all exhibitors, regardless. However, these non-assenters may not file any complaint against another exhibitor or an exchange charging unfair competition under the trade practice provisions. They must pay the regular assessment for code expenses before any benefits will be accorded them by exchanges.

The Code Authority is expected to reach a decision late this week regarding the establishing of a new deadline for the filing of code acceptances by non-assenters.

Another concession to non-assenters was given this week by the Code Authority when it decided to hear the protests of non-assenters against new zoning schedules where whole territories are involved.

All exhibitor associations, local code boards and distributors and exchanges received this week an official definition by the Code Authority of the term "general release date" as used in the motion picture code in certain trade practice clauses. The Authority defined such a general release date as follows:

"The public exhibition of any of said motion pictures for three consecutive days at prices usually charged for admission to the theatre where so exhibited in the territory wherein is located the exchange from which the exhibitor is served, excepting any 'road show,' 'tryout,' 'preview,' or 'pre-release' exhibition thereof. Therefore, under Article V-F, Part 6 of the code, the exhibitor, when desiring to eliminate a picture and when entitled to do so, should be required to evidence his election within 14 days after such general release date in such territory."

An extension of the rules and regulations

(Continued on page 20)

NRA DEVELOPMENTS AT WASHINGTON

Among developments this week on the NRA front at Washington were:

1. Reports that President Roosevelt is considering the advisability of important alterations in the NRA system of business organization.

2. A Senator Nye resolution, planned for introduction in the Congress early this week, calling for a full investigation of the NRA, including the writing and administration of the motion picture code.

3. Adoption of a resolution by the National Labor Advisory Board condemning the Darrow Report, with a defense of the NRA by Senator Robert F. Wagner, New York Democrat, who said the purchasing power of the entire wage-earning class, due to re-employment in industry alone, has risen 23 per cent the last 12 months.

4. Declaration by Senator Joseph Robinson of Arkansas, Democratic whip, that before the motion picture code the small exhibitors were helpless and that the code "set up grievance boards with very broad powers." He said the faults of block booking were not due to the code, but to the copyright laws.

THE CAMERA REPORTS



PRODUCTION BOSS. (Below) For Monogram is Robert Welsh, one time trade paper editor, later Universal Production manager, now executive producer.



IN ACTION. (Right) Is King Vidor, directing "Our Daily Bread," his new independent production for United Artists.

STEPIN STEPS OUT. (Left) Sartorially and from the plane which carried the Fox comedian from Hollywood to New York, to assist in a colored benefit.





ONLY A VOICE. But an important part of the Van Beuren "Vagabond Adventure" series, Radio release, is Alois Havrilla, popular radio announcer, here rehearsing for his vocal screen debut, with Russell Spaulding, director, as guide.



A-HUNTING ATMOSPHERE. In Old England are, left to right, David Selznick, Mrs. Selznick, George Cukor, Myron Selznick, Howard Estabrook, who will combine their efforts toward picturizing Dickens' immortal "David Copperfield" for MGM.



DOUBLE DELIVERY. Having delivered the feature "Murder at the Vanities" to Paramount at the studio, Earl Carroll, famed theatrical producer, arrives in New York after having delivered numerous prints of the film in key cities en route from the Coast. Some of his chorus meet and greet him.

INFANTILE LUMINARY. (Below) Of Fox is Shirley Temple, here caught in informal rehearsal, with Claire Trevor, of a new song, which will be a feature of the forthcoming "Baby Take a Bow," in which James Dunn is also importantly a part of the cast.





FROM MIKE TO CAMERA. (Left) Has gone Jack Benny, conspicuous radio comedian, who, for Reliance Pictures in Hollywood, will star in "Transatlantic Showboat," his first of two features set for United Artists release.



COMPOSITION. In a reflective mood is Marian Nixon, as, at a definitely improvised desk, she pens while filming Universal's "Embarrassing Moments."



TWO KINDS OF YARN. In work at the same time at Fox, as Drue Leyton casually makes things of one kind, while Donald Woods is attentive and Warner Oland coaches on the other kind, from "Charlie Chan's Courage."

PARAMOUNT GOING AHEAD WITHOUT OUTSIDE AID, SAYS ADOLPH ZUKOR

Executive, on Coast, Declares Double Billing "Will Either Work Itself Out or Wear Itself Out" Eventually

By VICTOR M. SHAPIRO
Hollywood Correspondent

Canceling out rumors of any return of Sidney Kent or Sam Katz to the Paramount organization, Adolph Zukor, with eyes dancing as of old and in cheery good health, proceeded to give us a detailed picture of Paramount's plans for the coming year. Mr. Zukor, on the Coast to go over the production program with Emanuel Cohen, was seated in the office formerly occupied by Jesse Lasky, minus the ubiquitous cigar, calm as usual, exuding the oldtime confidence which the last two years of upheaval may have shaken intermittently. His observations spanned the range of production, manpower, reorganizations, cycles, curtailment, double featuring, the code, mergers, recovery.

Mr. Zukor humbly said that when he started in the show business about thirty years ago, he devoted all his time to producing and since has always kept an eye on the making of pictures. In his own words: "I will take an active interest in the selection of stories, casting of the pictures and give the entire production organization the benefit of my experience."

Will Give Much Time to Production

"Each picture hereafter will carry 'Adolph Zukor presents,' but to produce pictures myself would take all my time, an exacting task requiring complete concentration and attention. However, I will devote considerable time to production matters. It may be in casting, in attracting new personalities to our banner, or it may be on stories or something else that comes up. I'm not making my headquarters here for any length of time. I'll come for an extended trip, then go back to New York."

"The studio manpower is in good condition," he said. "No changes are planned. Emanuel Cohen has done a man-sized job since he's been in charge of production. He took over the reins in the greatest period of stress, but now our picture company is making money. Other studios that made sudden changes were set back millions, but we have gone forward under Cohen's administration."

"I don't know of any man in Hollywood who hasn't been subject to unwarranted criticism some time or other. But reading the facts and noting results are much better proof of a man's ability than just talk."

"In fact, in all departments we have always believed in manpower"—Mr. Zukor was launching on a favorite topic. "Manpower is the heart of management. All our key men have been with us for years, have grown up with us, they've been tested. Whenever some qualities inside a man cause him to go ahead, we encourage that. We have always picked our men carefully, when we engage them, and promote them from the ground up as opportunity opens up, and when they grow, we make a place for them higher up. George Schaefer, our new general manager, has been with us for years."

As to Kent and Katz

"Is consideration being given to the return of Sidney Kent or Sam Katz?"

Rising and moving agilely in front of his desk, Mr. Zukor started slowly to pace the floor, with hands locked behind his back. He continued his pacing during the remainder of the interview.

"Sid Kent is too busy. He's doing a good job where he is. Katz has some personal ventures that take up his time too. Someone must have started that as a rumor.

"The fact is, we've all been busy on the general reorganization of the company, with bondholder meetings and other financial matters requiring adjustments, but I understand a plan is to be announced about the time I get back, which I think will be satisfactory to all concerned."

Mr. Zukor expressed confidence that a feasible reorganization formula will be arrived at by the various creditor and stockholder committees, adding that "then all the energies of the corporation could be applied to the production and exploitation of pictures."

"Pictures are still the life-blood of this industry," he declared. "Other things have their necessary place, but pictures that make money for exhibitors will always be of prime importance.

"Cycles and trends, costume pictures or murder pictures come and go. If they make money, they're good pictures, and if they lose money, they're bad, no matter what class they're in, or what cycle they're on.

Curtailment Not Solution

"I don't believe curtailing the number of pictures will solve anything in the business. A producer, because he makes fewer pictures, never knows in advance whether he's going to make a hit or not—no matter how few he produces.

"Our organization has made fifty pictures some years, sixty and seventy other years, and up to a hundred one year.

"We feel a responsibility to supply what the market demands. Some years the market expands, other years it shrinks. We do likewise in production.

"Besides, a big organization has an advantage in producing pictures. We have a large selection of stories to pick from. We can maintain a stock company—we can experiment and spend money for research. We couldn't do that if we had fewer pictures. Cutting down the number of pictures will hardly make better pictures. It's the same gamble in making any picture. We judge the number we make by what the market tells us it can use, and in any market, quality always will rule.

"Dual bills? They're like an epidemic. If it won't work itself out, it'll wear itself out. Things like dual bills usually take care of themselves, because quality always wins out, and the public will soon tell the exhibitor if they're tired of duals. They'll go to the show with one quality picture and well-balanced shorts.

"The industry today is making progress in working out its own problems. The Code is a step in the direction of self-government of business. Like anything, having been conceived by human beings, it may have human failings, but it's bound to be helpful in the long run.

Calls Confidence Definite

"In fact, the entire recovery program has spread a confidence that is definite, in all directions. It's unmistakable. We're on solid ground."

"Then mergers are not being considered?" he was asked.

Mr. Zukor relaxed his hands from behind his back, stopped his pacing, and in the milder tones he uses on certain occasions of historic note, simply, he said, "Consolidations won't serve any purpose. They're not needed. We know of no alliances even contemplated.

"Without outside aid, all our *own* resources, and our built-up manpower will be used in producing pictures—good pictures. So really the man for you to interview is the exhibitor."

Mr. Zukor remains in Hollywood for another fortnight, but will return to Hollywood in July.

ADOLPH ZUKOR SAYS OF . . . . .

MANPOWER: "Other studios that made sudden changes were set back millions, but we have gone forward since (Emanuel) Cohen's administration."

PRODUCT: "If they make money, they're good pictures, and if they lose money they're bad pictures, no matter what cycle they're on."

DOUBLE FEATURES: "They're like an epidemic. If it won't work itself out, it'll wear itself out."

CURTAILED PRODUCT: "I don't believe curtailing the number of pictures will solve anything in this business."

Pictures Still Life-Blood of Business, Regardless of Cycles, Declares President; Industry Solving Own Problems

Owners Set Meeting Date

Nat G. Williams, president of the Southeastern Theatre Owners' Association, has announced the annual convention for June 24-26 at Atlanta.

58 FOX FEATURES, 112 SHORTS, IN 1934

Titles and Casts Named at Sales Convention in New York; Clean Cut Stories Promised by Kent; 11 Musicals

Fox Film Corporation, first of the major companies to hold its annual sales convention, sprung into action in New York on Wednesday, setting a schedule of 58 feature pictures, 112 short subjects and 104 issues of Fox Movietone News for the 1934-35 season.

In opening the convention at the Waldorf-Astoria, Sidney R. Kent, president, told more than 250 executives, home office officials and field representatives from every exchange in the country and Canada, that a distinct tendency toward clean-cut stories which "shoot straight to heart and home" and an increased use of music will be the principal developments in motion pictures.

Clean Pictures, New Personalities

"In shaping our new season's program we were cognizant of the constantly increasing demand on the part of the public for clean, wholesome entertainment and also the insatiable desire to see new personalities on the screen," Mr. Kent said.

"To solve these problems the company has purchased a large number of novels and plays by the greatest writers of our time, as well as popular works of non-fictional character, and has literally scoured the world for new talent."

Fox's schedule of 58 features is six more than on the current program. Eleven musical productions, the largest undertaking in this field by the company, appear on the new program.

Heading the Program

Among the outstanding productions are "The World Moves On," directed by John Ford and with Madeleine Carroll, Franchot Tone and Reginald Denny; "The Cats Paw," from the novel by Clarence Budington Kelland, starring Harold Lloyd; "Music in the Air," from the Jerome Kern-Arthur Hammerstein musical play, starring Lilian Harvey; "The First World War," edited by Laurence Stallings; "Dames Is Dynamite," another of the wellknown Edmund Lowe-Victor McLaglen vehicles.

After Mr. Kent's introductory remarks on Wednesday and the roll call by William Sussman, the first session included plans for distribution presented by John D. Clark, general sales manager; discussion of foreign department plans and accomplishments by Clayton P. Sheehan, and talks on the new short subjects by E. W. Hammons, Educational president; Jack Skirball, Truman Talley, W. J. Clark and W. J. Kupper.

Highlights of the second day's meeting were the announcement of advertising and publicity plans by Charles E. McCarthy, director; a sales address by E. C. Grainger, eastern division manager, and a discussion of the code by Louis Nizer, secretary of the Film Board of Trade, New York.

Mr. Kent was to close the convention with an address Friday afternoon, other speakers being Spyros Skouras, W. C. Michel, executive vice-president; Sydney Towell, treasurer, and others.

Titles and Casts

Titles and casts for the new season follow:

THE WORLD MOVES ON, with Madeleine Carroll, Franchot Tone, Reginald Denny, Siegfried Rumann, Louise Dresser, Raul Roulien, Lumsden Hare, Dudley Digges. Directed by John Ford.

JUDGE PRIEST, from the Irvin S. Cobb stories, starring Will Rogers, with Rochelle Hudson, Victor Jory, Anita Louise, Tom Brown, Frank Melton, Aunt Jemima, Roger Imhof, Stepin Fetchit, Charley Grapewin, Berton Churchill, David Landau. Directed by John Ford.

THE CATS-PAW, from the Clarence Budington Kelland novel, starring Harold Lloyd, with Una Merkel, George Barbier, Alan Dinehart, Grant Mitchell, Nat Pendleton, Warren Hymer, J. Farrell Macdonald. Directed by Sam Taylor.

MUSIC IN THE AIR, Kern-Hammerstein musical play, with Lilian Harvey. Musical adaptation by Franz Waxmann; screen play by Howard Young.

WORK OF ART, from Sinclair Lewis' Nobel Prize winner. Spencer Tracy will star. The screen play will be by Paul Green, Pulitzer Prize playwright.

NYMPH ERRANT, from James Laver's novel, with "Pat" Paterson, Hugh Williams, Herbert Mundin, Stepin Fetchit.

ONE MORE SPRING, from Robert Nathan's novel. The screen play is by Edwin Burke. The cast includes Will Rogers, Janet Gaynor, Warner Baxter, Stepin Fetchit. Henry King will direct.

ANGEL FACE, with Shirley Temple, James Dunn and Alice Faye. Lewis Foster has written the story. Richard Wallace will direct.

War Story by Stallings

THE FIRST WORLD WAR, edited by Laurence Stallings, the author.

THE STATE VERSUS ELINOR NORTON, from the Mary Roberts Rinehart novel. Directed by Hamilton MacFadden.

MARIE GALANTE, with Spencer Tracy, Ketti Gallian, Siegfried Rumann, Stepin Fetchit. Director, Henry King.

WIFE FOR SALE, from the Kathleen Norris novel, with Helen Twelvetrees. Directed by Irving Cummings.

FOX FOLLIES, musical extravaganza.

SERVANTS' ENTRANCE, from the novel by Sigrid Boo. Screen play by Samson Raphaelson. Starring is Janet Gaynor; with Lew Ayres, Ned Sparks, Walter Connolly, G. P. Huntley, Jr., Siegfried Rumann, Louise Dresser. Directed by Frank Lloyd.

LIFE BEGINS AT FORTY, from Walter B. Pitkin's book.

CASANOVA THE GREAT LOVER, all star.

GEORGE WHITE'S SCANDALS, musical revue.

THE COUNTY CHAIRMAN, from the play by George Ade and starring Will Rogers. Director, James Cruze.

CARAVAN, first Erik Charell-directed musical production, with Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, Cora Sue Collins, C. Aubrey Smith.

Two Charlie Chans

CHARLIE CHAN IN LONDON and CHARLIE CHAN IN PARIS, both starring Warner Oland. Directed by George Hadden.

FUN ON THE AIR, Joe Cook musical, with Alice Faye, James Dunn, Dave Chasen, Stepin Fetchit. Directed by Edward Sutherland.

HELL IN THE HEAVENS, from the play by Hermann Rossman, "The Ace," with Warner Baxter, Hugh Williams, Ketti Gallian, Herbert Mundin, Stuart Erwin. Director, John Blystone.

WHAT AM I BID? starring Will Rogers, with "Pat" Paterson, Claire Trevor, James Dunn, Rosemary Ames, Herbert Mundin, John Bradford.

YOUNG LADIES IN WHITE, from the novel by Rian James and Jesse L. Lasky, Jr.

DANTE'S INFERNO, modernized version of the classic poem.

REDHEADS ON PARADE, a musical, with John Boles. Directed by Frank Tuttle.

An original story by DAMON RUNYON, written for Edmund Lowe and Victor McLaglen.

SERENADE, musical with Lilian Harvey. Story by Richard Carroll. Directed by Paul Martin.

WANTED, with Rosemary Ames, Pert Kelton, Henry B. Walthall, Nils Asther and Russell Hardie. Louis King will direct.

HELDORADO, starring Spencer Tracy. Original by Frank Mitchell Dazey with adaptation by Ernest Pascal and Jesse L. Lasky, Jr. Irving Cummings will direct.

24 HOURS A DAY, original by Dudley Nichols, with Claire Trevor, directed by Irving Cummings.

THE CAPTIVE BRIDE, from the play "Proud Princess" by Edward Sheldon and Dorothy Donnelly, to be directed by Dorothy Arzner.

Musicals with Lilian Harvey

LOVETIME, musical romance, with Lilian Harvey and John Boles.

365 NIGHTS IN HOLLYWOOD, musical based on the novel by Jimmy Starr. The cast includes Lilian Harvey, James Dunn, Victor Jory, Ruth Peterson, Tito Coral, Mona Barrie, Harry Green. William Conselman will adapt and James Tinling will direct.

THE FIRST BABY, written by Lamar Trotti and Dudley Nichols. The cast includes James Dunn and Claire Trevor. Director, James Tinling.

LOTTERY LOVER, written by Sig Hersig and Maurice Hanline; in cast, Lew Ayres and "Pat" Paterson. Director, Hanns Schwartz.

A WOMAN LIES, from the play by Ladislaus Fodor.

DAMES IS DYNAMITE, with Edmund Lowe and Victor McLaglen. Raoul Walsh will direct.

CISCO KID STORY, with Warner Baxter.

IMPERSONATION OF A LADY, anonymous story in *Ladies Home Journal*.

MEAL TICKET, original by Gene Towne and Graham Baker. Cast to include Spencer Tracy, Shirley Temple, Helen Twelvetrees. David Butler will direct.

THE DICE WOMAN by Wilson and Anzonetta Collison, with Claire Trevor, Norman Foster, Victor Jory.

SIX GEORGE O'BRIEN features, to be produced by Sol Lesser and John Zanft; the first, "The Dude Ranger," from the Zane Grey story.

Others will be announced later.

FRENCH EXHIBITORS ASK MORE U. S. FILMS

In direct answer to the request of the French Syndical Chamber, representing French producers, for drastic curtailment of American films, the French Cinema Owners Association, representing nearly nine-tenths of the exhibitors in the country, recommended that the number of American films shown in France be definitely increased, not decreased, in a letter addressed to the minister of commerce. The exhibitors demand an increase in the quota from 242 foreign films for 1933-34 to 325 for 1934-35. They also ask an increase in the number of theatres showing original foreign versions from 20 to 100.

Virtually in support of the producers' demands, members of the French Association of Film Workers staged a demonstration in Paris last week against the competition from foreign, notably American, films in France.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A New York home office circuit mogul arrived in the field one morning and commanded the division executive to accompany him on an inspection tour of the territory. At one city the big boss was introduced to a theatre manager. "You appear to be a bright young man," complimented the New York official, "and I'm going to make you the city manager in charge of both of our local houses. Starting immediately, your salary will be $75 a week—instead of $135."

Somewhat taken back by the sudden reduction of his salary from $135, especially after having heard many flowery compliments, the manager started to remonstrate. "Now, my good man, do not complain," answered the big gun. "You don't hear your division boss finding fault, do you? He's been getting $1,500 a week, and, hereafter his salary will be $150!" When the division man finally recovered from the shocking news, he resigned. Which was exactly what the chief from New York had hoped for.

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Featured last week at the first exhibition of the George Luks School of Painting, on East 22nd Street in New York, was Salvatore Dali's super-realistic motion picture, made in Paris, and shown only to people able to take it.

The picture opened with a man honing a razor in front of a mirror. He looked as if he were thinking about something. In the course of the honing he cut off the end of his thumb, establishing the feeling of what-of-it.

Walking elsewhere, this sociable soul came upon a woman, and, taking careful aim with the razor, slit her eyeball down the middle.

Evidently the production was a complete success, having been intended to shock out of the minds of the spectators any associations they might have with motion pictures made in Hollywood. Good ol' Hollywood.

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Mr. David Selznick, arriving in London from Hollywood, was introduced in the British press as "one of the big noises of the Metro-Goldwyn-Mayer studios."

▽

Mr. Sedge Coppock, Paramount theatre manager on Staten Island, was rescued none too early from the choppy waters of deep-watered New York Bay. The Metropolitan press noted the rescue, but refrained from mentioning that "Death Takes a Holiday" was current at Mr. Coppock's theatre.

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Presenting herewith for the enlightenment of the motion picture industry, Mr. John Chapman's own version of a piece of Hollywood reporting by a tabloid columnist—any tabloid columnist:

In Mae West's newest flicker, "The Hell It Ain't," she wears Baby LeRoy for a bustle. . . . Every time a new star has his name go up in lights for the first time at a preview, they measure the size of his head, and if it's bigger than the present size of the hat-shaped Brown Derby eating place, they enlarge the Brown Derby. . . . Everybody goes to bed in Hollywood at 9 P. M., except Baby LeRoy. He used to go to bed at 7, but it's Daylight Saving now and he doesn't know it. . . . The Hays office has a new theme song: "Alexander's Ragtime Banned." . . . In Lionel Barrymore's next flicker he'll have no lines to speak—all he has to do is burp.

▽

Mr. Charles Clyde Pettijohn did a swell job for his Film Board secretaries, landing 20 out of 31 secretaryships of code boards in the field for his workers.

TWENTY YEARS AGO this month, in the pioneering days when producers were called "manufacturers," reels were known as "parts," and motion picture "epics" ran as long as 2,000 feet . . . Samuel Goldfish, of the Jesse Lasky Feature Play Company, left New York on a seven-day train ride across the continent to the movie city in California, his first trip west of the Rockies. . . . Jack Cohn, young and ambitious editor of *Universal Animated Weekly*, passed around seegars on the birth of a son . . . (Thomas H.) Inceville-by-the-Sea, near Santa Monica, had grown to gigantic proportions in its first year, with two scenarists working steadily and a cattle range, truck garden, private telephone system and four automobiles for the directors. . . .

Typical of community attitude towards moving pictures in those days was this expression of the Webster City (Iowa) *Herald*: "The local moving picture nuisance has changed owners. It appears that Pete Dale sold out just in time to escape being kicked out—and perhaps even more painful treatment at the hands of the fathers of certain silly girls who have been hanging around the joint day and night. The place will doubtless be permanently closed as a public nuisance and a menace to the morals of the community." . . .

Too, this month is the 20th anniversary of Ray Johnston's promotion to be private secretary to Mr. C. J. Hite, president of Thanhouser, one of the big guns of the day. . . . Watterson R. Rothacker, R. H. Cochrane and Carl Laemmle were partners 20 years ago in the Industrial Moving Picture Company, operating in Chicago "the largest *factory* in the world devoted exclusively to the manufacture of commercial moving pictures." Mr. Laemmle also had a sideline known as Universal Film Manufacturing Company, a name still somewhat familiar today. . . .

Twenty years ago, during the first week of June, 1914, the "enormous" staff of Warners' Features attended a wild west horse show at the old Madison Square Garden in New York, filling a whole section of nine boxes. . . . And Jesse Lasky was pondering whether he should take the risk of engaging Lolita Robertson for the lead in "The Man on the Box." Mr. Lasky was doubtful whether Lolita could ride a horse. . . . Major Funkhouser, styled the "Czar" of the Chicago Censor Board, ordered a ban against gambling scenes, because "there is no gambling in Chicago and consequently we cannot permit any gambling to be shown in the city." . . .

George Terwilliger and the Edison company were offering "something quite out of the ordinary" in those days. George had the steel nerve to run an automobile off a Florida dock for a Lubin production, while the Edison people persuaded their star, Marc McDermott, to risk his life riding a girder hoist on a huge steel skyscraper—of seven stories. . . . At the same time, Edison was offering $100—in cash—for the best scenario of the day, and paying between $35 and $75 for any others which were accepted. . . .

Meanwhile, there were some whisperings about talking pictures, but the pioneers admitted that they were stumped because the standard reel took 20 minutes to unwind, whereas a phonograph record only lasted five, and they could not figure out how to bridge the 15-minute gap without stopping the film and changing the record every five minutes. . . . Some of the nickelodeon owners were worried two decades ago by the new type of long-length picture, which, they said, would never be as practical as the one and two-reelers. . . .

Walter Brooks, general press representative of Mr. Eddie Dowling Gaucher, was being interviewed about Eddie's chances of being elected Senator from his native Rhode Island.

"Eddie may be an actor," said Mr. Brooks —then, recollecting himself—"he IS an actor. But," as if apologizing for Mr. Dowling's theatrical profession, "he has a lot of intellect."

"On his feet he is very quick with an answer," added Mr. Brooks. "There is no group discussion in which he will not come out at least second best. You remember that two-hour interval in the Chicago convention while Eddie sang and told gags? Well, during those two hours the leaders got together and nominated Roosevelt. Suppose he had only been able to do eight minutes?" asked Press-agent Brooks. Roosevelt would have been nominated anyway.

▽

Many descriptions of systems used to inform the public of the starting time of features have been sent in by exhibitors in the field following Mr. Martin Quigley's editorial about the handicap to the picture itself which is raised when a patron is compelled to see a picture from the middle instead of from the beginning. Probably the most realistic method was that used recently at the Regis theatre in Mexico City, for the showing of United Artists' "Private Life of Henry VIII." A couple arrived at the box-office, and, upon learning that the feature was then going through the process of projection, asked how much longer would it run. "Not long," the doorman replied, "they have already beheaded the fifth wife."

▽

We telephoned the New York offices of British and Dominions Film Corporation, the other day, to determine when they might expect Mr. Herbert Wilcox, their production general, to arrive from London. "Do you mean the steamship?" they asked.

▽

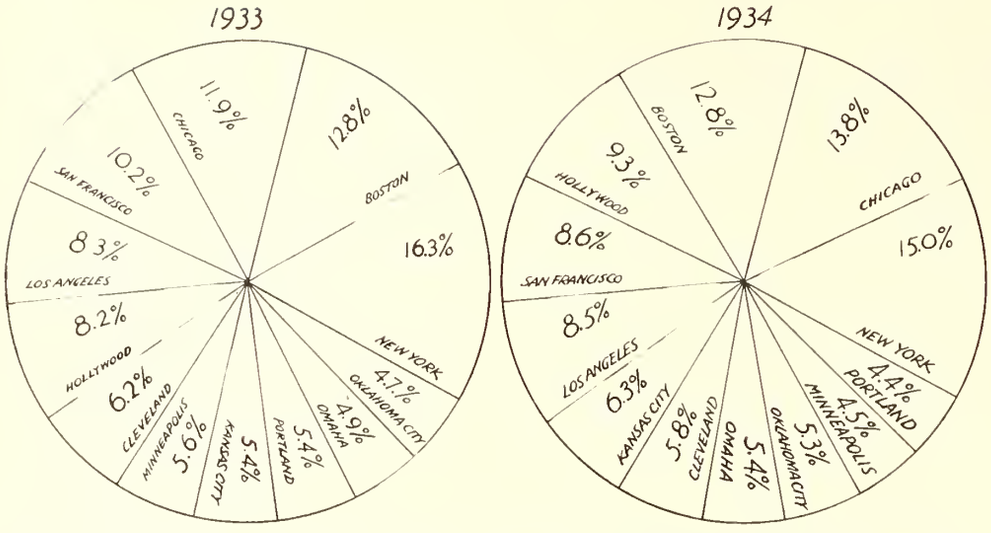
From the California coast comes word of a new brand of celebrity gawkers who have passed the autograph seeking stage. They are called "feelers," sidling up to Hollywood importants to run their fingers over a coat sleeve or touch a shoulder. The big-name regulars are said to be used to it and pay no attention whatever. Except la Garbo, who is horrified by such contacts.

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The publishers of "Who's Who In America" are at least a little inconsistent in recognizing only four of the presidents of the eight large motion picture corporations in their biographical dictionary "of notable men" of the country. Those mentioned include: Merlin Hall Aylesworth, RKO; "Uncle Carl" Laemmle, Universal; Harry Morris Warner, Warner Brothers, and Adolph Zukor, Paramount. Not mentioned are: Harry Cohn, Columbia; Sidney R. Kent, Fox; Joseph Schenck, United Artists; Nicholas Schenck, Metro-Goldwyn-Mayer. However, the persons in charge of production (Mayer, Sheehan, Goldwyn) for the companies headed by the unrecognized Mr. Kent and the Brothers Schenck, were accorded "Who's Who" recognition.

▽

Mr. Y. Y. Bain, managing the motion picture department of the Wha Wei Trading Company, in Shanghai, China, writes to Miss Gertrude Merriam, of our Managers' Round Table, apologizing profusely for having previously mistaken her for a male, and consoling her with the thought of "what your great Abraham Lincoln said in his speech at Pittsburgh."



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the relative size of the business done in each of twelve key cities in 20 weeks. The large circle marked "1934" indicates the total receipts from the twelve cities during the 20 weeks period from Jan. 6, 1934, to May 19, 1934. The sectors of this circle indicate the portions of this total that have come from each of the cities used. Thus, 13.8 per cent. of the business during this 1934 period came from New York, etc. The circle marked 1933 offers the same comparison for the same period in 1933.

Johnson Clarifies Premium Clauses

(*Continued from page* 14)

governing the distribution of premiums to customers in all industries was ordered Saturday by the National Recovery Administration. The new order is intended to eliminate general code clauses which arbitrarily prohibit the practice, but the apparent looseness of the NRA ruling fails to change the present significance of the motion picture code's premium clause, which permits the practice unless 75 per cent of the exhibitors in a single territory indicate in writing that the policy should be prohibited.

Admitted to be an attempt to clarify the complexities of premium clauses in all codes, General Hugh S. Johnson said that the new order was issued when it became known that premiums are the most troublesome of trade practice clauses in many codes. Further indications that premiums are troubling exhibitors were seen in the receipt of many more letters from theatre owners seeking information about and interpretations of the premium question through the "Code Question Box."

General Johnson ordered that the following policies should govern premium clauses in all codes:

1. There should be no general provision prohibiting the use of premiums. (The motion picture code clause leaves the practice up to local decision, and, therefore, is not a general prohibition).

2. Certain uses of premiums would constitute methods of evading trade practice provisions; for example, provisions against selling below cost and open price provisions.

3. Although there should be no general prohibition against the use of premiums, the use of premiums in the following ways may be prohibited in codes:

A. The use of premiums in ways which involve bribery in any form. (Not now mentioned in the motion picture code.)

B. The use of premiums in ways which involve lottery in any form. (Prohibited at present in the motion picture code.) The term "lottery" should be construed to include, but without limitation, any plan or arrangement whereby the premiums offered differ substantially in value from customer to customer of the same class, except as a result of differences in quantities purchased.

C. The use of premiums in ways which involve misrepresentation, or fraud, or deception in any form, including, but without limitation, the use of the word "free," "gift," "gratuity," or language of similar import in connection with the giving of premiums for the purpose of misleading or deceiving customers. (The motion picture clause does not specifically mention such misrepresentation to the patron).

D. The giving of premiums to any customers when such premiums are not offered to all customers of the same class.

Of importance to premium manufacturers in the motion picture business was General Johnson's admission that there should not be a general prohibition of premiums, "in view of the extent of the premium industry, the widespread use of premiums and the fact that premiums at times lend a desirable flexibility to rigid prices." On the other hand, the Administrator warned that certain uses of premiums may lead to increased cost of selling, deception of buyers, and other abuses which justify a careful regulation of their employment.

Players Fear Blacklisting

Hundreds of Hollywood extras and players, members of the Picture Players Association, decided over the weekend to refrain from filing any complaints with the code Studio Extras Committee against studios or producers, because of the danger of being blacklisted for signing individual complaints.

In the first test case of its kind, Fox studio was upheld by the Code Authority in its appeal from a ruling of the Extras Committee, which ordered Fox to pay 20 girls $25 each because they were required to memorize lines in order to sing in a Fox feature. The Code Authority ruled otherwise, and ordered that Fox should not be compelled to pay the chorus girls any more than $15 each.

The studio Labor Committee under the code, consisting of Pat Casey and Edward Smith, was enlarged this week with the appointment of W. J. Davis, who was named as impartial member representing the NRA. Mr. Casey represents the studios and Mr. Smith represents studio labor. Mr. Davis is a Los Angeles attorney.

British Imports Of Film Show An Increase in 1933

British imports of motion picture films in 1933, in the aggregate, increased by 16,850,000 linear feet, according to Alfred Nutting of the American Consulate in London. Blank films increased by 16,500,000 linear feet, and positive by almost 1,000,000 linear feet, but negative films decreased by substantially 800,000 linear feet. Compared with 1931, says the report, imports of blank films in 1933 were 7,500,000 linear feet more, but positive declined by 4,300,000 linear feet, and negative by 1,300,000 feet.

The following statement shows the gross imports in 1931, 1932 and 1933, and is followed by a tabulation of re-exports, together with a statement of the net imports remaining thereafter.

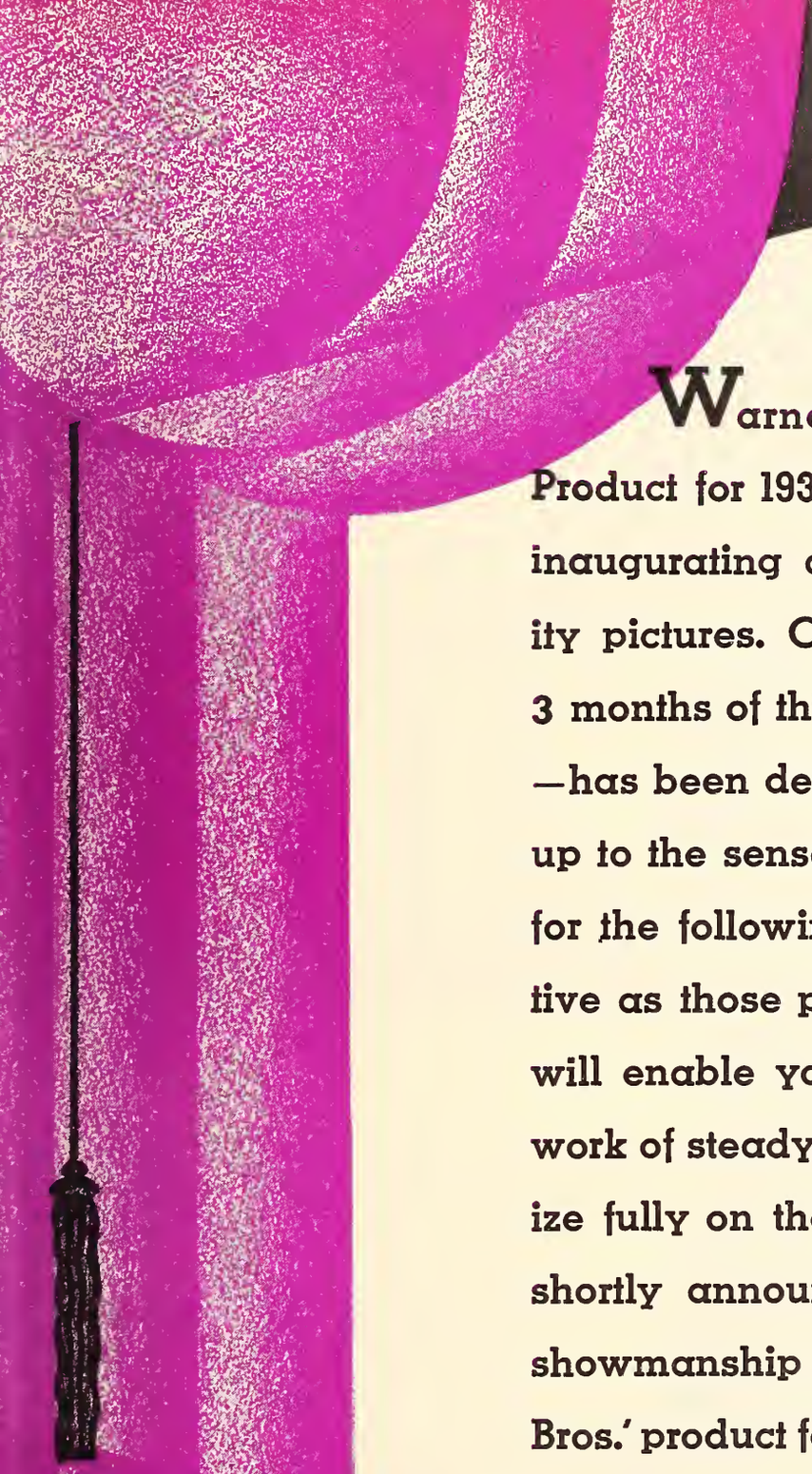
		1931	1932	1933
IMPORTS (Gross)				
Blank film	Lin. ft. ..	50,795,374	41,745,285	58,283,382
	Value £	202,662	206,538	241,052
Positive film	Lin. ft. ..	21,116,949	15,691,529	16,782,787
	Value £	139,223	110,524	100,817
Negative film	Lin. ft. ..	4,814,005	4,315,843	3,539,975
	Value £	133,167	96,888	83,654
Total	Lin. ft. ..	76,726,328	61,752,657	78,606,144
	Value £	475,052	413,950	425,577
RE-EXPORTS				
Blank film	Lin. ft. ..	6,378,998	6,905,115	6,738,931
	Value £	38,412	49,680	44,523
Positive film	Lin. ft. ..	2,786,229	1,926,546	1,713,510
	Value £	18,190	12,625	12,122
Negative film	Lin. ft. ..	2,268,250	1,601,769	1,106,718
	Value £	46,066	27,565	18,738
NET IMPORTS				
Blank film	Lin. ft...	44,416,376	34,840,170	51,514,451
	Value £	164,250	156,858	196,529
Positive film	Lin. ft...	18,330720	13,764,983	15,069,277
	Value £	121,033	97,899	88,695
Negative film	Lin. ft. ..	2,545,755	2,714,074	2,433,257
	Value £	87,101	69,323	64,916

The outstanding feature in British exports of films in 1933 was the striking increase in shipments of positive films, which increased approximately 50 per cent in volume above the total for 1932, and by substantially that percentage over the 1931 level. Whereas imports of these films in 1931 exceeded British exports (although the net imports were slightly lower), in 1933 they were nearly 11,000,000 linear feet above the gross imports, and upwards of 12,000,000 linear feet in excess of net imports. Shipments of blank films have continued steadily to advance since 1931, but negative, although greater than in 1931, recorded some reaction contrasted with 1932. Details of British exports follow:

		1931	1932	1933
Blank film	Lin. ft...	7,063,950	7,852,011	9,441,358
	Value £	16,951	24,494	26,446
Positive film	Lin. ft. ..	18,462,073	18,047,810	27,618,658
	Value £	104,390	107,447	158,780
Negative film	Lin. ft. ..	799,916	1,014,388	860,329
	Value £	11,430	14,629	11,205
Total	Lin. ft. ..	26,325,939	26,914,209	37,920,345
	Value £	132,771	146,570	196,431

Suggests Russia, America Engage in Talent Exchange

V. I. Verlinsky, newly elected president of Amkino, last week recommended the exchange of talent and ideas between American and Russian production centers, at a meeting of the AMPA in New York. The head of the American distributing arm of the Russian motion picture monopoly advocated that American directors be sent to Russia to produce there, and production in Hollywood by directors from Russia.



Warner Bros. will have no Summer Product for 1934. Instead, starting today we are inaugurating a 15-month season of 1935-quality pictures. Our release schedule for the first 3 months of this season—June, July, and August—has been definitely designed to build steadily up to the sensational product we have planned for the following year. Only shows as superlative as those presented on the following pages will enable you to lay the necessary groundwork of steady patronage with which to capitalize fully on the tremendous attractions we will shortly announce for next year • • • It's good showmanship to build to a climax—and Warner Bros.' product for 1934-'35 will be the climax of all our efforts since talking pictures began. So—

LAUNCH THE DRIVE FOR 1935 TODAY

WITH WARNER BROS.'

PROLOGUE TO 1934-'35 . .

WHISPERED BY WOMAN TO WOMAN



KAY FRANCIS

in

"DR. MONICA"

JEAN MUIR

WARREN

WILLIAM

VERREE

TEASDALE

Directed by William Keighley

THE SPORT OF KINGS



DOLORES DEL RIO

in

"MADAME DU BARRY"

with

REGINALD OWEN • VERREE TEASDALE

VICTOR JORY • OSGOOD PERKINS

And the ALBERTINA RASCH DANCERS

Directed by William Dieterle

THE COMEDY THAT WAS
MADE LIKE A SPECIAL

"HERE COMES THE NAVY"

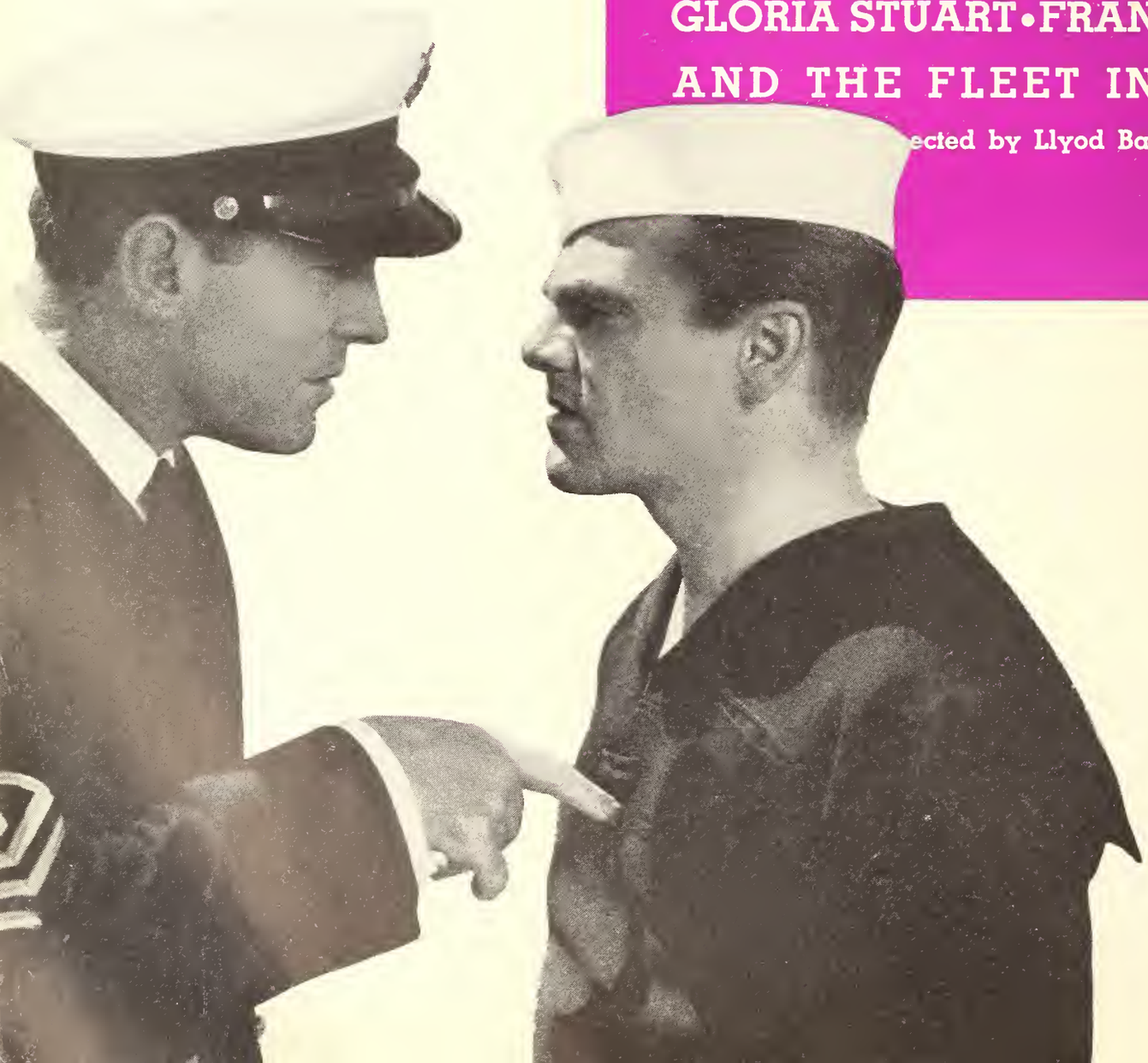
with

JAMES CAGNEY
PAT O'BRIEN

GLORIA STUART • FRANK McHUGH

AND THE FLEET IN ACTION

ected by Llyod Bacon



WARNER BROS. WILL SAY IT WITH GIRLS



"DAMES"

Starring

RUBY KEELER · DICK POWELL
JOAN BLONDELL · ZASU PITTS
GUY KIBBEE · HUGH HERBERT

Directed by Ray Enright

Dance numbers created and directed by Busby Berkeley

TOGETHER!

KAY LESLIE

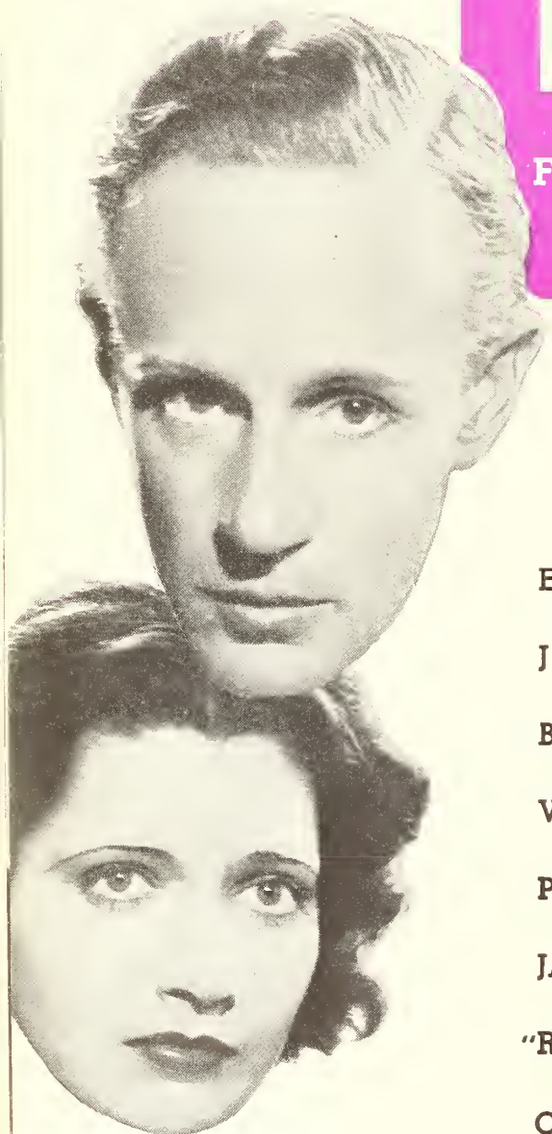
FRANCIS HOWARD

in

"BRITISH AGENT"

From the best-selling book by R. H. Bruce Lockhart

Directed by Michael Curtiz



— Also Coming Soon —

EDWARD G. ROBINSON in "THE MAN WITH TWO FACES"

JOE E. BROWN in "THE CIRCUS CLOWN"

BARTHELMESS in "MIDNIGHT ALIBI" by DAMON RUNYON

WILLIAM POWELL — EDNA BEST — COLIN CLIVE in "THE KEY"

PAT O'BRIEN — GLENDA FARRELL in "THE PERSONALITY KID"

JAMES CAGNEY and JOAN BLONDELL in "HE WAS HER MAN"

"RETURN OF THE TERROR" adapted from a story by EDGAR WALLACE

CHARLIE RUGGLES in "FRIENDS OF MR. SWEENEY"

DICK POWELL and RUBY KEELER in "FLIRTATION WALK"

ALINE MacMAHON in "SIDE STREETS" with PAUL KELLY

LAUNCH THE DRIVE FOR 1935 TODAY

WITH WARNER BROS.' FINEST 1934 SHOWS

Vitagraph, Inc., Distributors

COMPETITION OF RADIO PREMIUMS

(*Continued from page* 11)

double-edged razor blades to the first 25,000 men who buy Molle Shaving Cream. Send in an empty carton of Molle Shaving Cream to Molle, Bedford, Ohio. Offer made late in 1933 and continued in 1934.

Benj. Moore & Co.

24 Red stations, Friday, 4:15 to 4:30 P. M. Offer: A color card, free of all restrictions. Offer made throughout 1934. Since January 30, 1931, 50,000 letters have been received asking Betty Moore's advice on home decoration.

Northwestern Yeast Co.

44 Blue stations, Sunday, 2:30 to 3:00 P. M. Offer: A booklet, "The Art of Making Bread." Listeners to send a postcard to station or Northwestern Yeast Co., Chicago. Offer started April 22, 1934.

A sample of Yeast-Foam Tablets also is offered, entrants to address clients or a local station. Offer started April 22, 1934.

Pacific Coast Borax Co.

13 Blue stations, Thursday, 9:00 to 9:30 P. M. Offer: A booklet, "Old Ranger Yarns of Death Valley." First part of four stories were dramatized on the first program, January 4th, to increase the demand for the booklet. Listeners to send in label from a box of 20-Mule Team Borax. Offer made January 4, 1934, and January 11, only. Response, 368,000 from the two offers.

Palmer House

16 Blue stations, Tuesday, 10:00 to 10:30 P. M. Offered a booklet which includes pictures and description of scenes at the World's Fair, pictorial map of Chicago, etc. Listener to send name and address to Palmer House, Chicago. Started March 27, 1934.

Pepsodent Co.

(Amos 'n Andy)—40 Blue stations, daily except Saturday and Sunday, 7:00 to 7:15 P. M., and 11 to 11:15 P. M. Offered a tube of wintergreen flavored toothpaste, free to people living in and near Milwaukee. Send request to station WTMJ, The Milwaukee Journal. Offer made February 19, 1934, to February 28, 1934.

The Perfect Circle Co.

45 Blue stations, Sunday, 2:30 to 3:00 P. M. Offered free information on the Perfect Circle Piston Expander. Free to all motorists. Listener to write to Perfect Circle Co., Hagerstown, Ind., giving model and make of car, the number of miles it has been driven, etc. Offer started March 4, 1934.

Pillsbury Flour Co.

25 Blue stations, daily except Saturday and Sunday, 10:15 to 10:45 A. M. Offered an invitation to studios. Listeners to write or telegraph for invitaton. Address Mother Moran in care of the NBC, Chicago. Offer made February 7, 1934, for one day only.

Also offered was an aluminum covered cook book in which there is a collection of more than 300 recipes. Price is $1.25, or $1.00 when coupon is enclosed. Listener to send in $1.00 and coupon from the recipe folder which comes free in the bag of "Pillsbury's Best" and mail to Mary Ellis Ames, Pillsbury Flour Co., Minneapolis. Offer started March 1, 1934.

A booklet also was offered—"The Story of Today's Children." Listener to send in the word "balanced" from bag of Pillsbury's Snow Sheen Cake Flour, to Pillsbury, care local station. Offer made March 26, 1934, through April. Response amounted to 150,000.

Plough, Inc.

34 Blue stations, Wednesday, 10:00 to 10:30 P. M., conducted a contest: Entrants to write a letter of not more than 100 words on the subject, "Why I Use Penetro, the Mutton Suet to Drive Out Colds." Will award, each week, a new 1934 Ford, Chevrolet or Plymouth. New subject to write upon is announced each Wednesday night. Entrants to enclose in letter an empty St. Joseph aspirin tin, together with an empty carton from either Penetro Salve or Penetro Drops, or facsimile drawing. Mail entries to Plough, Inc., Memphis. Offer made weekly beginning January 31, 1934. Response 4,000 the first week and later figures show 6,000 to 7,000 entries weekly, when requirements were reduced from two to one carton restriction.

368,000 *RESPOND TO TWO OFFERS*

The full force of radio premium competition to the theatre was reflected in the 368,000 responses recorded as following two announcements of an offer of a western story booklet.

Princess Pat, Ltd.

14 Blue stations, Monday, 10:30 to 11 P. M. Offered a box of Princess Pat Powder free of restrictions. Address Princess Pat in care of local station. Offer made January 8, 1934, indefinitely.

Princess Pat Rouge Shade for ensemble make-up. Listener to write Princess Pat telling of favorite color in dress and whether blonde or brunette is preferred. Send in printed paper circle from Princess Pat Powder box. Offer started January 21, 1934.

Princess Pat Powder. Listener to send in printed paper circle from Princess Pat Rouge. Mention shade of powder desired. Offer started January 28, 1934.

Princess Pat Vanities. Gold or silver finish. Listener to send in ribbon and medallion from box of Princess Pat Powder. Offer started January 29, 1934.

Contest:—Listener to select from newspapers and magazines their selection of the best looking woman. The person sending in the most beautiful picture in the opinion of the judges will receive $100 in cash; second prize, $50; third, $25; next five, $5 each; next 50, $1 each. All entries receive make-up kit. Listener to pin picture selected to paper circle that comes with Princess Pat Rouge and mail to Princess Pat, Chicago. Offer made April 8th to April 21, 1934.

Princess Pat Vanity (Value, $1). "Press the Puff and Powder is Released." Comes filled. Listener to send in ribbon and medalion from box of Princess Pat Face Powder. Offer started April 9, 1934.

Procter & Gamble Co.

32 Red stations, daily except Saturday and Sunday, 3:00 to 3:15 P. M. and 4:30 to 4:45 P. M., conducted a contest: Dish Mop Naming—Prizes: First, $500; Second, $200; Third, $100; three next best, $25 each; $10 each to the next best four; next 100 receive $2 each and next 100 will receive $1 each. Listener to write name on a slip of paper and attach to top of package of Oxydol and send to Ma Parkins, Box 1801, Cincinnati. Offer made February 26, 1934 to March 3, 1934.

Quaker Oats Co.

(Babe Ruth program)—14 Blue stations, Monday, Wednesday and Friday, 8:45 to 9:00 P. M. Offer: A club membership. Babe Ruth invites all listeners to become members of his "Babe Ruth Boys' Club." Member is entitled to wear badge and secures all contest information. Listener to send in a box top from either Puffed Wheat or Puffed Rice to Babe Ruth's Baseball Club, Box 1083, Chicago. Offer made April 16, 1934 to July 23, 1934. Response 21,000 in four days.

Contest:—(11 weekly contests during series). All members of the club receive contest blanks containing all the information on how to enter each of the eleven contests. Contestant has to fill in last line of jingle. Prizes: First, a trip to New York or to Chicago each week with all expenses paid; Second, 100 Spalding's fielders' gloves; Third, 900 Spalding Home-run baseballs; all weekly prizes. Listener to send in two box tops, Quaker Puffed Wheat or Puffed Rice with each finished jingle he submits. Offer made April 16, 1934 to July 23, 1934. First of the weekly contests ended May 14, 1934, then one weekly until July 23.

Ralston Purina Co.

(Tom Mix) 20 Red stations, Monday, Wednesday and Friday, 5:30 to 5:45 P. M., and 6:30 to 6:45 P. M. Offer: A photograph of Tom Mix; four western action pictures of Tom Mix; on the back of each is printed a full Western story. Listener to send in box top from a package of Ralston Wheat Cereal, name and address to be written on the back and mailed to Tom Mix, 1 Checkerboard Sq., St. Louis. Offer started February, 1934.

Ralston Purina Co.

(Madame Sylvia)—17 Red stations, Tuesday, 10:30 to 10:45 P. M. Offers a consultation chart. Listener to send in two box tops with name and address to Madame Sylvia, 1 Checkerboard Sq., St. Louis. Offer made August 26, 1933 through 1934.

Red Star Yeast and Products

14 Red stations, Tuesday, Thursday and Saturday, 11 to 11:15 A. M. Offer: A booklet—beauty folder about yeast facials. Procurable at dealers, or at the Red Star Co. Offer started April 3, 1934.

Rieser Co.

(Venida)—14 Red stations, Sunday, 5:15 to 5:30 P. M. Offered a cigaret lighter, "Match King," lightweight and purse size. Guaranteed for one year. Listener to send in one carton from a large 50-cent bottle of Venida Shampoo or five empty packages of 10-cent size of any other Venida products to local station. Offer made February 11, 1934, once.

Perfume (small bottle)—Same restrictions as first offer. Offer made March 4, 1934, once.

Lipstick ($1 size—indelible)—Same restrictions as above. Offer made March 11, 1934, once.

Contest:—Write answer in 30 words or less to question: "Why do you like Venida Soapless Oil Shampoo?" $200 in cash prizes: ($100, First; $50, Second, and 50 additional prizes of $1 each). Entrants to pin answer to front of a 50-cent size of Venida Shampoo carton or to five cartons of the 10-cent size. Mail to Venida in care of local station. Offer made March 18, 1934 to March 25.

Compact: (two-tone enamel refillable case containing mirror, high quality powder puff and a nationally-known face powder). Listener to send in an empty carton from a 50-cent size of Venida Wave Set or 3 cartons of the 10-cent size to local station from which broadcast is received. Offer started March 25, 1934.

Strike-A-Light Cigaret Lighter:—Listener to send in one carton from 25-cent bottle of Venida Wave Set or three cartons from 10-cent size, to Venida, New York City. Enclose 10 cents in cash to cover postage. Offer started April 15, 1934.

Sealed Power Corp.

50 Blue stations, Monday, 7:00 to 7:30 P. M. and 11 to 11:30 P. M. Offered a Sealed Power Diagnosis Tag, entitling the person to a complete diagnosis of his automobile motor. Free—

"SING SING" BOOK TOO

write to Sealed Power for tag. Offer started February 12, 1934 throughout contract period.

Sparks Withington Co.

15 Blue stations, Sunday, 3:30 to 4:00 P. M. Offer: A Sparton Log Book. Listeners to write to Sparks Withington, Jackson, Mich. Offer started January 21, 1934.

Also a recipe book was offered—"Matilda's Proven Sparton Recipe Book"—containing improved directions for making many tempting dishes. Listeners to write to Sparks Withington Co., Jackson, Mich. Offer started February 4, 1934.

Spratts, Ltd.,

11 Basic Blue stations, Tuesday, 7:45 to 8:00 P. M. Offered a sample: a gift offer of Fibo Ovals and Spix for dogs. Also a 50-page booklet on dog care and feeding, and a leaflet on Canary care. Listeners to address Spratts in care of local station. Offer made January 24, 1934, indefinitely. Response to April 19, 1934, 14,982.

Standard Brands, Inc.

(Chase & Sanborn—Eddie Cantor)—50 Red stations, Sundays, 8:00 to 9:00 P. M. Offered a brochure of Eddie Cantor. Listener to send in name and address on back of label from a one-pound can of Chase & Sanborn dated coffee. Offer made January 14, 1934, to January 28, 1934.

Western Co.

13 Red stations, Monday, Wednesday and Friday, 4:45 to 5:00 P. M. Offered a Double-Quick Racing Turtle. Send in two empty cartons of Dr. West's Double-Quick Toothpaste. Offer made March 28, 1934 on.

Wheatena Corp.

19 Red stations, daily except Friday and Saturday, 7:15 to 7:30 P. M. Offered a special Orange Blossom edition of the "Wheatenaville News." Containing information on all subjects pertaining to Wheatenaville characters. Listener to write name and address on the top of a carton of Wheatena, Rahway, N. J. Offer made Jan. 29th, 30th, 31st and Feb. 1st and 2nd, 1934.

Wildroot Co.

38 Red stations, Sunday, 4:15 to 4:30 P. M. Offered a free sample of Wildroot 5-Star Antiseptic. Listener to send name to Wildroot, Buffalo, N. Y. Offer made through January, 1934.

Woodbury, John H., Co.

39 Blue stations, Wednesday, 9:30 to 10:00 P. M. Offered a Woodbury Loveliness Kit, containing 16 packages of Woodbury's facial powder, also tubes of cold and facial cream and soap. Includes autographed photograph of Elsie Hitz and Nick Dawson. Listeners to address envelope to Box 30, Cincinnati. Enclose 9 cents in stamps. Offer made December 24, 1933 to April 20, 1934. Response pulled 40,000 weekly.

Tennessee Corp.

12 Red stations, Monday, 10:30 to 11 A. M. Offered a booklet containing information and practical suggestions for improving lawns and gardens, entitled "Good Gardening." Free. Listeners to send in a card or letter. Address Loma, 51 Broadway, New York City. Offer made February 18, 1934 for 11 weeks to April 29, 1934.

True Story Publications, Inc.

14 Red stations, Sunday, 7:00 to 7:45 P. M. Conducted a contest: To those writers who supply the best ending to dramatization over the air, $100 in cash for the best; $50, second best, and $10 for third best. Next 50 best, $2 each. Entrants to submit verdict and letter and mail to True Story, New York City (three days' time allowed to answer). Offer made January 7, 1934 to May 6, 1934.

Wander Co.

36 Blue stations, daily except Sunday, 5:45 to 6:00 P. M. and 6:45 to 7:00 P. M. Offer: A signet ring. Listener to print name and address on a piece of paper and send it, with the aluminum seal from the top of an Ovaltine can, to Little Orphan Annie, Chicago. Offer started April 20, 1934.

Wm. R. Warner Co.

(Sloan's.) 15 Blue stations, Sunday, 9:00 to 9:30 P. M. Offered a book, "Sing Sing," a description of the prison. Listeners to send their names and addresses on the top of any Sloan's Liniment carton to 123 West 18th St., New York City. Offer made January 17, 1934, to March 14, 1934.

Wm. R. Warner Co.

(Vince)—24 Blue stations, Wednesday, 9:30 to 10 P. M. Offered a sample of Vince. Listener to write name and address on a postcard and mail to Vince in care of NBC. Offer made January 10, 1934, continuous.

Copy of Song, "Believe Me If All Those Endearing Young Charms" in a special McCormack edition. Cover carries a signed photograph of John McCormack before the microphone. Listener to tear off the front page from blue circular that comes in every package of Vince, which reads "Why your dentist and physician prescribe Vince," and send it to NBC. Offer made February 7, 1934, once, and again February 31, 1934, once.

Also offered was an autographed picture of John Charles Thomas, listener to send in front page of blue circular from package of Vince. Send in care of Vince, NBC. Offer made April 25, 1934.

Northam Warren Co.

Basic Blue network, Friday, 9:00 to 9:30 P. M. Offered a bottle of Coral Cutex Polish and a Color Wheel. Listener to send in 10 cents to Northam Warren Co., 191 Hudson St., New York City. Offer started April 13, 1934.

Welch's Grape Juice Co.

17 Blue stations, Wednesday and Friday, 6:45 to 7:00 P. M. Offered a combination bottle opener and mixing spoon, double-plated in bright finished nickel. Listener to send in label from one bottle of Welch's Grape Juice. Offer made March 28, 1934, indefinite.

Also offered was a portrait calendar, colored and with the autograph of Irene Rich. Listener to send in cap from bottle of Welch's Grape Juice to NBC, Chicago, or local NBC station.

Austrian Film Industry Seen Showing Improvement

Signs of improvement in the motion picture industry of Austria are noted by T. L. Hughes, commercial attache, in a report to the United States department of commerce.

During 1933 there were 902 theatres in Austria, of which 695 were wired for sound. Seating capacity totaled 247,260 in the provinces and 78,580 in Vienna. No new theatres were constructed during 1933 or the first two months of 1934. During the year 217 permits were granted to import films into Austria, of which the United States received 90, Germany 109, France 3, and other countries together 15. American films are popular in Austria, Mr. Hughes said.

Profit of $38,856 For 26 Weeks Is Noted by Warner

Warner Brothers Pictures, Inc., and subsidiary companies reported for the 26 weeks ended February 24, 1934, a net operating profit of $38,856, after deducting all charges including interest, amortization, depreciation and provision for federal income taxes. This compares with a net operating loss of $3,442,326 for the corresponding period one year ago. The 26-week profit is equivalent to 37 cents a share on 103,107 no-par shares of $3.85 cumulative preferred stock.

A total of $905,015 was credited to the deficit account representing profit on the redemption of funded indebtedness, adjustment of income taxes reserves in previous years and profit on sale of capital assets. There was charged against the deficit account $475,318 representing appropriations authorized by the directors in respect to investments in and advances to affiliated companies.

The net profit from operations before amortization and depreciation and federal income taxes was $3,639,151. For 13 weeks ended February 24, the net operating loss was $66,897, after similar deductions, against net operating loss of $1,695,564 for the 13 weeks ended February 25, 1933.

Current assets as of February 24, 1934, including $3,463,436 in cash, amounted to $16,661,156 and current liabilities were $12,782,523. This compares with cash of $3,078,433, current assets of $15,390,369 and current liabilities of $13,457,083 on February 25, 1933.

Notwithstanding the first profit shown by the company for some time, a receiver for Warner is asked in a suit filed in supreme court, New York, last week by Molly B. Levine who describes herself as owner of 200 shares of the company's stock. The suit charges mismanagement and asks an accounting.

Warner, in answer, noted that the plaintiff has been a stockholder since May, 1931, when 25 shares of common stock were transferred to her name; that the range on the New York Stock Exchange of that stock during May, 1931, was 8½ to 4¾, and adds, "No other comment need be made."

Schless Named To Head Warner Foreign Exchanges

Robert Schless, formerly in charge of Warner offices in France, Belgium and Switzerland, has been named to succeed the late William Kaufman as head of the company's continental exchanges, by Sam Morris, head of all Warner-First National foreign activity.

Hungary Restricts Houses To Aid Current Theatres

The Hungarian government at Budapest has inaugurated a plan to refuse to grant licenses to new theatres as a means of protection of existing houses, which are reporting unsatisfactory business. The home office must clear all new projects, under the plan.

4,000 HEAR BOYCOTT THREATENED AGAINST OBJECTIONABLE PICTURES

Dr. W. M. Tippy of Council of Churches at Kansas City, Commends Catholic "Legion of Decency," Asks U. S. Regulation

The news columns of Motion Picture Herald and the rest of the trade press have these several weeks presented from here-and-there and all points of the compass tidings of the activities of "The Legion of Decency" and various other kindred expressions of disapproval of the moral color of the screen from churchmen and laymen, prominent in the affairs of Catholicism, Jewry and Protestantism. For something more than a year there has been a growing activity and attendant turmoil of debate arising from the movements of the Motion Picture Research Council, continuously assuming aspects of more and more serious import.

Meanwhile the flow of exhibitor mail which continuously comes across the editorial desks of Motion Picture Herald states and restates the complaint of showmen that injection of unfit material has been impairing otherwise worthy product, invading the status and the intake of the box office.

In sum it may be said that everybody appears to know and to have known for a considerable time that the screen was being splattered with a line of smut and sex-cracks invasive of the standards of common decency in American life—that is, everyone but the production authorities of Hollywood.

The expressions of disapproval constitute a rising tide of voice from a generally inarticulate public.

The protests of today are not to be considered, or to be dealt with, as Hollywood seems to hear them, as the expressions of a radical fringe or a contingent of professional reformers.

The old worn expedients of appointing a committee and making promises will hardly suffice this time. It appears that it will be necessary to do something about the pictures. "By their works ye shall know them." —TERRY RAMSAYE

by AL FINESTONE
Kansas City Correspondent

The militant church movement against the objectionable motion picture was extended along further lines late last week when threats of a joint boycott by Catholics, Protestants and Jews were voiced by the Reverend Worth Marion Tippy, D.D., before 4,000 delegates of social and church organizations attending the National Conference of Social Work at Kansas City, Mo.

"Boycott is not a congenial method, but it is powerful," declared Dr. Tippy, who, since 1917, has been executive secretary of the Committee on Church and Social Service of the anti-film crusading Federal Council of the Churches of Christ in America.

They heard Dr. Tippy express the hope that the industry will clean house itself and applauded when the minister predicted that if the industry fails to eliminate the objectionable picture, "the next thing is—smash 'em!"

The boycott, predicted Dr. Tippy, "will come as soon as our exasperation reaches the boiling point." He indicated that the Catholic Church had already generated and reacted to the proper degree.

Several speakers commended the "Legion of Decency" movement launched by the Catholics.

Dr. Tippy said something more forceful than social control must be adopted. "That could be a boycott of a single theatre or film, or of all films, even of the entire industry."

Education of Millions Urged

The answer to the problem of a higher standard, he said, is education in the schools. "We must have millions of people in this country in the next ten years who will know a good picture when they see one and won't go to see a poor picture," he declared. "This can be accomplished through motion picture groups, not in Hollywood or New York, but locally.

"There must be public pressure upon the producers, directors, artists and exhibitors."

Federal regulation, especially of block booking, is necessary, he added, but it must be supported by public demands for better pictures.

L. A. Tripp, Social Service Director of the Church Federation of Indianapolis, and probation offices of the Marion, Ind., county criminal court, charged that films were named by young criminals as the cause of their downfall.

A proposal that some social-minded editor publish a fan magazine intended for wide circulation to counteract the present type of "fan literature" was voted down on the grounds that it would be financially prohibitive. "The present stuff the fan magazines print, they get from the sewer and it is free," explained Dr. Fred Eastman, professor of biography, literature and drama at Chicago Theological Seminary, who sponsored a series of articles in Parents' Magazine on "The Menace of the Movies."

Dr. Eastman voiced a dislike of the "selected motion pictures" booklet issued monthly on the West Coast by the previewing groups and printed and distributed by the Motion Picture Producers and Distributors of America. Nor did he approve of the letters sent occasionally to the ministers and better films groups by Carl Milliken, secretary of the MPPDA, in which Mr. Milliken urged support of worthwhile pictures.

"We should divorce ourselves entirely from the propaganda of the MPPDA," pursued Dr. Eastman. "We have fraternized altogether too much with them, so much so that someone wrote in recently asking the Federal Council of Churches to 'fire' its president, Will H. Hays."

Dismissing censorship with the assertion that it is "bad theory and futile in practice," Professor Eastman discharged a heavy broadside against block booking, proposed establishment of a federal motion picture commission and a law empowering the State Department to withhold pictures "likely to get the United States into trouble."

DR. TIPPY AUTHOR, PASTOR, EDUCATOR

Dr. Worth M. Tippy, executive secretary of the Federal Council of Churches of Christ in America, was born in Larwill, Ind., in 1866. He has taken degrees at De Pauw University, Cornell, and was a graduate student at the Sage School of Philosophy, Baldwin University and De Pauw. Ordained in 1893 in the Methodist Episcopal ministry, he served as pastor in various midwestern localities until he came to New York in 1915 as pastor of the Madison Avenue Church. He is executive officer of the Church Conference of Social Work.

Dr. Fred Eastman Attacks "Selected Pictures" Listings and Block Booking, Asks State Department Control of Films

War Fund Proves Backstage Bleat

Beginning with a special dispatch to the *Daily News,* of New York, a story swept through the papers of the nation this week announcing that, on the authority of the Los Angeles *Post Record,* a fund of $2,000,000 was to be raised by the motion picture producers to "educate the public" and combat the current movements centered in the "League of Decency" campaign.

MOTION PICTURE HERALD'S Hollywood bureau on Wednesday received from all official quarters there official denial of the story, a denial which was reiterated officially in New York.

The Hollywood inquiry, however, did discover the source of the report to have been a reporter's expansive interpretation of an overheated remark of an overheated young producer who had risen in one of the week's councils to suggest "we raise a couple of million to fight 'em."

The great two million "war fund" thereby boils down to the stage money of a backstage indignation meeting.

"The movies ought to be purified—they need it badly," said Patrick Cardinal Hayes, of New York, during a stopover at Albany on Monday.

Bishop Edmund F. Gibbons, of the Catholic diocese of Albany, on Monday told the Knights of Columbus, assembled at Saratoga Springs, that every member of the state and national order should join in the Catholic movement to boycott salacious films.

[By Technical News Service]

Nine thousand Catholic women at Washington, members of the "Legion of Decency," on Monday night agreed to effect a boycott of "objectionable" pictures, beginning in two weeks.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

JANE EYRE

Monogram

This picture story is adapted from Charlotte Bronte's literary classic of the same title that not only has been widely read for generations, but also is a standard English text book in advanced grammar and high schools. The screen play is by Adele Commandini, recently credited with collaboration on "Flying Down To Rio." The director, Christy Cabanne, will be remembered for "Hearts Of Humanity," "Unwritten Law," "Eleventh Commandment," "Midshipman Jack" and the current Monogram, "Money Means Nothing."

Particular showmanship strength is to be found in the cast. Virginia Bruce, absent from the screen for some time, but who appeared in such pictures as Paramount's "Miracle Man" and MGM's "Downstairs," is the heroine. Colin Clive, who first came into prominence in "Journey's End," later seen in "The Invisible Man" and now one of the principals in "The Key," has the leading male role. Others in the cast include both familiar and comparatively new names, such as Aileen Pringle, one of the screen veterans; Jameson Thomas, a fixture in many independently produced pictures; Lionel Belmore, Joan Standing (Sir Guy Standing's niece), Beryl Mercer, Gretta Gould, Claire du Brey, David Torrance and Edith Fellowes.

Locale of the story is England. The time is the early 19th century. Basically a dramatic romance, it deals with theatric element of proved interest and value. Presented in an emotion-stirring mood with a direct aim at heart interest, it traces the career of its heroine. Starting in an orphanage, it moves into an aristocratic manor. She finds happiness and then love in the kindness of the nobleman (Clive), then the development turns semi-tragic as the girl discovers the man she loves already has a half-mad wife. Finding refuge from her disappointment in the home of a clergyman, Jane is about to sail for the Orient, when she learns that Clive has been blinded in an unsuccessful effort to save his wife from a burning building. The road is thus cleared to happiness.

HOUSE OF STRANGERS

Invincible-Maury Cohen

Probably one of the most valuable showmanship features in this story is that it brings Erich von Stroheim back to the screen in the type of character wherein he scored his greatest successes. "House of Strangers" is a romantic drama of continental intrigue. The Austro-Italian frontier is the locale; the time is present.

The story is an original by Charles Belden, author of "Mystery in the Wax Museum" and the recent murder mystery, "Fifteen Wives." He also cooperated on the screen play with Robert Ellis, the actor, also author of "The Quitter," "By Appointment Only" and "Dance, Girl, Dance." Direction is by Frank Strayer, who handled "Fifteen Murders" and "Twin Husbands," also the stories mentioned in reference to Ellis.

Although supported by an extensive cast, three persons actually carry the brunt of the story. As it develops into a gripping yarn of jealous romance, drama and intrigue, von Stroheim will be seen as a picturesque Austrian Commandant. Ruthless, clever, almost cruel, he is a re-creation of his role in "Foolish Wives." Wera Engels, who was seen with Richard Dix in "The Great Jasper," her American screen debut, is the girl trying to escape from Russia to America. First involved with von Stroheim, who finds her passport a forgery, the situation is complicated by the appearance of a resourceful American crook, Leslie Fenton, who forms the final angle of the triangle. As action and dialogue counterbalance, the story develops excitement before Fenton saves the girl from von Stroheim and sends her away to America to wait until he has paid his debt to society.

This looks like a production, which, from the standpoint of cast and story value, showmen can sink their teeth into, to arouse special patron interest.

SOUR GRAPES

Radio

This dramatic story of domestic love, lost and regained, is adapted from a stage play by Vincent Lawrence. The screen play is by Ernest Pascal, whose most recent credits are "King's Vacation" (an Arliss picture) and "Husband's Holiday." Direction is by Worthington Miner, noted New York stage director, and this picture marks his first screen effort.

To interpret properly the dynamic plot narrated, particular care has been given to selection of cast. To that end, players who have been most successful in this type of entertainment have been cast in roles uniquely suited to their screen characters. The story deals with the marital difficulties of a husband and wife. Left alone, while her husband devotes his time to his medical profession, the wife becomes attached to a young man who is engaged to her niece. The husband is willing to free her that she may be happy with a new love. It develops, however, that the girl has been more than a sweetheart to the boy and that she is to have a baby. As dramatic scenes ensue, the wife realizes her folly, and though the husband is tempted to seek life outside the domestic bond, both eventually come to understand that mature, enduring love has given them a respect for each other that far outweighs any passing passion.

Diana Wynyard is the wife, Clive Brook the husband. Irene Hervey, whose popularity is growing rapidly, is the niece and Theodore Newton, a promising juvenile, the young man who fascinates the wife. Supporting players include Helen Vinson, Henry Kolker, Arthur Hoyt, Frank Darien and William Struss.

The story is modern. Production backgrounds are those of a sophisticated society drama. These, story and cast indicate the character of applicable showmanship. As the whole thing is much in the nature of a problem play, it suggests dignified controversy-creating showmanship and also a concerted effort to excite feminine interest.

THE SCARLET LETTER

Majestic-Larry Darmour

To our best knowledge, no other single story has been made into pictures so many times. Attesting its enduring entertainment quality is the record of five separate productions since 1908. This effort, therefore, is the sixth time. Renowned as one of the most famous literary classics, the Nathaniel Hawthorne masterpiece has for its premise a situation that is ultra modern. It deals with a woman, mother of an illegitimate child who, rather than violate the trust and confidence of her love, suffered all the agonies of Puritanic tortures.

The present screen play is the work of Leonard Fields and David Silverstein. Recently they did "Manhattan Love Song" and "Devil's Mate." The director, Robert Vignola, is recalled for his association with several Marion Davies pictures in a similar capacity, also the recent Monogram, "Broken Dreams."

Colleen Moore, in the role of Hester Prynne, is the heroine. Supporting her are Henry B. Walthall, in the same role he played opposite Lillian Gish in the last silent version made in 1926; Alan Hale, recently in "The Lost Patrol" and "Little Man, What Now?"; Hardie Albright, little Cora Sue Collins, Billy Kent and William Farnum as the most important principals.

Both history and emotional dramatic romance, general familiarity makes any detailed story description unnecessary. The locale is Boston; time, 1640. The grim moral and social laws of the early Puritans are graphically pictured as Hester Prynne, compelled to wear a scarlet "A" on the bosom of her dress, is labeled an adulterous mother. Yet the story is actually a powerful exposition of womanly love, devotion and sacrifice—an element considered the basis of the most appealing modern productions.

Being given the benefit of unstinted production, the showmanship natural to this picture is apparent. Principally women's entertainment, it has the necessary background of ramified contact possibilities that should insure wide audience interest.

Academy Council Sets $800 Budget

The newly organized Technical Research Council of the Academy of Motion Picture Arts and Sciences last week set a monthly budget of $800, to be pro-rated among the major producers. The chief expenses of the council consist of a manager's salary, a secretary, rent, telephone, stationery and postage.

The work of each of the sub-committees is individual when it comes to requiring money necessary for actual research and engineering investigation. This will be taken from a revolving fund of $1,500, which has been deposited to the credit of the council.

Monogram Insures Employees

Monogram has taken out group insurance on all its home office and studio employees and on those of the Ritchey Export Company, foreign representatives, and all 25 exchanges.

Celeste Fox with Agency

Celeste H. Fox, formerly a secretary to advertising and publicity executives at United Artists, has joined Norman D. Waters and Associates, New York firm of advertising and merchandising counsel.

The Hollywood Scene

PRODUCERS READING HOME TOWN PRESS
STUDIOS DIFFER ON STAR BROADCASTS
COMEDY TURN IN MURDER MYSTERIES
INDEPENDENTS STARTING FOUR PICTURES

by VICTOR M. SHAPIRO

SHOWMEN will be interested in discovering that Hollywood producers are now reading the home town newspapers all over the land, and digesting anything pertaining to picture trends or picture sentiment.

By a service recently set in motion from Producer's headquarters editorials from key cities and other spots, together with news stories, or any items of comment that indicate which way the wind is blowing, are now being filtered to producers day by day.

Clippings are assembled and mimeographed. Copies are dispatched to all producers with name of publication, city and date, specified.

Producers' secretaries have been instructed by their chiefs to see that clippings are placed on their desks as they arrive.

Inquiries indicate producers themselves are reading the material.

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The Studios and the Radio

Donating time, cost and facilities for its "Hollywood on the Air" radio program Sunday nights, RKO contributes about $5,000 a week to the broadcasts, and talent is asked to give its abilities on the same basis.

Hollywood opinion is divided regarding the weekly broadcasts. Exhibitors here say any broadcast by film folk keeps patrons at home. Sponsors of the program feel that any medium of circulation that can reach so many patrons should not be overlooked as an advertising force to interest and remind listeners about screen personalities and their pictures. Film talent in some instances has refused to go on the program.

Some studios place the loaning of players for broadcasting on the same basis as a "loan-out" for a film, expecting remuneration for player or for studio, according to contract arrangement. Other studios have barred their artists from appearing on the air while under contract for film.

The attitude of the studios summarizes as follows:

MGM: Definitely opposed to stars appearing on radio programs where that appearance will interfere with theatre attendance.

PARAMOUNT: Stars may appear on programs for either theatrical or commercial publicity and exploitation in cases where there is no remuneration. Paramount expects plugs for pictures when stars do appear.

WARNERS: Having its own station, it requests stars to appear on programs ballyhooing Warner pictures. When a star appears on an outside program, the condition is that if the person is a singer, one song from a Warner feature must be sung.

UNIVERSAL: Broadcasting is left to the discretion of the star.

TWENTIETH CENTURY: Willing to cooperate if the appearance and broadcast will be helpful to exhibitors.

COLUMBIA: Has no set policy. But the condition is very much the same as at Universal.

FOX: Stars are not permitted to broadcast,

RADIO: Permits artists to broadcast for commercials for remuneration, leaving selection of "Hollywood on the Air" to their own discretion.

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Laughs for Murder

Grooving in with the trend toward murder-mystery-melodramas is a novel screen treatment which projects the drama in the spirit of high comedy. Examples are:

"The Thin Man" (*MGM*).

"Murder on the Blackboard" (*Radio*).

"The Man With Two Faces" (*Warners*).

"Bulldog Drummond Strikes Back" (*20th Century*).

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Australia Recovering

"Australia and New Zealand are rapidly recovering from the depression," said Ralph R. Doyle, managing director for RKO Radio films in those countries, "and are anticipating a heavy buying market for the new season's product."

Mr. Doyle, in Hollywood for the first time in eight years, considers the Australian public's appetite for screen entertainment greater than ever before, though certain types of pictures will not be tolerated.

"On the taboo list are gangster, sex revelations and stories depicting back stage life. They want clean wholesome pictures on the order of 'Little Women,' which, incidentally, will run seven months in Sydney alone. More copies of 'Little Women' have been sold in New Zealand and Australia than any other known book this year. Our people also like musical comedies, but with a logical story. Logic in any form of screen entertainment seems to be the keystone requirement.

"Censorship is another important item. We have only one national board for each country. All films upon their receipt, are reviewed by the distributor for eliminations before submitting it to the censor board. During the past year some 30 features were rejected in their entirety and 54 per cent received the shares in one place or another."

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Members of the Pacific Coast section of the Society of Motion Picture Engineers were guests of the Don Lee Television stations W6XS and W6XAO last Tuesday night on a tour of inspection showing covering transmission and reception of television from film.

Mr. Harry R. Lubcke, director of television for Don Lee, emphasized the prime necessity of sharp photography. In a paper he pointed out that soft photography on the order of "Farewell to Arms" cannot be transmitted at this time. The Don Lee Station, since its inception two years ago, has broadcast more than two million feet of film, yet, Mr. Lubcke said, there is much ahead before television can become practicable.

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Independents Start Four

Major producers lagged in the wake of the independents as the independent group started four new pictures during the week and Paramount began one.

On the other side of the ledger, the turnover was equally low. Radio finished two productions and Columbia and Fox checked in with one apiece. The total number of pictures shooting remains approximately the same, with 36 now in work against 37 last week. However, nearly 50 pictures are in the cutting rooms.

With dramatic romance the trend, Majestic began work on the Nathaniel Hawthorne classic, "The Scarlet Letter," with Colleen Moore, Hardie Albright, Alan Hale.

Invincible started shooting on "House of Strangers," in which Erich von Stroheim returns to a starring role after a prolonged absence.

The newly reorganized Darmour Productions gets going with "Alice Takes a Hand," teaming Gloria Shea and Buster Crabbe.

Liberty Pictures began "Two Heads on a Pillow," with Neil Hamilton.

Paramount's new feature is "Now and Forever," in which Gary Cooper and Carole Lombard are starred, with Shirley Temple.

Radio's two completed pictures are comedies. "Afterwards" teams Zasu Pitts and Slim Summerville again, and "Bachelor Bait" features Pert Kelton, Chic Chandler, Stuart Erwin, Skeets Gallagher.

Columbia's completed feature is a drama, "Whom the Gods Destroy," which presents Walter Connolly, George Cassidy, Doris Kenyon and Robert Young.

The Fox contribution is a rollicking yarn of jack-tars, "She Learned About Sailors," with Lew Ayres and Alice Faye.

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News Flashes

* * *

H. W. and C. W. Chotiner, operators of the Ravenna and Parisian theatres here, have filed a $300,000 suit in federal court charging Fox West Coast and large distributing companies with violating the Sherman and Clayton anti-trust laws because of alleged discrimination in first-run showings.

* * *

The Fox Western Avenue Studio, in charge of Sol Wurtzel, is taking a recess of two weeks.

* * *

J. M. Ridge, president in charge of General Service Studios here, has resigned and will return to Erpi, working out of the general sales department home office in New York. He will be succeeded here by T. Keith Glennon, vice-president.

ARGENTINE EXHIBITORS ACT TO PULL PATRONS

Association Directors Prepare Project to Demand Lower Rentals and Admission Prices, Selective Booking of Films

By N. BRUSKI

Buenos Aires Correspondent

Directors of the Argentine Exhibitors Association have gone to work on a threefold project to raise business to a higher level of productiveness to all concerned. At the height of the season, with plentiful product, good attractions and most propitious weather, attendance has not reached the proportions expected, and so the association's directors are doing something about it. Their program includes these hoped-for developments:

(1) Immediate reduction of the renting scale;
(2) Reduced admission charges;
(3) Revision of booking practices.

One modification of the release system demanded would bring a return to the method prevailing before the appearance of the sound system. Instead of showing a picture exclusively in one theatre, for a week, it is urged that the same film be shown in two or three houses simultaneously, for fewer days. The program would be given more frequent variation and the exploitation of material be effected more quickly; films would reach the neighborhood houses while publicity is still fresh. Conversely no film that is considered a failure then would be shown for a week in one showhouse.

Classifying Films Urged

Exhibitors understand that with the present incomes, neither they nor the distributors are making any profit and that it is necessary to take steps in order to increase the amount of patronage, even though it be necessary to sacrifice small vanities and prejudices.

It seems that the two capital points which the exhibitors think must be studied at once are: Classification of films in order of their merit, as was the case in the days of the silent pictures, in extraordinary and program types, and not as at present, when all films are released at the same price—both to exhibitor and patron—spending considerable money in publicity without any positive result when it is a mediocre picture.

It is considered absurd to charge two or three pesos admission for a weak picture.

If films are classified according to their value, this amount will be charged only for the ones that really are worth it, and on the others the entrance fee would be reduced accordingly. It may be objected that the showhouses are charging these prices due to the rotation system of renting, but in that case the release of two pictures would compensate the entrance fee, and these things would not happen with the new system proposed, as the picture would be shown in the theatre only three or four days.

As regards the building of new theatres, it is considered that one of the most powerful reasons for the small audiences in our showhouses is the great number of new theatres built in the course of the last few years that did not replace the old ones, which still are open for business.

There exist in Buenos Aires 195 picture houses and 32 other theatres all open for business, entirely too many for our present population of 2,250,000 inhabitants. In the downtown district alone there are 64 showhouses with a seating capacity of 60,754, irrespective of many other places of amusements, such as dance halls, cafes, cabarets, that draw considerable crowds.

The exhibitors now are preparing an agreement that undoubtedly will be signed by all, whereby faithful members agree to show no films of distributors that rent films to newly built showhouses. Advertisements have already been published in the local press, directed to those who intend building new theatres, suggesting that they consult the Argentine Exhibitors Association before starting. They will be duly informed of the real status of the show business.

A mass meeting of the entire trade will be called soon to find a solution that will meet the demands of the exhibitors and also be satisfactory to the distributors.

Plan 5 Divisions Of Fox Theatres

Five general divisions for operation of the 400 Fox theatres are planned, if the proposed reorganization worked out by Fox Film, Chase National Bank and the Skouras Brothers is brought to a successful conclusion, it was learned this week. Bidding at the foreclosure sales is open to any large operator, but Fox and Chase are understood to hold 99 per cent of the claims against the theatre units and any competing bidder will have to top their offer, which is considered unlikely.

Final details were being worked out in New York this week by Elmer C. Rhoden, prior to his return to Kansas City to attend the federal court hearing on the Woolf-Shanberg settlement. It is understood this settlement calls for payments to the former operators over a period of years out of operating profits with no time limit set.

A proposed agreement was filed late last week in bankruptcy court, Kansas City, effecting a compromise in the Woolf-Shanberg controversy with Fox West Coast Service Corporation and others over payments due former Fox Midland bondholders. The agreement provides for the sale of Fox Midland assets subject to a Woolf-Shanberg lien securing the unpaid notes against the properties amounting to $478,214. Woolf and Shanberg will release the lien and in exchange will be given notes of the Fox Mid-Continent Corporation in the principal amount of $478,000, payable February 15, 1940, and to be secured by a mortgage on Fox Midland assets and certain other assets. A hearing was set for June 6 at which creditors will be asked to approve the plan.

May Alter Labor Phase of Code to Define 'Employee'

The motion picture NRA code may be reopened for the specific purpose of considering an amendment to the labor provisions re-defining the word "employee" to make it more inclusive and eliminate the possibility of evasions, it appeared this week.

Division Administrator Sol A. Rosenblatt on Friday set June 12 for a public hearing in Washington on this issue. The proposed amendment, which has been submitted to the Code Authority, provides that "the term 'employee' as used herein shall be deemed to refer to and include every person employed by any producer, distributor or exhibitor as hereinafter defined, and shall also be deemed to include any and all persons, however and by whomsoever compensated, regularly performing their services in motion picture theatres, which services are of a kind usually and customarily performed by theatre employees directly compensated by exhibitors."

As further indication of the NRA's interest in motion picture labor affairs, Mr. Rosenblatt, acting to bring about coordination of operators' and stagehands' pay scales in Greater New York, on Saturday appointed Donald K. Wallace and Daniel Bertrand of the Division of Economic Research and Planning to go to New York after June 1 to secure and collate such data and statistics with respect to such employees.

Publix Trustees' Fee Claim Allowed

The petition of the Irving Trust Company and its attorneys, Winthrop, Stimson, Putnam & Roberts, for partial allowances and fees aggregating $110,000 for services as trustee in bankruptcy of Publix Enterprises was approved last week in New York United States district court by Judge Francis G. Caffey. The petition, approved without reductions, asks $35,000 for Irving Trust and $75,126 for the attorneys.

Paramount Famous Lasky six per cent bonds, due in 1947, which have been deposited, under the reorganization plan sponsored by Kuhn Loeb & Company, for Paramount Publix creditors, have passed the half-way mark, the New York Stock Exchange reported last week. Of the total issue, $5,974,000 of the bonds have been relisted under certificates of deposit of the reorganization group, while $5,944,000 still retain their original listing.

In Boston last week, Harry Le Baron Sampson of Cambridge was allowed a fee of $35,000 on account, and Samuel Pinanski of Brookline was allowed a fee of $25,000 for serving as receivers of the Olympia Theatres, Inc., and the Olympia Operating Company in Suffolk superior court.

An order disallowing a $1,000,000 claim of the Strand Amusement Company, Portland, Me., against Paramount Publix for damages alleged to have resulted from a violation of the anti-trust laws by Paramount, was signed last week in the United States district court, New York, by Judge William Bondy.

BOOK REVIEWS

ELIZABETHAN PAGEANTRY — A Pictorial Survey of Costume and Its Commentators from c.1560–1620. By H. K. Morse. New York: The Studio Publications, Ltd. Price, cloth, $4.50.

This volume offers a hundred and twenty-six pages of lively romantic eye adventures, in word and picture, handsomely presented, pertaining to the dress, and manners, of England's most picturesque period.

"Elizabethan Pageantry" is a work especially to be recommended to the research desks of the motion picture industry. Its swift and concise text is most capably related to the rich array of pictorial material, authentic and reproduced with decided excellence.

In his foreword Mr. Morse says: "The hurried costume designer (he is usually hurried) will not labor through text—for him are the pictures. For the student of costume, I trust the glossary will prove useful. For all those laymen who love this flamboyant period for its own sake, I hope to rekindle an interest."

In those aims Mr. Morse has succeeded admirably.

And for a work of reference, this charming volume is merry with relevant wit. Under the reproduction of a classic miniature of a dandy of the period one finds as a subcaption this quotation from Thomas Nashe: " . . . You would thinke him nothing but a swarm of Butterflies, if you saw him . . . afar off. . . ."—T.R.

Industry Opposes Copyright Measure

Representatives of the motion picture industry appeared before the Senate Committee on Foreign Affairs in Washington Tuesday in opposition to legislation under which the United States would join the Rome Copyright Convention, pointing out that there is drastic need for thorough revision of our own copyright laws before any such action is taken. Under the Rome agreement, a copyright taken out in any one of the member countries automatically is effective in all of them.

Edwin P. Kilroe, attorney for Fox Film, and Fulton Brylawski, Washington representative, appeared for the Motion Picture Producers and Distributors of America, and Julian Brylawski for the Motion Picture Theatre Owners of America, of which he is vice-president.

It was pointed out that talking pictures and radio broadcasting have been developed since our last copyright law was enacted in 1909, and that there is nothing in that law covering oral reproduction, which deficiency might lead to grave difficulties if the United States adhered to the Rome Convention.

It was declared also that there are a number of other phases of the Convention which would be dangerous to the film industry, particularly a provision granting authors the right to oppose changes, which are considered essential to film production.

INDEPENDENT SUPPLY MEN RE-ELECT ROBIN

Standard Discounts Discussed As Solution to "Cut Throat Price Competition"; 22 Companies Have Chicago Exhibits

Standard discounts on all types of equipment with a view to elimination of "cut throat price cutting" was the chief subject of discussion before the second session of the Independent Theatre Supply Dealers Association meeting in convention in Chicago Monday.

At the initial session Joe Robin was re-elected president, starting his fourth term. Other officers elected were Joe Hornstein, vice-president; Clem Rizzo, Philadelphia, secretary-treasurer, and the new directorate is composed of K. R. Douglas, Boston; Max Rubin, Detroit; Ray Smith, Milwaukee; Harry Graham, Denver; B. F. Shearer, of Seattle, and Robin, Hornstein and Rizzo, the officers.

Twenty-two manufacturers had exhibits, this group being headed by E. A. Williford, National Carbon Co.

Mr. Robin's re-election was generally construed as clearing up internal dissension, which, members said, had hindered progress for several months. Mr. Robin said he was working on a supplemental code designed to remove supply dealers from the general wholesale code.

Expansion plans involving arrangements for distribution of products of the leading manufacturing groups were to be discussed later in the convention. With dealer members in 32 cities, the directors were optimistic over the progress made in welding the organization into an important buying and distribution influence.

Manufacturers signed for exhibits at the convention included the Breck Photoplay Co., Brenkert, Dalite, J. E. Robin, Enterprise, Ed Wolk, Universal Welding, Chicago Cinema, Strong Electric, National Carbon, Neumade Products, Continental Electric, Weber Machine Co., Holmes Projector, H. A. DeVry, Raytone Screen, Golde Manufacturing Co. and Coxsackie Holding Corp.



Electrical Research Products' new type single channel newsreel recording apparatus, which, it is claimed, is an advancement in the lightness and portability of newsreel recording apparatus, will first be used by Fox Movieonews and Hearst Metrotone News. Fox has ordered 12 equipments, and Metrotone has purchased eight for use in the fall when the Hearst organization will begin to make its own reel, heretofore completed by Fox. Erpi said that the equipment complete weighs no more than the news and camera.

Navy Propaganda In Pathe Newsreel

Pathe News, Inc., last week released as part of its regular reel a clip entitled "Our Navy," prepared with the assistance of the Navy League and planned for release in 2,662 theatres approximately one week before the United States Battle Fleet was to be reviewed in New York Harbor by President Roosevelt, and at a time when disarmament and re-armament is the subject of considerable international discussion.

Accompanied by a specially prepared monologue, both patriotic and instructive, pictures of the fleet in maneuvers and diagrams comparing the tonnage of the Navy with that of foreign powers were shown. Pathe estimated that 10,000,000 persons would see the film during the first week's showing in first run theatres and that 20,000,000 more would view it subsequently.

Highlights of the monologue strip are as follows:

"Our fleet being reviewed by the President is a magnificent spectacle, thrilling to every American. In pictures it is a most impressive sight. . . . However, a navy is not judged by its pictorial beauty. . . . It is our responsibility as a nation to give them (officers and men) a treaty navy of modern ships, fully manned . . . in modern auxiliaries . . . that is, aircraft carriers, cruisers, destroyers and submarines not over age. We have a 3 to 5 tonnage compared with Great Britain . . . and even less than Japan . . . about 3 to 4. . . .

"Our Navy is for one purpose only . . . to protect America. Keep it fit to fight!"

Scientist Sees Television At Least Five Years Distant

Home television on a practical, commercial basis still is at least five years distant, despite revolutionary strides made by research engineers in the past decade, W. R. G. Baker, vice-president and general manager of RCA Victor Company, told the Institute of Radio Engineers at its annual convention in Philadelphia Monday. "Enormous expense" was one obstacle cited.

Tests with an experimental television system used to transmit an outdoor scene with an intermediary radio relay station, were described in a symposium of technical papers presented by the RCA research engineers.

THREE MAJORS OPEN SALES CONVENTIONS

Warner, Fox and United Artists Launch Seasons; Monogram District Sessions Are Held; Additional Product Plans Set

With Warner, Fox, United Artists holding their initial sales conventions this week, the 1934-35 selling season officially got under way.

In Montreal on Monday Warners were holding the first of four regional meetings, to be followed by a New York conference June 4 and 5.

Fox officials were making plans for the reception of some 250 salesmen and exchange officials on May 30, while the United Artists sales forces were preparing for a descent upon Chicago on June 2.

Monogram had its opening meeting of franchise holders in Atlantic City early in April, and followed Saturday in Salt Lake City, with the first of a series of regional gatherings.

Universal will meet in New York on June 5, 6 and 7, and in Chicago June 11. RKO-Radio will hold its conventions on June 18 in Chicago and Columbia and MGM, while not making known any plans up to press time, are expected to have some meetings before the middle of July.

Paramount Meets June 18 to 20

Regional sales meetings of Paramount will be set on the Coast following the annual convention which takes place at the Ambassador hotel, Los Angeles, June 18-20. Attending this meeting will be district and branch heads in addition to salesmen. All home office executives will attend. Paramount district and division managers recently held a meeting in Chicago where sales policies and some of the new season product were discussed.

Warner Brothers' third in the scheduled series of four regional meetings will be held at the Drake hotel, Chicago, June 11 and 12, and the fourth and final meeting will take place at the San Francisco hotel, San Francisco, June 18 and 19.

More than 175 men are scheduled to attend the three regional sales meetings to be conducted by Monogram the next three weeks. The first got underway Saturday in Salt Lake City. The second will be in Cincinnati June 2, and the third June 9, in New York.

Meanwhile, and in addition to product plans reported from time to time the last eight weeks, the following individual company activities for 1934-35 were reported:

▽

Astor Pictures Corp.

Astor has a schedule calling for a series of 12 three-reel Westerns, starring Pawnee Bill for 1934-35, according to Bob Savini, president.

▽

Chesterfield's 24

Chesterfield and Invincible may boost their new season schedule to 24 features as compared with the current season's program of 18, with nine from each. If the new season list is increased, each company would make 12 for the program of 24.

▽

DuWorld

"Theodore Roosevelt," first of the series of "12 Famous Americans" shorts to be produced by Hal Lyons for DuWorld release, will see Oscar Apfel, veteran of stage and screen, playing the name part. "Buffalo Bill" will be the second subject.

▽

First Division

With 15 exchanges already in operation, First Division plans to open five additional exchanges within the next three months. The new locations are not definitely set, but will be in the East and South.

▽

Halperins Plan Eight

Victor and Edward Halperin are re-entering independent production with plans for eight features from stories by such authors as Rex Beach, Vicki Baum, Garnett Weston, George Waters, Nina Wilcox Putnam and Albert Payson Terhune. Among the players with whom the Halperins are negotiating are Elissa Landi, Bebe Daniels, Edmund Lowe, Gregory Ratoff and John Boles.

▽

Kohn May Go Independent

Ralph A. Kohn, who recently resigned as vice-president and director of Paramount Publix Corp., is understood to be considering entering independent production.

▽

Krimsky-Cochran Plan Three

Following their general policy of producing a stage play and later transferring it to the screen, John Krimsky and Gifford Cochran, who released "Maedchen in Uniform" in this country and later produced "Emperor Jones," starring Paul Robeson, plan a schedule of three features for 1934-35 release. The first of these will be "Dumb Deborah," which will be produced on Broadway early in the season.

▽

Liberty To Make Eight

With six of its current season's program already completed, Liberty Pictures, M. H. Hoffman, president, is planning eight features for 1934-35.

▽

MGM Signs Comedy Unit

MGM has signed Charles Riesner and Jack Cummings to head a new comedy unit at the Culver City studios. They plan four all-star comedies for 1934-35. Jack Cummings formerly was in charge of short subjects at the MGM studio under Harry Rapf. The company also has signed Maurice Schwartz, noted Yiddish actor, to a term contract for writing, directing and acting. MGM currently has eight pictures in production to finish up the season's program, with releases set to July 13. Only three features will be released nationally during June. They are "Hollywood Party," "Operator 13," and "Rear Car," now in work. Also in work are "100% Pure," "The Barretts of Wimpole Street," "The Merry Widow," "Stamboul Quest," "Treasure Island," "Sacred and Profane Love" and an adaptation of "The Green Hat."

▽

Monogram's Foreign Expansion

Norton V. Ritchey of Ritchey International Corp., Monogram distributors abroad, announced extension of Monogram's business in the Argentine. Monogram Limitada of Buenos Aires opened a branch office in Rosario. Also from Monogram came announcement that Lone Star Productions, headed by Paul Malvern and releasing through Monogram, will aim for a feature market on its new series of John Wayne Westerns, with a James Oliver Curwood story, "The Wolf Hunters," heading the list.

▽

Paramount Plans Westerns

Paramount again has changed its mind in regard to production of Westerns for 1934-35 release, and announced this week it would make four, with Randolph Scott featured. Abe Meyer and Ray Nazarro, who have taken over production of the "Superstition" series, have sold the first four subjects, already completed, to Paramount. Adolph Zukor, in Hollywood, said B. P. Schulberg will renew his contract and will make several features next season.

▽

Photocolor Pictures

Photocolor Pictures has prepared a program of two series of single-reel color shorts with 12 in each group.

▽

Radio Has 27 Set

Twenty-seven of RKO Radio Pictures' features for the 1934-35 season have been set, and the remainder will be decided upon between now and the opening of the sales convention. There will be 50 features on the 1934-35 Radio schedule. Several large-scale musicals will be included.

▽

Supreme Signs Steele

Having completed a contract with Monogram, Bob Steels has been signed by Sam Katzman and A. W. Hackel to star in a series of eight Westerns for Supreme Picture Corp. The first will be "Demon For Trouble."

▽

Schenck To Talk

Joseph M. Schenck, president, will be the principal speaker at United Artists' two-day convention, starting June 2 in Chicago. In Hollywood, Jack Benny's first picture under his contract with Reliance, releasing through United Artists, will be "Transatlantic Showboat," an original by Leon Gordon

▽

Universal Starts Jones Series

Myron Gatzert, formerly general manager for Ken Maynard productions, was appointed assistant producer at Universal City in charge of serials. Mr. Gatzert enters into his duties with supervision of the Buck Jones serial, "The Red Rider." Universal will deliver the entire list of 36 features announced at its sales convention last June, Carl Laemmle, Sr., said.

▽

Warner Preparing 14

In addition to having 21 completed pictures awaiting release and six others in work, the Warner-First National studios were preparing 14 new new features, among them "Anthony Adverse," "Big Hearted Herbert," "Border Town," "The Firebird," "Flirtation Walk," "Miss Pacific Fleet," "Mr. Pickwick," "Oil For the Lamps of China," "Perfect Week-End," "Roadhouse," "Shanghai Orchid," "Sweet Adeline" and "Window Panes." In work are "British Agent," "Dragon Murder Case," "Kansas City Princess" and "Dames." Twenty-nine Vitaphone short subjects have been set for national release during June, July and August, completing the current season schedule.

▽

Weiss Considers 12

Weiss Bros.' tentative program for 1934-35 calls for 12 features with production on the Coast. Currently the company's schedule calls for six Buffalo Bills, six Buddy Roosevelts and three other features.

Lachmann, Proser Join Donahue & Coe Agency

Marc Lachmann and Monte Proser have joined Donahue and Coe, New York advertising agency, and will handle publicity, advertising, exploitation and general representation as a special unit from their offices in the Paramount Building.

Broadway Marquees Cleared

Under a new New York City regulation, theatre marquees on Broadway have been stripped of hanging advertising material.

UNIVERSAL WINDS UP THE SEASON IN A BLAZE OF GLORY *with*



Carl Laemmle
has the honor to present—

MARGARET

Sullavan

in

LITTLE MAN, WHAT NOW?

with

DOUGLASS MONTGOMERY

From the famous novel by Hans Fallada. Directed by Frank Borzage. With Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, De Witt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. Screenplay by William Anthony McGuire.

The Most Important

FRANK BORZAGE PRODUCTION

Since The Immortal "Seventh Heaven"

DIANA

Wynyard

in

John Galsworthy's Best Seller

One More River

With COLIN CLIVE, FRANK LAWTON, JANE WYATT; MRS. PATRICK CAMPBELL, Reginald Denny, C. Aubrey Smith, Kathleen Howard, Henry Stephenson, Lionel Atwill and many others.

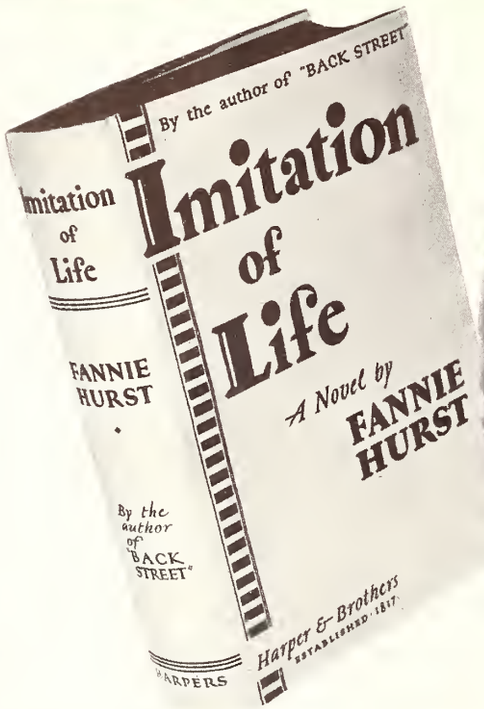
Screenplay by R. C. SHERIFF

A JAMES WHALE PRODUCTION



Presented by

Carl Laemmle





CLAUDETTE

Colbert

in

FANNIE HURST'S

Imitation of Life

A JOHN M. STAHL PRODUCTION

(Director of "Back Street"
and "Only Yesterday")

Presented by Carl Laemmle

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Hollywood Party

(MGM)

Comedy with Music

Names, laughs and a novel and "nutty" idea will be the basis of a wide open opportunity for the showman to do some lively selling of this conglomeration of amusing material, concocted out of the always fertile brain of Howard Dietz and Arthur Kober. Mr. Dietz, it may be of importance to remember in the selling, is the author of many a highly successful Broadway musical show, a fact undoubtedly familiar to theatre goers throughout the country.

Names, names, names. Almost every name indicative of comedy in the MGM players' roster—even Mickey Mouse—is here. Durante, Laurel and Hardy, Charles Butterworth, Ted Healy and Stooges, Polly Moran, George Givot, Jack Pearl, all those, together, should afford some idea of what this thing is like. The exhibitor may well proceed on the theory that there is something for every one in the community in this production.

And that is the tack to take in the selling, billing it as a comedy riot. The word "riot" here is used in its specific and *dictionary* sense—a good deal excitedly happening at the same time. That there is little of significance and importance in story continuity only adds to the gayety. The title is a natural for preselling, obviously, with the exhibitor inviting all and sundry to attend the "Hollywood Party" at the theatre, and come prepared to laugh. The music is good, with the composers and lyricists also reading like a who's who of that field: Richard Rodgers and Lorenz Hart, Walter Donaldson and Gus Kahn, Nacio Herb Brown and Arthur Freed, Donaldson and Dietz. There's also a Walt Disney Silly Symphony sort of cartoon number, presented by Mickey Mouse in person, which concerns in clever fashion the battle of the chocolate soldiers with the gingerbread opposition forces. The film's song numbers, "loud-spoken" from the lobby, should attract something of pedestrian attention. The song and dance chorus numbers are worth some attention, also.

As for the story, such as it is, it is well to bear in mind that it is studded with ideas for copy and exploitation selling, which may be plucked out quite at random; in fact, the more random the better. That's the kind of thing it is.

The Great Schnarzan, Durante, warned that he is losing his popularity because his lions are suffering from anemia and advancing age, learns that Baron Munchausen is returning with a load of lively lions, and throws a party for the Baron at his castle home.

George Givot, rival jungle star, decides to crash, since he needs new lions as badly as Durante, and disguises himself as a duke. Lupe Velez, leading woman thrown over by Durante, does some crashing on her own account. Butterworth, oil millionaire from Oklahoma, arrives with his wife, Miss Moran, and tears up $1,000 bills to prove to taxi drivers that he is really wealthy. Their niece, June Clyde, and Eddie Quillan engage in a bit of romantic vocalization now and again as the party goes on. When Givot appeals to Miss Moran in order to have her husband get the lions, Durante decides to exercise his own magnificent romantic accomplishments on that same wife, for the same purpose. Arrive Laurel and Hardy, to whom the Baron gave a bad check for the lions he bought. They go through an egg-breaking routine with Miss Velez, which has no point but some humor. A lion escapes, chases every one everywhere and finally engages in a wrestling match with Durante down a flight of steps. And then—believe it or not—Durante awakens, in his own modest apartment. It has all been a dream, which is something the patrons need not be told.

There's plenty to sell here, and the more circusing ballyhoo it gets, and the less sense the campaign makes, the more in keeping with the feature that selling will be.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Original screen play by Howard Dietz and Arthur Kober. Music and lyrics by Richard Rodgers and Lorenz Hart, Walter Donaldson and Gus Kahn, Nacio Herb Brown and Arthur Freed. Dance numbers arranged by Seymour Felix, George Hale, David Gould. Animated cartoon sequences by courtesy of Walt Disney Productions, Ltd. Color sequence photographed by Technicolor Process. Art director, Frederic Hope. Interior decoration by Edwin B. Willis. Costuming by Adrian. Photographed by James Wong Howe. Film editor, George Boemler. Release date, June 1, 1934. Running time, 70 minutes.

CAST

Laurel and Hardy.....Themselves
Jimmy .....Jimmy Durante
Harvey Clemp.....Charles Butterworth
Henrietta .....Polly Moran
Lupe .....Lupe Velez
Frances Williams..... .....Frances Williams
Baron Munchausen.....Jack Pearl
Bob .....Eddie Quillan
Linda .....June Clyde
Duke .....George Givot
Knapp .....Richard Carle
Charley .....Ben Bard
Beavers .....Tom Kennedy
Mickey Mouse .....Mickey Mouse
Ted Healy and His Stooges

Man with Two Faces

(First National)

Mystery Drama

There's plenty of popular entertainment in this production, likewise more than the usual quota of unique and easily adaptable showmanship media, in title, story and cast. Fundamentally it is a mystery drama, but as audiences are aware of what is going to happen, how and why, there is a continuous comedy twist that lifts the picture out of the thrill-terror class.

As the familiar theatre premise serves as a background, the modern story concerns itself with a situation materially similar to that of "The Witching Hour." Jessica, a young actress, finds the way to life and happiness blocked by her worthless husband, Vance, who is able to work hypnotic spells over her. The situation building to tense drama, threatening disaster to all members of the troupe, Jessica's actor-brother, Damon, donning a make-up that he used in the old kerosene lamp stock circuit days, kills the menace.

From this point on, the show concerns itself with the police investigation. Damon is on the spot. Everyone, even the cops, with Curtis carrying the brunt, knows that he's the killer. Similarly, all realize what a heel Vance was and are glad that he was knocked off. As sympathy accrues to Damon, Jessica and Weston, the man who is in love with her, the yarn takes a human-interest turn, Curtis remembering having seen Robinson in his makeup in a little tank town theatre years ago. Justice as far as Vance is concerned having been satisfied, he reports that the man was killed by parties unknown and Jessica is set for her career and happy love with Weston.

With cast names adequate for personnel purposes, showmanship should take advantage of the commercial value of the title, the novelty of hypnotic influence, the comedy vein that colors the theatric drama, and the unusual climax.—MCCARTHY, Hollywood.

Produced and distributed by Warner-First National. Directed by Archie Mayo. Based on the play, "Dark Tower," by George S. Kaufman and Alexander Woollcott. Screen play by Tom Reed and Nevin Bush. Photographed by Tony Gaudio. Running time, 75 minutes, as seen on Coast. Release date to be announced.

CAST

Damon Wells .....Edward G. Robinson
Jessica .....Mary Astor
Weston .....Ricardo Cortez
Daphne .....Mae Clarke
Vance .....Louis Calhern
Dr. Kendall.....Arthur Byron
Barry .....John Eldredge
Curtis .....David Landau
Hattie .....Emily Fitzroy
Inspector .....Henry O'Neill
Morgue Keeper.....Arthur Aylesworth
Martha .....Margaret Dale
Peabody .....Virginia Sale

I Give My Love

(Universal-Zeidman)

Drama

In this life drama, the telling of which encompasses twenty years, human interest is the dominant entertainment quality. Everything is directed towards creating audience sympathy for the heroine. While romantic love interest plays an important part in developing the story, the drama of a suffering woman is the substance which continually motivates the theme and its action. Not an out-and-out tear-jerker, or too heavily somber, the picture moves in a serious mood. Consequently its primary appeal is to those classes of patrons, mature men and women, who appreciate the fact that life is no bed of roses.

Modern in tenor, the story is played in an atmosphere of art, artists and models. Locales are New York and Paris. In the first phase, with natural comedy contrasting realistic drama, the efforts of Judy to drill some sense into her super-egotistical husband, Alex, potently depict the struggles of womanhood in trying to make something of their men. Alex, believing that the patronly interest which Vadja takes in Judy is akin to romance, and going berserk, is accidentaly killed while trying to destroy Vadja's statue, for which he and his wife posed. A son is born. Judy goes to prison for ten years. Returning, Vadja takes her into his home, but the boy (played by Tad Alexander) resents the intrusion. Not knowing that Judy is his mother, he creates a condition which, despite Vadja's and Bogey's arguments, leaves her no alternative but to go away.

Another decade and Judy is a drink-sotted hag of Parisian boulevards. The boy (Linden), now grown to young manhood and a budding artist, begs her to pose for a picture. Seeing the statue that caused all her grief, she knows he is her own child, but the boy is blissfully ignorant. The picture finished, Vadja recognizes Judy's features. Searching the streets, he finds and brings her back to her son and the painting, once labeled "Despair," is changed to "Sacrifice." Then the happy ending, as mother and son are reunited and Vadja's romance of a generation ago is consummated.

The picture is convincingly presented. In the early sequences it is vividly exciting as the almost insane antics of the young husband dominate the action. While the serious note is evident, the real emotion-touching sequences are

America rushes



to welcome them back

The good news of the Gaynor-Farrell reunion means great business everywhere:

- Whopping hold-over weeks for the **Uptown, Kansas City** . . . the **Apollo, Indianapolis**...the **New, Baltimore**...and an extended run for the **Fox, St. Louis.**
- Second week assured by first-week's hot pace at the **Fox, Philadelphia.**
- Switched from **Palace** to **Capitol** for continued first-run at **Cincinnati.**
- Town-topping takes at **Proctor's Newark** . . . **Metropolitan, Boston** . . . **Saenger, New Orleans.**

FOX is getting prouder by the minute of *the team that never failed you!*

JANET GAYNOR

CHARLES FARRELL

in

CHANGE OF HEART

with

JAMES DUNN

GINGER ROGERS

Produced by Winfield Sheehan

Directed by John G. Blystone • Screen play: Sonya Levien and James Gleason • From the novel "Manhattan Love Song" by Kathleen Norris.



confined to the middle and closing parts. For general purposes, it is the type of picture that should be sold with dignity, care being taken, however, not to become too serious. Consider it as family type entertainment, with a moral lesson of interest to both the old and more grown up young folks.—McCarthy, Hollywood.

A Universal release. Produced by B. F. Zeidman. Directed by Carl Freund. From a story by Vicki Baum. Adaptation by Milton Krims. Screenplay and dialogue by Doris Anderson. Photographed by George Robinson. Film editor, Edward Curtiss. Art director, Charles D. Hall. Editorial supervision, Maurice Pivar. Sound supervision. Gilbert Kurland. Running time, 70 minutes, as seen on Coast. Release date, June 25, 1934.

CAST

Paul Vadja ..... Paul Lukas
Judy Blair ..... Wynne Gibson
Paul Jr. at 21 ..... Eric Linden
Alex Blair ..... John Darrow
Bogey ..... Sam Hardy
Paul Jr. at 12 ..... Tad Alexander
Alice ..... Dorothy Appleby

Return of the Terror

(First National)

Thriller

Made to order for the mystery fans and the thrill-terror addicts, this picture is all that its title implies. One of that brand in which screams alternate with guffaws, and bringing on the inevitable surprise climax that upsets all anticipations, it moves fast, has plenty of action and enough of that old reliable theatric mystery hokum for three or four pictures.

Adapted from an Edgar Wallace story—an exploitation feature in itself for varied tieups and contacts—the yarn is located in a sanitarium, various eerie effects being utilized in creating the thrill atmosphere. Several baffling murders are committed, and the only lead available to the police is a card on the victims signed "The Terror." Convinced that the crimes are the work of a madman, his actions bringing him under suspicion, Dr. Redmayne, head of the institution, is charged with the killings and confined to an insane asylum. Escaping, he returns to the hospital, where his young assistant, Dr. Goodman, has been carrying on and making ardent love to Olga, Redmayne's fiancée. Then, as news of the escape is broadcast, more murders take place, and as reporter Joe's scared comedy magnifies the thrill, the groundwork is prepared for the surprise climax.

The picture is rife with suggestions for tricky showmanship stunts and gags. Yet because of the unusual number of crime mystery pictures recently completed, care should be taken that sufficient contrast is achieved in order that patrons may not become fed up on this character of entertainment. In this particular case, the title is distinct value. Readily identifying the picture, copy that accentuates the show's comedy and romantic content as well as the surprise mystery, should be worked to the limit. Go after the thrill fans strongly and use the name values of the cast to arouse the attention of the regular everyday crowds.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Suggested by the story "The Terror," by Edgar Wallace. Screen play by Eugene Solow and Peter Milne. Dialogue director, Arthur Greville Collins. Directed by Howard Bretherton. Photography by Arthur Todd. Film editor, Owen Marks. Supervisor, Sam Buschoff. Art director, John Hughes, Gowns by Orry-Kelly. Running time, 65 minutes, as seen on Coast. Release date, July 7. 1934.

CAST

Olga ..... Mary Astor
Dr. Goodman ..... Lyle Talbot
Dr. Redmayne ..... John Halliday
Joe ..... Frank McHugh
Pudge ..... Robert Barrat
Burke ..... Irving Pichel
Soapy ..... George E. Stone
Steve ..... J. Carroll Naish
Reinhardt ..... Frank Reicher
Bradley ..... Robert Emmet O'Connor
Virginia ..... Renee Whitney
Tuttle ..... Etienne Girardot
Mrs. Elvery ..... Maude Eburne
Jessop ..... Charles Grapewin
Tony ..... George Humbert
Editor ..... Edmund Breese
Cotton ..... George Cooper
Miss Doolittle ..... Cecil Cunningham
Prosecuting Attorney ..... Frank Conroy
Judge ..... Howard Hickman

Call It Luck

(Fox-John Stone)

Comedy Drama

Aimed at pleasing the masses, this picture's entertainment components include romance, drama, comedy, excitement and novelty, moving to the tempo of nicely balanced action and dialogue. Premised on a topical situation and dealing with things that, while not entirely novel, are not too familiar, laughing at the other fellow's troubles is the basic idea. As such, with a little attention paid to the showmanship potentialities that crop up in the yarn, it can be considered as a family picture, with interest for both young and old folk.

The premise is a pictorial review of what happens to a man when he comes into money. In this case, ex-cabby Higglewade wins 25,000 pounds on the English derby. Rich, he goes in for the sport of kings and is sold a horse that turns out to be a plug. As the locale shifts to the United States, Higglewade is taken for his roll by the crooked gamblers and touts, Lucky Luke, Underwood and Brain Wave, on a badger game racket, and a faked murder, makes things look dark for the ex-cabby. With contrasting interludes to permit romance to develop between Pat Laurie and Russell, during which Miss Paterson sings a couple of numbers and a dancing pony ballet is featured, the yarn picks up. Befriended by Amy, who uses her life savings to import the real Sabre, the horse that Hipplewade thought he bought, the stage is set for the climactic race. The gamblers, still believing that Herbie's horse is a plug. go in for a cleanup, only to have Higglewade take a bugle, sound the old battle charges, and bring the war-horse down the stretch a winner.

In connection with this picture, showmanship that takes advantage of the present hysteria that is selling millions of Irish Sweepstake tickets, psychological stunts that take advantage of the popular trend, look to be natural business stimulators. Care should also be taken that it is not identified as just another rack track yarn.—McCarthy, Hollywood.

A Fox release. Produced by John Stone. Directed by James Tinling. Story by Dudley Nichols and George Marshall. Screen play by Dudley Nichols and Lamar Trotti. Adaptation by Joe Cunningham and Harry McCoy. Music by Richard Whiting. Lyrics by Sidney Claire. Dances directed by Sammy Lee. Running time, 63 minutes, as seen on Coast. Release date, June 1, 1934.

CAST

Pat Laurie ..... Pat Paterson
Herb Higglewade ..... Herbert Mundin
Stan Russell ..... Charles Starrett
Lucky Luke ..... Gordon Westcott
Amy Lark ..... Georgia Caine
Nat Underwood ..... Theodore Von Eltz
Lord Poindexter ..... Reginald Mason
Sid Carter ..... Ernest Wood
Brain Wave Flynn ..... Ray Mayer
Alice Blue ..... Susan Fleming

The Man Trailer

(Columbia)

Western

More or less routine of the western variety, this film has its full quota of action; racing horses, gun-play and scrapping, to catch the excitable fancy of the younger generation, which likes its western action material on the screen, and such of the adults as derive entertainment and a thrill from this type of picture.

For the leading player there is the continuously popular Buck Jones, who has considerable following among the devotees of westerns. With him is the attractive Cecelia Parker, who, with Jones, handles the romantic angle. Arthur Vinton, not often seen in these pictures, is the villain of the piece.

The selling should take the lines found most effective for this type by the individual exhibitor, with the name play of course on Jones, and the indication of plenty of action.

The story is cut rather closely to pattern, with our hero engaging the desperado in defense of law and order and the vindication of his own honor. Jones, wanted for rustling and murder in Texas, splits with a gang headed by Vinton, and makes good his escape. Branded as a wanted man, he plans to make it really worthwhile, but the gang has the same idea with reference to holding up the stage coach. The gang is frightened off temporarily, Jones attempts to get the strong box, and in the ensuing gun fight, during which Miss Parker, in the coach, sticks by Jones' side until the sheriff comes up, Jones is forced into the role of hero rather than holdup man.

The sheriff is Miss Parker's father, and both are so impressed with Jones' handling of the situation that they induce him to become town marshal. The interest which Jones and Miss Parker find in each other ripens and Jones shows her the handbill offering a reward for his arrest issued by the authorities of the Texas county from which he had so rapidly departed. She burns the paper. Jones is warned of a planned raid by the bandit gang on the local Wells Fargo express office, with the contents of the safe as the objective.

The bandits capture him after he has given Vinton an ultimatum, and force him to accompany them during the raid, but shoot him off his horse, en route to the hideout. He recovers, mounts, and races to lead a posse to the hideout. Reaching there, he waits until the gang has surrendered, then goes alone after Vinton, who has made a rear-exit escape with the money. Jones captures Vinton and retrieves the money, finds that the sheriff who had trailed him from Texas knows the truth about the crimes for which Jones was hunted, and Jones completes his romance with Miss Parker.

Straight western material, the film should be presented in the weekend position.—Aaronson, New York.

Produced and distributed by Columbia. Story, screen play and direction by Lambert Hillyer. Assistant director, Wilbur McGaugh. Photographed by Benjamin Kline. Sound engineer, Glenn Rominger. Release date, March 24. 1934. Running time, 58 minutes.

CAST

Dan Lee ..... Buck Jonees
Sally ..... Cecilia Parker
Burk ..... Arthur Vinton
Ryan ..... Clarence Geldert
Bishop ..... Stephen Clark
Gorman ..... Charles West

Murder on the Blackboard

(Radio)

Mystery Thriller

As the title indicates, this is a mystery thriller. Yet as that entertainment quality predominates, the atmosphere of comedy in which it is presented not only eliminates any too gruesome horror, but gives it a colorful amusement value naturally appealing to family type audiences.

Departing from the established formula, love interest is present only by suggestion and allusion; however, there is enough of it to provide a logical motivation for the primary dramatic comedy. Other than title, the picture offers some unique business-creating angles, in a way, for Edna May Oliver and James Gleason, the pair who solved the "Penguin Pool Murder," and is a sequel for their crime sleuthing talents. While full advantage is taken of several bits of circumstantial evidence, any one of which might incriminate any of the four suspects, the element of suspense has been so well developed that even though sharp observers may identify the killer in the very beginning as a definite clue is presented, it still is a puzzling poser that in most cases almost baffles solution until the last few minutes.

A musical scale exercise which the victim wrote on the blackboard is the clue. Simple and unique, it provides a novel angle that easily can be exploited.

Located in a grammar school house, opening sequences give no hint as to the mystery that is to ensue. But when Snoopy Withers, elderly teacher, discovers the body of a young teacher the excitement and surprise starts. Calling her old associate of the "Penguin Pool" case, the pair start to unravel the mystery. In turn the guilty finger points to Addison Stevens, Janey Davis, Mr. MacFarland and the Janitor. The accepted crime hokum being developed to the limit, comedy assumes an entertainment im-

portance unusual in mystery pictures. As successive situations provoke gasps, screams, giggles and guffaws, Snoopy resorts to a psycological theory to trap the killer. Broadcasting that Detective Donohue, whose head injury had caused loss of memory, suddenly had recovered and would identify the person who assaulted him, the killer comes to the hospital intent on removing this menace to his safety, only to be trapped by the old sleuth pair and the identity as well as motive for the crime uncovered.

The production is well put together. It is both mystifying and amusing. Differing from many more elaborate and pretentious shows, it suggests several out-of-the-ordinary interest creating angles.—McCarthy, Hollywood.

Produced and distributed by Radio. Executive producer, Pandro S. Berman. Associate producer, Kenneth Macgowan. Screen play by Willis Goldbeck. From the mystery magazine serial by Stuart Palmer. Directed by George Archainbaud. Photographer, Nick Musuraca, A.S.C. Art directors, Van Nest Polglase and Al D'Argostino. Sound recorder, John L. Cass. Film editor, Archie Marshek. Musical director, Max Steiner. Running time, 80 minutes. Release date, July 13, 1934.

CAST

Hildegard Withers.....Edna May Oliver
Inspector Piper.....James Gleason
Addison Stevens.....Bruce Cabot
Janey Davis.....Gertrude Michael
Young detective.....Regis Toomey
Detective Donahue.....Edgar Kennedy
Mr. MacFarland.....Tully Marshall
Boy student.....Jackie Searle
School janitor.....Frederik Vogeding
The teacher murdered.....Barbara Fritchie

The Unknown Soldier Speaks

(Lincoln Productions)

War Record

Again to the motion picture screen comes a record of the World War, which recently has brought a reappearance of so many of these pictorial records. Currently, newspapers of the country are studded with news of armament and disarmment, war and peace, revolutionary and counter-revolutionary activity the world over. Therein would lie a clue to selling such product at the moment.

This picture differs markedly in one particular, that much of its footage is devoted to the activities in France of the famous 369th Infantry Regiment, a regiment of colored men, which is explained by the origin of the picture, Lincoln Productions. It is propaganda against war, unequivocally, as emphasized by the rendition of the accompanying narrative, handled in most capable style by Alan Bunce, who imparts more vocal expression and feeling than have most others doing the same job with similar material.

It is also true that in selection of subject matter, and in the editing and presentation of that material, this picture reflects expert workmanship. Where the exhibitor has a colored population to draw upon, there is definitely something to sell here, with a pictorial record of what an outstanding group of colored soldiers did during the war. Outside of that, there is still much time devoted to general activities and the work of other divisions and other national forces.

There is a certain novelty in presentation of the narrative, which takes the form of the voice of the "unknown soldier" speaking of what he has seen, with full appreciation of the futility of the killing and strife which went on about him. He voices a hope, which he realizes as probably forlorn, that such situations shall not again arise, that such murderous warfare shall not again occur.

The film opens with old sequences of the funeral of the Archduke Ferdinand of Austria, pictures commanders of French, English, German, Austrian forces immediately prior to the declaration of war. Then is picked up the movement of troops, the opening of hostilities along the wide front, and the entrance into the conflict of the soldiers of other nations, from the snow and ice-clad mountain tops of the Alps to the drifting hot sands of the Arabian desert.

War on land, on sea, in the air is shown, with utilization of the horse, the gun and the plane. Good shots of open field, trench, sea and air fighting are spotted throughout the picture, and in contrast, the lively and amusing good humor, especially of the colored troops, behind the lines. But throughout is the stress set on the utter futility of the situation.

The picture is at one and the same time propaganda against war and an effort to picture the mnner in which the colored forces of the United States did their share in achieving the eventual outcome of the war.—Aaronson, New York.

Produced and distributed by Lincoln Productions, New York. Directed by Jack Goldberg. Dialogue by Robert Rossen. Narrative by Alan Bunce. No release date determined. Running time, 67 minutes.

Pleasing Grandpa

(Universal)

Fair

There may be engaging moments in this comedy for those who are entertained by the antics of the gangling Sterling Holloway. For others the comedy will hardly be rated more than fair. Holloway inherits a large estate, and leaves town with Matt McHugh, tough lad who is to be his bodyguard, and whose sister and her friend, hard up, move in on Matt's invitation. Holloway returns unexpectedly, is taken for a burglar and one of the girls attempts to reform him, an idea which pleases him. A cab driver, Matt, a policeman and Edwin Maxwell, the attorney, come in at the finish.—Running time, 20 minutes.

Art for Art's Sake

(Radio)

Amusing

There is amusement and entertainment in this animated number, in which the Little King, originated by Soglow, goes for a sight-seeing tour about the city, drawing mustaches and the like on figures of art. He pursues the stout lady of the party in and about the palace, much to her chagrin, until he at last corners her atop the highest tower. The reason is a desire to supply her with a mustache and beard as well. The Soglow original must have its followers.—Running time, 6 minutes.

Good Time Henry

(Universal)

Noisy

It appears that where Henry Armetta is featured in a comedy subject, that subject must necessarily be characterized by considerable noise and excitement, as Henry gets the inevitable worst of it. This is no exception. Henry is visited by his best customer who insists they have a gay time of the sort for which Henry was noted prior to his marriage. They meet two girls, go to their apartment and when the party grows too noisy, he is discovered by his wife, and the girls' husbands walk in. The rest needs no description. It has moments for those who like the Armetta type.—Running time, 21 minutes.

Ice Floe

(Beverly Hills)

Excellent

This pictorial record of the voyage of a ship manned by college boys into the frozen wastes of the far northland, is, partially by reason of the excellent use of natural color photography, intensely interesting throughout and undeniably beautiful scenically. Running three reels, it may be considered a lengthy short subject, and was produced by Michael Tauber. Attempting to follow the route of McMillan, famed aviator and charter of the northern sky routes, the steel prowed ship plunges northward beyond Newfoundland, Labrador and into Eskimo territory, traveling during the summer of open water. En route are native scenes, views of the gigantic icebergs, ice floes and the great ice barrier beyond the Arctic Circle. It is a land of perpetual daylight, as the sun remains above the horizon. But the big freeze has begun earlier than usual, and for fear of being frozen in, the ship is turned back into more southerly waters where night follows day and large steamers ply the open routes. Throughout, the film is characterized by an illuminating explanation, beautiful photography and interesting material. It is a worthwhile subject.—Running time, 29 minutes.

Good Shape

(Paramount)

Interesting

One of the Grantland Rice Sportlights series of subjects, this indicates, after a brief explanatory note by Rice himself, how important that training is which keeps the contestant in shape. And not only is the contestant shown in the effort, but also the ordinary citizen, mostly of the fair sex. From bathing beauties having sun baths, to husky football players in the heat of a gridiron struggle, the necessity is shown of keeping in shape physically. Interesting but not quite to the standard of the usual Sportlights subject.—Running time, 10 minutes.

Well Cured Ham

(Radio)

Fair

For those audiences which may have a liking for the picturization of the silliness which film story writers have been known to concoct, this subject may be found entertaining. In order to cure the vaudeville ham of his eternal boastfulness and desire to harass people with his witticisms, his fellow club-members send Ed Lowry to the home of an eccentric woman, where the "inmates" vie with her in an exhibition of eccentricity which has, occasionally, moments of amusement. On the whole, however, the subject cannot rate as more than fair.—Running time, 20 minutes.

Picturesque Siam

(Vitaphone)

Interesting

With the usual highly effective musical background score, this number of the E. M. Newman Musical World Journeys takes the audience into Siam, the comparatively little known country of the east, where are pictured the habits and manners of the inhabitants and certain of the architectural achievements of the country. The accompanying narrative, by Mr. Newman, is lucid and well handled. The subject should be of general interest.—Running time, 10 minutes.

Strange As It Seems, No. 39

(Universal)

Interesting

The usual and expected quota of unusual conditions and occurrences, picked up here and there, is present in this number of the series. Highlighting the subject are the Mexican tree with a 160-foot circumference, the colorful cremation ceremonies of Bali, the Japanese custom of washing money at a famous shrine, and an interesting, partially microscopic study of the strange phenomenon which is the common snail. An interesting subject.—Running time, 10 minutes.

Annie Moved Away

(Universal)

Fair

There is fair, and rather average entertainment in this Oswald subject, in which is told of the kidnapping of Oswald's girl, Annie, with a background melody of the popular song pertaining to Annie and her removal. Outside of the clever interjection of that song material the material is not above standard of its type.—Running time, 7 minutes.

GUY LOMBARDO AND HIS BAND
GEORGE BURNS & GRACIE ALLEN



"MANY HAPP



Adolph Zukor Presents
"MANY HAPPY RETURNS"
with Guy Lombardo and his Royal Canadians · George Burns and Gracie Allen
Veloz and Yolanda
George Barbier · Joan Marsh
Raymond Milland
Directed by Norman McLeod

if it's a PARAMOUNT PICTURE

THE SWEETEST MUSIC THIS SIDE OF HEAVEN!



Y RETURNS"

MANY HAPPY BOX-OFFICE RETURNS!

"A near riot, 'Many Happy Returns' should spell just that at the box-office."
—*Hollywood Reporter*

"This picture will undoubtedly garner plenty of shekels at the box-office."
—*Hollywood Variety*

"Sixty-six minutes of high-speed laugh entertainment." —*Motion Picture Daily*

it's the best show in town!

Paramount Pictures

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 34—UNUSUAL SITUATION INVOLVING CUT-RATES

QUESTION—We operate and manage a theatre in a very small town, this theatre having been colsed for some time owing to conditions. The merchants and commercial club of the town, wanting to have the theatre reopened in order to again have a place of recreation for the people of the town, made a thorough survey and found that the greater majority could not afford to pay 15 *cents or* 25 *cents admission. So they decided they would pay a part of the admission, and had coupons printed which are good for ten cents at any show. These coupons they give to the people.*

We take up the coupons and the commercial club reimburses us later for whatever coupons are collected, the people paying the difference of whatever admission we might have for a particular picture. Their 10*-cent coupon and five cents would pay their way to a* 15*-cent show, etc. We contracted with the merchants to run on these terms for one year.*

At the time that we opened our theatre, in September, 1933, *the closest theatre to us was* 16 *miles. Then, some two or three months after we reopened, a stranger put in a theatre ten miles from out town, in a broadcasting station. Now this enterprise claims that we are unfair competition and must quit our merchants' proposition or close.*

Most of the pictures we have played were 1932-33 *features, and those we do play run from four to six months after release date and from* 60 *to* 90 *days after this new competitor plays them.*

Please let us know your opinion of this situation, as we are not intentionally trying to break the code, but we must have the support of the business men, or be forced to close, as our neighbor would also be forced to do if it were not for the free radio advertising he gets.—NEBRASKA.

ANSWER—A categorical answer can hardly be given because of the many extenuating circumstances which are involved.

It appears that this situation is one which will have to be decided by the Local Grievance Board in the territory, and because the Board itself will take no action unless an actual complaint has been filed, it appears that this exhibitor should continue operations as at present and sit back and await the filing of a complaint by the competitive theatre which is complaining.

While it is true that such cut-rate coupons are prohibited under the code when they are unfair to a competiting exhibitor, it is up to the Local Grievance Board to decide whether unfair competition exists in a situation as described above, in which there are such extenuating circumstances involved.

▽ ▽ ▽

No. 35—CODE ASSESSMENTS ON PART TIME HOUSE

QUESTION—I have received my assessment for the first half of 1934, *which is* $6.00. *I signed the code under the impression that I had to, also that they would be fair in regards to assessments, especially to small theatres.*

I operate only on Fridays and Saturdays, same picture each night, size of theatre 215 *seats, population of town,* 610. *I operate the projection machine and my wife sells the tickets. I hire no one at all.*

The theatre in the nearby town operates daily and Sundays, two shows per night and pays the same assessment that I pay. I cannot get pictures from exchanges until after they are played in the other town, or, at least I haven't been able to get any until after they are shown there.

I think that $6 *semi-annually is too much for a code assessment, as we are having a hard time to make expenses. Do I have to pay this assessment, and if I should not, what could they do about it?—MISSOURI.*

ANSWER—Many exhibitors in situations similar to that described above have complained about the amount the Code Authority assessed them for code expenses, especially in the proportionate relation of such assessments to assessments for larger theatres or theatres which are in a better position.

However, the Code Authority ruled that unless exhibitors who received the code assessment bill remit the payment stipulated within 30 days, then they cannot exhibit in their theatre any motion picture to which is attached the NRA Blue Eagle insignia. In view of the fact that nearly all of the producers release their films with this NRA emblem, it would appear that the exhibitors not paying the required assessment cannot show virtually any product. And if they did show any such films with a Blue Eagle insignia without having paid the assessment after 30 days, they are violating the motion picture code, according to the Code Authority's ruling.

The exhibitor, however, may appeal to the Local Grievance Board in his territory for an extension of this 30-day period, and the Board may grant such an extension.

▽ ▽ ▽

No. 36—TWO-FOR-ONES IN COMPETITION

QUESTION—A theatre in a neighboring town is circulating our town and territory with post-card programs which state: "This card and one adult admission will admit two people to any of the above listed programs." Is this a violation of the code? The exhibitor does not circulate the cards in his own town, but sends them to nearby towns and rural communities.—MISSOURI.

ANSWER—The practice of issuing two-for-one admission coupons as described above in competition with the complaining exhibitor is an obvious violation of the motion picture code (Article V-E, Part 3, Section 1). A complaint may be filed against the offending exhibitor with the Local Grievance Board in the territory.

▽ ▽ ▽

No. 37—CANCELLATIONS UNDER THE CODE

QUESTION—I have a 26*-picture contract with a distributor with a clause that in the event I operate two changes a week, I run two additional features per month. Under the elimination clause how many pictures can I ask the distributor to cancel?—WASHINGTON.*

ANSWER—The clause of the motion picture code which provides for cancellation privileges (Part 6, Article V-F), specifically says that if in any contractual agreement the exhibitor has contracted to accept all of the motion pictures offered at one time by the distributor, and the rentals of all such pictures offered average not more than $250 per picture, the exhibitor shall have the right to exclude 10 per cent of the total pictures purchased, provided, however, the exhibitor is not in default under that contract. This cancellation privilege is also applicable, under the same conditions, described above, to pictures played after December 7, but which pictures were contracted for prior to that date, which was the effective date of the motion picture code.

This clause means that if the distributor offered to the exhibitor at one time a group of pictures, and the exhibitor purchased all of such group, and the rentals thereof averaged not more than $250, then the exhibitor is entitled to cancel 10 per cent of the pictures in the block released after December 7. But, if the distributor offered at the same time more pictures than those actually purchased, and the exhibitor took some and refused the others, then he is not entitled to any cancellations under the code—because in order to get the cancellation privilege the exhibitor must have purchased all of the pictures offered by the distributor at one time, and the exhibitor has exercised his rejection privilege at the time the group of pictures was offered to him, and before the contract was signed.

▽ ▽ ▽

No. 38—NON-UNION OPERATOR'S RIGHTS UNDER CODE

QUESTION—Recently I was discharged from a theatre as projectionist, where another man and myself had been working as non-union. The other fellow was allowed to remain and take out a card in the union. Another union man was put on the job. Have I any recourse under the code, and how do I go about it?—NEW YORK.

ANSWER—The situation described above whereby the operator was discharged apparently because of non-unionism is most unusual. There have been numerous complaints from operators who were discharged for union activities, but this is the first instance on record in this department where the theatre owner fired a worker evidently for being non-union.

There is a clause in the motion picture code which says specifically that no employee and no one seeking employment shall be required as a condition of employment to refrain from joining, organizing or assisting a labor or union organization of his own choosing. But no place in the code does it say that the employment of a worker shall not be interfered with because such employee is non-union.

It is suggested that the complaining non-union projectionist who was discharged present the situation in a letter to Mr. Sol A. Rosenblatt, NRA Division Administrator in charge of amusement codes at the Department of Commerce Building in Washington. It is not believed, however, that any recourse can be taken.

"PAID TWELVE DOLLARS FOR A BIRD"

SAYS EAGLE SEEMS TO SHRIEK "SUCKER!"

To the Editor of the Herald:

Bold is the task when subjects grown too wise,
Instruct a monarch where his error lies.

For the information of those who may not know, Homer, the blind poet, wrote those lines ages ago. And here comes a poet (?) of far lesser note to echo the lines that immortal poet wrote.

But it would appear, from recent developments, that certain monarchs need to have their errors (if they were really errors) pointed out to them.

This writer is painfully aware that he who claims he thoroughly understands the working of NRA code as applied to motion pictures brands himself as a liar, while he who admits that he does not understand any part of it, by the same token, brands himself as an ignoramus. Well, until someone deigns to enlighten me (have found no deigners yet) I'm just a plain fool.

For instance, for what purpose or on what pretext am I, operating a 350-seat theatre in a town of eleven hundred population, with about a seven thousand annual gross in dollars, without the slightest threat of unfair competition, assessed to the tune of twelve dollars annually? They say the little fellow is lost sight of, forgotten. Don't you believe it, Buddy. At least, the didn't lose sight of me until they took a shot at me and hit the bull's-eyes for $12.00.

After that, their forgetter was put into operation, but mine died while a quite lively curiosity was born in its place.

We small exhibitors are like the fellows who were not invited to the feast but are asked to pay the cover charge.

I have asked those in authority to explain just what benefits are supposed to accrue from this assessment, but up to date they have maintained a dignified silence. They also maintain the $12.00 I paid. Which makes it just a dandy, but for whom?

Twelve dollar assessment for a theatre that grosses less than ten thousand annually, eight times that much for a theatre that grosses one thousand times as much annually.

By what process of mathematics do they arrive at such a basis? Even the Blue Eagle that adorns my ticket office seems to regard me with contempt. Which, perhaps, is well merited. To think I paid twelve dollars for a bird and all it seems to want to sing is "You're A Damn Sucker."

Understand, this is the first word I have spoken or written criticizing the NRA. I'm heart and soul with the Administration in its efforts to improve conditions generally. Am still of the opinion that much good has been done. Am an enthusiastic Roosevelt man, none more so. But this particular phase of the NRA activity shrieks to heaven with its unfair methods.

Not one of those in power will even try to explain why a large theatre that grosses a thousand times as much annually as some small theatres, are only assessed eight times as much. You are merely told to pay it and like it. I paid it and I just don't like it, and that's that.—Peter Bylsma, Victory Theatre, Napoleonville, La.

SAYS PRODUCERS TOO SHOULD DO SOMETHING

To the Editor of the Herald:

I have been watching the stir of articles which have followed in the wake of Mr. Quigley's article, "The Public Be Damned." Being of an inquisitive and curious nature I tried to find out just what the average exhibitor thought of the problem of continuous performances. Just as I expected, I found that the exhibitor was using the same short-sightedness in thinking of this problem as I have almost always found him using in regard to most problems of similar nature.

There seems to be universal agreement on the point that everybody concerned would benefit greatly (in the long run) if the public could see the picture from the beginning. This much settled, one would naturally think that the exhibitor would set out to do something to this end.

If you will talk to him you will find that he is afraid to advertise his starting time for various petty and selfish reasons, one being that his competitor will not advertise the starting time, and as a result he will lose some patronage to this competitor. Other reasons practically without foundation will be advanced, and by the time you have talked to him for thirty minutes you will be convinced that here is a hopeless case. Let's forget about attacking that end of the situation, because at best a band of zealous missionaries harping on the subject in Billy Sunday style could only realize mediocre results.

But there is a hopeful angle in my humble opinion. Mr. Darryl Zanuck states in your issue of May 5, 1934: "We are fully cognizant of the harm done us but what can we do about it? It is not our problem."

I would say that while the problem does seem to belong to the exhibitor, the producers will do themselves a good turn to take it upon themselves. It is up to the producers to make the public conscious of the fact that there is a lot to be gained by seeing the picture from the start. If this can be done, and it seems entirely possible, then the exhibitor will have to advertise to a discriminating public the time of his features. He might not like it at first, but like a bad boy it will finally dawn on him that it pays to be good. In setting forth the idea of how to make the public "conscious," there will no doubt be those who will say that the public is too dumb, or too slow to react. That only reminds me of the hams who have often said, "What a dumb audience — my act went right over their heads — they sat on their hands." After seeing some of these acts, I found that they were smart audiences.

Some few weeks ago I saw a trailer on "Death Takes a Holiday" during which it stated that the picture should be seen from the beginning to be enjoyed. I have, since reading "The Public Be Damned," talked to several exhibitors, and inquired if during the engagement of this picture an unusual number of calls were received. The answers to my questions didn't show that a panacea had been discovered but some of the exhibitors did recall a great number of calls asking for starting time. The public after all can't be made conscious from one trailer!

Let all the major producers get together and start a campaign wherein the public is advised that they will be the gainers if they see the picture from the beginning. This wording in short and snappy form could be tagged to each trailer or inserted in the trailer in the spot where it would fit best. National outlets for publicity could be used, such as Parsons, Merrick, etc. Keep this up for a while and the seed would soon become fruit. Once the public insists on knowing the starting time—the rest of the problem will solve itself.

Maybe a national contest could be conducted for a slogan such as "You'll enjoy it more—if you see it from the start!" Tag the slogan on all trailers for 90 days and watch the result.

Just an idea but thought I would send it in. I would like to know what others think about it.—Fred B. Nicholson, manager display division, Kubin Poster Process Co., 2439 W. Fond Du Lac Ave., Milwaukee, Wis.

SUGGESTS FEWER DAILY SHOWINGS

To the Editor of the Herald:

For the past several weeks I have been reading articles written by theatrical men from coast to coast, expressing their ideas in regard to Martin Quigley's article entitled "The Public Be Damned," which appeared in a recent issue of the Motion Picture Herald.

It is quite evident that the public would receive more entertainment from the same programs, that others trying to enjoy a picture would not be disturbed by some entering or leaving, and in general it would be of great advantage to all concerned if the public could be urged to attend at the beginning of the picture.

Under the present methods of theatre operation, where one program is run through the machines immediately following another, I don't think that the whole thing is practical. The public is careless about attending the theatre in time to see the feature from the start and will continue to be just as long as they are permitted to sit through from one showing to the next. I still maintain that the only way to right this condition is to reduce the number of daily showings and have slight intervals between shows. When the exhibitors have accomplished this, advertisements carrying starting times may have some effect upon the public.—Theodore Schlosser, Essanoe Amusement Co., Mt. Vernon, Ky.

Louach Pathe Officer

T. P. Louach has been elected secretary and assistant treasurer of Pathe Exchange, Inc., succeeding John C. Walsh, resigned.

VERGIE WINTERS LOVED A MAN . .

. . that's all life meant to her!

Her story throbs with a heart-beat too seldom heard from the screen . . . her story makes one of the grand pictures of all time.



ANN HARDING
and
JOHN BOLES

in

"THE LIFE OF VERGIE WINTERS"

with

Helen Vinson Betty Furness

Directed by Alfred Santell
From the story by Louis Bromfield

RKO Radio PICTURES



TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 226.—(A) What projection text books have you found that contained reliable, dependable projection information? (B) Name those various publications you have found to be most helpful to you in your work, referring to instruction therein. I want an honest, straightforward answer. My desire is to list those various books and publications that practical projectionists have found really dependable and helpfull, so that I may myself commend them to others. (C) What is your own view with regard to the effect of issuing projectionist licenses? (D) What various losses are almost certainly set up by incompetence in the projectionist, or carelessness in the work?

Answer to Question No. 220

Bluebook School Question No. 220 was: (A) How would you determine, by calculation or otherwise, the focal length of a projection lens to project a screen image of any desired dimensions at a given distance? (B) Are tables purporting to advise what dimensioned screen image a projection lens will project at a given distance reliable? State reasons for your answer. (C) Is diameter of projection lens an important factor in efficiency?

Those making good on these are: G. E. Doe; C. Rau and S. Evans; D. Danielson; J. Wentworth; H. Edwards; A. F. Sprafke; T. Van Vaulkenburg; J. R. Richmond; R. De Totto; D. Ferguson; L. Cimikoski; J. R. Walker; D. Goldberg and L. Hutch; D. Habor and D. Breaston; G. Thompson; J. Hendershot; Nic Granby; L. M. Richards; D. U. Granger; G. Johnson and L. R. Spooner; R. and K. Wells; B. R. Walker; L. R. Doty; E. M. Ingram; F. H. S. and P. Dalbey; L. M. Richards; G. Harrison and F. Harlor; B. T. Canter; L. M. and C. B. Traxler; M. Henderson and K. L. Knight; J. Jensen and D. C. Lode; O. L. Daris and F. Simms; L. N. Haynes and A. Richardson; M. and J. DeVoy; L. Grant and R. Geddings; F. L. Savlor and G. N. Guidetti; G. Lathrope and N. L. Tomlinson; O. Allbright; M. U. Sampson; M. F. Fallon; P. Itt; M. L. Spooner; D. Howard and J. Jurts; D. H. and L. B. Palmer; T. H. Morton, L. Klar and F. H. Klar; G. R. Squires; P. and L. Felt; L. Thomas and D. D. Davis; T. T. Golley; R. S. Fielder; G. Mason; F. Y. Gradley and B. L. Donald; J. Gensen, D. L. Lode, K. Y. Spencer and B. H. Sanders; U. L. Danielson; M. Spencer and D. Arlen; L. R. O'Leary; D. U. Danielson; R. D. Oberleigh and J. Lansing; B. R. Mills and N. Prane; S. Sponner and B. H. Thaller; A. L. Dodson and F. L. Benton; D. Lally and F. Ferguson; M. and S. T. Gibson; H. R. Baldwin; D. L. Sinklow; D. L. Monehan and L. B. Bryant; B. W. Williams and L. H. Daniels; B. True and L. U. Genesen; B. S. Howard.

(A) Replying to this section, T. Van Vaulkenburg says:

"First the exact width of aperture must be known, which may be either a slide mat or the projector aperture. Having this measurement and having made decision as to the width of screen image it is desired to project, by preference using a steel tape line (other sort not dependable—may stretch), measure exact distance center of long barrel to center of screen.

"Having this data, multiply lens-to-screen distance in feet, by aperture width (in inches if a slide mat; in fractions of an inch if a motion picture) and divide that result by width of desired screen image, in feet. Final result will be E. F. of required lens, but picture width will only hold good at vertical center of screen if there be a projection angle."

(B) D. Ferguson says:

"The lens tables referred to are all right for approximate results, but they are not precisely correct. The lens manufacturers themselves allow a small tolerance of error, admitting it is impractical to grind all the various lenses in an assemblage so that the final result will be exact. Some manufacturers place a plus or minus sign after the E. F. rating. Others stamp the variation in figures."

(C) J. R. Walker answers thus:

"The diameter of a projection lens is very important in the matter of efficiency, because under conditions where the amperage is high and the working distance of the projection lens long, a small diameter objective means heavy loss in efficiency—waste of light—as well as uneven illumination of the screen, with consequent loss in "depth" in the picture itself. In cases of heavy projection angles, though, it is impossible to use a large free diameter objective and obtain a sharp focus. In short, it is best to use a lens with a free diameter no larger than that necessary to accommodate the picture bearing (actual) beam."

Well, men, the well known summer, with its heat and beads of perspiration, will soon be upon us. Heat breeds laziness, but don't let's have the usual hot weather falling off in "attendance." Possibly your theatre may shut down. Let us hope not, but if it does, surely you can scare up a three-cent stamp each week, so stick to it and don't be one of those well-known slackers.

If you get lazy, just look at Brothers Evans and Rau, who have, I believe, not missed one week in—well, I don't quite know myself when they did start, but it was anyhow two or three *years* ago. In fact, I think it was more than that, and they tell us they have benefited by it, too. All honor to them.

There are others, too, though none with quite such a record as Evans and Rau. G. E. Doe has been with us off and on for a long, long while. J. Wentworth, T. Van Vaulkenburg, H. Edwards, Goldberg and Hutch and many others have, too. However, above all for courage and stick-to-itiveness, I honor four men who have not missed sending in an answer of some sort for more than two years, yet only a very few times in all that space have I felt able to squeeze their names in as answering correctly.

I wrote one of them recently about one of his answers. In replying, he said:

"I want to thank you, Mr. Richardson, for all the great help the Bluebook School has been to me. I really am beginning, I believe, to know something, and if I do I owe it to the School and you. I know I can give my boss much better value in work than I used to. He knows it, too. It was he who really made me start trying to answer the questions and kept me at it until finally it became almost a habit and at last I began to get where I could see it really was helping me.

"If ever you get out this way I want you to stop over, anyhow a day. I'll guarantee that while we have only a small town, we'll see that you get the best it can give you, including some of the finest fishing ever. My boss joins me in the invitation."

—

Did you ever make a blunder so perfectly completely foolish that you wondered how, in the name of all that was wonderful, you did it? Well, on page 78 the May 19 issue I somehow managed, in the answer to section C of question 224, to say: "Equivalent focus (E. F.), as used in projection work, is the distance from the optical center of the lens combination to the screen, when the screen image is in sharp focus."

Now, how that happened—well, you are at liberty to search me! It comes very close to being the projection distance and is in fact one of the conjugate foci points of a projection lens.

The equivalent focus of a projection lens is one-fourth the distance from object to image when object and image are both the same size. Your pardon, gentlemen!

Hicks With Hygrade

John DeTarr Hicks, formerly with De-Forest, has been named Pacific Coast sales representative for Hygrade Sylvania Corporation, with headquarters in Los Angeles.

"Sadie McKee" is a smash hit . . . coming directly after "Dancing Lady" it emphasizes the money draw of Joan Crawford.



MARCHES ON!

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 26, 1934, from 109 houses in 19 major cities of the country, reached $1,049,881, a decrease of $424 from the total for the previous calendar week, ended May 19, when 105 theatres in 18 cities reported an aggregate gross of $1,050,305.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Boston	2,900	25c-50c	"The Party's Over" (Col.) and "The Line-Up" (Col.)	18,000	"Keep 'Em Rolling" (Radio) and "Where Sinners Meet" (Radio)	20,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"Such Women Are Dangerous" (Fox) and "Private Scandal" (Para.)	8,000	"Registered Nurse" (F. N.) and "All Men Are Enemies" (Fox)	8,500	Low 3-11 "Topaze"	11,000
							High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"Stingaree" (Radio)	18,500	"Twentieth Century" (Col.)	18,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"The House of Rothschild" (U.A.)	18,000	"Manhattan Melodrama" (MGM)	19,000	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Change of Heart" (Fox)	30,000	"Thirty Day Princess" (Para.)	32,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Such Women Are Dangerous" (Fox) and "Private Scandal" (Para.)	9,000	"Registered Nurse" (F. N.) and "All Men Are Enemies" (Fox)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Sadie McKee" (MGM)	14,300	"20 Million Sweethearts" (F. N.)	17,100	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Come On, Marines" (Para.) and "Sing and Like It" (Radio)	6,000	"Deluge" (Radio) and "I Believed in You" (Fox) (5 days)	4,800	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"The House of Rothschild" (U.A.) (2nd week)	8,500	"The House of Rothschild" (U.A.) (1st week)	18,000	High 5-19-34 "The House of Rothschild"	18,000
Hollywood	300	25c-40c	"Thunder Over Mexico" (Principal) and "You Made Me Love You" (Majestic) (2nd week)	800	"Thunder Over Mexico" (Principal) and "You Made Me Love You" (Majestic) (1st week)	1,000	Low 8-26 "Moonlight and Pretzels"	5,100
							High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Gambling Lady" (W. B.) and "Manhattan Love Song" (Monogram)	7,900	"The Ninth Guest" (Col.) and "Beggars in Ermine" (Monogram)	5,900	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Thirty Day Princess" Para.) (5 days)	19,000	"Manhattan Melodrama" (MGM)	40,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Viva Villa!" (MGM) (2nd week)	10,000	"Viva Villa!" (MGM) (1st week)	15,000	High 4-14-34 "Wonder Bar"	23,000
Oriental	3,940	25c-40c	"Once to Every Woman" (Col.)	12,000	"The Show-Off" (MGM)	14,000	Low 7-1 "The Woman I Stole"	5,000
							High 10-14 "I'm No Angel"	50,000
Palace	2,509	35c-75c	"Stingaree" (Radio)	17,000	"Finishing School" (Radio)	15,000	Low 12-16 "A Man's Castle"	10,000
							High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Manhattan Melodrama" (MGM)	7,500	"The Ninth Guest" (Col.)	6,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"Hips, Hips, Hooray" (Radio)	12,500	"I Believed in You" (Fox)	12,000	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"The House of Rothschild" (U.A.) (4th week)	9,000	"The House of Rothschild" (U. A.) (3rd week)	12,500	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	25c-35c	"Damaged Lives" (Weldon) (2nd week) (20c-40c)	1,500	"Damaged Lives" (Weldon) (1st week)	5,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Such Women Are Dangerous" (Fox)	3,500	"Registered Nurse" (F. N.)	8,500	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"Change of Heart" (Fox) (9 days)	13,500	"Where Sinners Meet" (Radio) (5 days)	4,000	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Manhattan Melodrama" (MGM)	13,000	"Viva Villa!" (MGM)	16,500	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Stillman	1,900	25c-35c	"The Trumpet Blows" (Para.) and "Mystery Liner" (Monogram) (20c-40c)	4,000	"Laughing Boy" (MGM) and "He Couldn't Take It" (Monogram)	3,600	High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"A Modern Hero" (W. B.) and "Twin Husbands" (Chesterfield) (5 days)	800	"Harold Teen" (W. B.) and "Picture Brides" (Allied)	1,900	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-50c	"As the Earth Turns" (W. B.)	2,500	"The House of Rothschild" (U.A.) (3rd week)	4,000	High 2-25 "Cavalcade"	10,000
							Low 5-26-34 "As the Earth Turns"	2,500
Denham	1,500	25c-40c	"Thirty Day Princess" (Para.)	3,500	"You're Telling Me" (Para.)	5,000	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Change of Hearts" (Fox)	5,500	"Viva Villa!" (MGM)	9,000	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-55c	"Merry Wives of Reno" (W. B.)	7,500	"Such Women Are Dangerous" (Fox)	9,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"The Crosby Case" (U.) and "Love Bird" (U.) (2 days)	1,200	"Journal of a Crime" (F. N.) (4 days)	500	High 4-1 "The Kid From Spain"	7,000
			"Viva Villa!" (MGM) (5 days)	1,800	"The Crosby Case" (U.) and "Love Birds" (U.) (3 days)	1,500	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Fisher	2,700	15c-40c	"Private Scandal" (Para.)	5,600	"Men in White" (MGM)	6,000	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Stingaree" (Radio)	18,600	"Sisters Under the Skin" (Col.)	22,900	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Viva Villa" (MGM)	25,000	"Tarzan and His Mate" (MGM)	20,000	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,000	25c-50c	"The House of Rothschild" (U. A.) (3rd week)	7,800	"The House of Rothschild" (U.A.) (2nd week)	10,750	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

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Minna Gombell

Screen play by Fred Niblo, Jr.

Directed by Albert Rogell



•

Wild, fiery—no man could tame her—but love was her master!

Columbia

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U. A.) (7th week)	14,039	"The House of Rothschild" (U.A.) (6th week)	15,390	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Laughing Boy" (MGM) and "Affairs of a Gentleman" (U.)	3,800	"Tomorrow's Children" (Foy)	3,500	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood	3,000	25c-55c	"Registered Nurse" (F. N.)	11,000	"20 Million Sweethearts" (F. N.) (2nd week)	9,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Change of Heart" (Fox)	5,000	"Now I'll Tell" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 5-19-34 "Now I'll Tell"	2,000
Circle	2,800	20c-40c	"Murder at the Vanities" (Para.)	4,500	"20 Million Sweethearts" (F.N.) (9 days)	8,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Indiana	3,100	20c-40c	"Finishing School" (Radio) and "Sisters Under the Skin" (Col.)	3,000	"The Trumpet Blows" (Para.) and "As the Earth Turns" (W. B.)	2,500	High 3-25 "Parachute Jumper"	15,000
							Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	2,500
Lyric	2,000	20c-40c	"The Black Cat" (U.)	6,000	"Merry Wives of Reno" (W. B.)	5,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Manhattan Melodrama" (MGM)	5,500	"Viva Villa!" (MGM)	4,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Registered Nurse" (F. N.) (7 days and Sat. late show)	10,000	"20 Million Sweethearts" (F. N.) and "No Greater Glory" (Col.) (7 days and Sat. late show)	6,600	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Sadie McKee" (MGM) (7 days and Sat. midnite show)	13,400	"Manhattan Melodrama" (MGM) (7 days and Sat. midnite show)	11,700	High 1-7 "Strange Interlude"	30,000
Newman	1,800	25c	"Thirty Day Princess" (Para.) and "Uncertain Lady" (U.) (7 days and Sat. late show)	4,500	"You're Telling Me" (Para.) and "A Modern Hero" (W. B.) (7 days and Sat. late show)	5,800	Low 4-15 "Perfect Understanding"	4,900
							High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Countess of Monte Cristo" (U.) (7 days and Sat. midnite show)	5,100	"Whirlpool" (Col.) (7 days and Sat. midnite show)	4,700	High 5-26-34 "Countess of Monte Cristo"	5,100
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c-40c	"Change of Heart" (Fox)	3,400	"Stand Up and Cheer" (Fox) (2nd week)	2,750	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"The Fortune Teller" (W. B.)	1,500	"Heart Song" (Fox)	1,500	High 4-14-34 "Moon Over Morocco"	7,600
							Low 5-12-34 "Through the Centuries"	500
Loew's State	2,416	30c-55c	"Viva Villa!" (MGM)	26,000	"Men in White" (MGM)	20,500	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Private Scandal" (Para.)	18,000	"Thirty Day Princess" (Para.)	19,785	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Wild Cargo" (Radio) (2nd week)	3,500	"Wild Cargo" (Radio) (1st week)	9,500	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
United Artists	2,100	25c-40c	"Murder at the Vanities" (Para.)	9,500			High 10-21 "The Bowery"	21,000
							Low 1-28 "Hello, Everybody"	3,900
W. B. Downtown	3,400	25c-55c	"Upper World" (W. B.)	9,000	"A Very Honorable Guy" (F. N.)	8,000	High 3-25 "42nd Street"	19,000
							Low 2-10-34 "Easy to Love"	7,000
Minneapolis								
Century	1,650	25c-40c	"The House of Rothschild" (U.A.) (2nd week)	5,000	"The House of Rothschild" (U.A.) (1st week)	5,000	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"The Trumpet Blows" (Para.)	2,000	"Tarzan and His Mate" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-50c	"Stand Up and Cheer" (Fox)	8,000	"Men in White" (MGM) (2nd week)	9,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Stingaree" (Radio)	6,000	"Twentieth Century" (Col.)	5,500	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Thirty Day Princess" (Para.)	5,500	"The Witching Hour" (Para.)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"I Was a Spy" (Fox)	2,000	"Beloved" (U.)	2,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Tarzan and His Mate" (MGM) and "Private Scandal" (Para.)	9,500	"We're Not Dressing" (Para.) and "Double Door" (Para.)	9,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"I'll Tell the World" (U.) and "Glamour" (U.)	8,500	"The Trumpet Blows" (Para.) and "Love Birds" (U.) (25c-65c)	8,500	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 9-30 "Turn Back the Clock" and "Emergency Call"	7,500
Palace	2,600	25c-75c	"As the Earth Turns" (W.B.) and "A Very Honorable Guy" (F. N.)	9,000	"Bottoms Up" (Fox) and "You're Telling Me" (Para.)	10,000	High 2-18 "The Sign of the Cross"	15,500
							Low 4-14-34 "Melody in Spring" and "Wharf Angel"	8,500
Princess	2,272	25c-65c	"Palooka" (U. A.) and "Social Register" (Col.)	7,500	"The House of Rothschild" (U.A.) and "Chance at Heaven" (Radio) (3rd week)	7,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U. A.) (10th week)	15,800	"The House of Rothschild" (U.A.) (9th week)	16,900	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Sadie McKee" (MGM)	45,000	"Manhattan Melodrama" (MGM) (2nd week)	42,000	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Murder in Trinidad" (Fox)	7,500	"Cheaters" (Liberty) (6 days)	2,700	High 1-7 "The Half Naked Truth"	24,750
							Low 5-19-34 "Cheaters" (6 days)	2,700
Palace	2,500	25c-75c	"Change of Heart" (Fox)	9,500	"Twentieth Century" (Col.)	10,600	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Little Miss Marker" (Para.)	35,000	"Thirty Day Princess" (Para.)	31,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Crime Doctor" (Radio) (2nd week—8 days)	8,200	"Crime Doctor" (Radio) (1st week)	14,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Murder at the Vanities" (Para.)	19,500	"We're Not Dressing" (Para.) (3rd week-11 days)	14,800	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Twentieth Century" (Col.)	7,900	"Stand Up and Cheer" (Fox) (4 days) "Wharf Angel" (Para.) (3 days)	5,500	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Stingaree" (Radio)	61,000	"Change of Heart" (Fox)	67,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"The Black Cat" (U.)	18,900	"Glamour" (U.)	16,830	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"He Was Her Man" (W.B.)	11,742	"20 Million Sweethearts" (F. N.) (3rd week-6 days)	10,000	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Thirty Day Princess" (Para.)	2,900	"A Very Honorable Guy" (F. N.)	1,500	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"We're Not Dressing" (Para.)	4,500	"Men in White" (MGM)	5,800	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"A Modern Hero" (W. B.) (4 days)	1,900	"A Man's Castle" (Col.) (4 days)	2,000	High 9-2 "Gold Diggers of 1933"	3,900
			"Countess of Monte Cristo" (U.) (3 days)	1,400	"Smarty" (W. B.) (3 days)	1,500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Merry Wives of Reno" (W.B.)	2,000	"Stand Up and Cheer" (Fox)	3,400	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Stingaree" (Radio) and "The Crime Doctor" (Radio) (6 days)	3,500	"Twentieth Century" (Col.) and "Sisters Under the Skin" (Col.) (6 days)	3,500	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Manhattan Melodrama" (MGM) and "Uncertain Lady" (U.)	8,500	"You're Telling Me" (Para.) (25c-50c)	14,500	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Viva Villa!" (MGM)	7,200	"We're Not Dressing" (Para.)	6,750	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"I'll Tell the World" (U.) and "All Men Are Enemies" (Fox)	3,500	"As the Earth Turns" (W. B.) and "Smoky" (Fox)	3,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The House of Rothschild" (U.A.) (4th week-6 days)	8,500	"The House of Rothschild" (U. A.) (3rd week-6 days)	13,000	High 5-5-34 "The House of Rothschild"	23,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"Wharf Angel" (Para.) (5 days)	1,200	"Such Women Are Dangerous" (Fox) (6 days)	1,600	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 5-27 "From Hell to Heaven"	1,500
Boyd	2,400	40c-65c	"Sadie McKee" (MGM) (2nd week-5 days)	9,000	"Sadie McKee" (MGM) (1st week-6 days)	16,500	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"This Man Is Mine" (Radio) (6 days)	18,000	"You're Telling Me" (Para.) (6 days)	15,500	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Stand Up and Cheer" (Fox) (2nd week-6 days)	13,000	"Stand Up and Cheer" (Fox) (1st week-6 days)	20,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Glamour" (U.) (6 days)	2,900	"Laughing Boy" (MGM) (6 days)	2,500	High 4-8 "42nd Street"	7,700
							Low 5-19-34 "Laughing Boy"	2,500
Stanley	3,700	40c-65c	"Manhattan Melodrama" (MGM) (6 days)	13,000	"We're Not Dressing" (Para.) (6 days)	11,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"The Witching Hour" (Para.) (5 days)	4,200	"Merry Wives of Reno" (W. B.) (6 days)	5,400	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"20 Million Sweethearts" (F.N.)	5,700	"Sadie McKee" (MGM)	5,700	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"Finishing School" (Radio) and "Heat Lightning" (W. B.)	1,800	"Melody in Spring" (Para.) (25c-55c)	6,500	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Merry Wives of Reno" (W. B.) (25c-55c)	4,800	"It Happened One Night" (Col.)	2,500	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"Wine, Women and Song" (Chadwick)	1,800	"Wild Boys of the Road" (F. N.)	1,800	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Murder at the Vanities" (Para.) and "The Party's Over" (Col.) (8 days)	5,000	"Change of Heart" (Fox) and "The Witching Hour" (Para.)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Viva Villa!" (MGM)	6,000	"The House of Rothschild" (U.A.) (4th week)	5,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"When Strangers Meet" (Liberty) and "Twin Husbands" (Chesterfield)	8,000	"I Hate Women" (Goldsmith) and "Monte Carlo Nights" (Monogram)	9,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Geary	1,516	55c-$1.65	"The House of Rothschild" (U.A.) (5th week)	4,500	"The House of Rothschild" (U.A.) (4th week)	8,500	.....	
Golden Gate	2,800	25c-40c	"Stingaree" (Radio)	16,000	"Twentieth Century" (Col.)	13,500	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"Uncertain Lady" (U.)	9,500	"The Black Cat" (U.)	9,500	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Tarzan and His Mate" (MGM)	13,000	"The Trumpet Blows" (Para.) and "Now I'll Tell" (Fox)	9,500	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Viva Villa!" (MGM) (2nd week)	8,000	"Viva Villa!" (MGM) (1st week)	8,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"No Greater Glory" (Col.)	4,000	"20 Million Sweethearts" (F. N.)	6,500	High 12-30 "Roman Scandals"	17,000
							Low 5-26-34 "No Greater Glory"	4,000
Warfield	2,700	25c-90c	"Stand Up and Cheer" (Fox)	17,000	"Sadie McKee" (MGM)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-35c	"As the Earth Turns" (W. B.) and "Uncertain Lady" (U.)	3,750	"Smarty" (W. B.) and "The Crosby Case" (U.)	3,000	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Viva Villa!" (MGM)	10,500	"Melody in Spring" (Para.)	10,000	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"I'll Tell the World" (U.) and "My Pal the King" (S.R.)	3,750	"The Ninth Guest" (Col.) and "Speedwings" (Col.)	3,250	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"The House of Rothschild" (U.A.) (25c-55c)	4,500	"Looking for Trouble" (U. A.) (9 days)	4,000	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Music Hall	2,275	25c-55c	"Wild Cargo" (Radio) (25c-75c)	11,500	"The House of Rothschild" (U.A.) (2nd week)	7,000	.....	
Paramount	3,050	25c-35c	"The Witching Hour" (Para.)	4,500	"Wharf Angel" (Para.)	7,500	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Just what would be the right thing to say if some exhibitor should drive ninety miles when it was 95 in the shade to see you? That's what we would like to know, because we want to say something and we want to say the right thing. Charles Lee Hyde and his mother drove clear over here from Yankton, S. D., on purpose to see us, and that was ninety miles, and it was 95 in the shade and they had to drive in the sun.

You will recall that Charles Lee Hyde is an exhibitor at Pierre, South Dakota, also that he is an ex-senator from that state and the one responsible for holding the state in the Union and keeping it from joining South Africa, and other countless countries. Mrs. Hyde, his mother, came with him and we had a very delightful visit with this most excellent lady.

Charles Lee told us of the conditions in South Dakota. He says that in practically all of the western part, and in much of the eastern part as well the crops are practically all gone, being drifted out by the high winds, and that many of the wire fences are totally covered up by sand and soil and that stock can walk over them like there were no fences there. He tells us that it has been so dry and the winds have been so high that even the wild pastures are blown out until the people are forced to dispose of their stock the best way they can.

Only Two Theatres in Capital

Pierre, as you already know, is the capital of the state, and it is located on the east bank of the Missouri river, "Out where the west begins," and while it is a right smart town, it only has one other theatre besides the one owned by Mr. Hyde. Did you ever know of any other capital city anywhere in the world that only had two theatres? We feel highly flattered that Mr. Hyde and his mother came as far as they did through the heat to visit us. Of course Charles wanted to learn for sure that we were still outside of the penitentiary, although he was disappointed to find that we were. Do you know of any other exhibitor in the United States who would go to so much trouble to see us as Charles Lee did? No you don't, although we might be down with the mumps and had a relapse.

We have visited Pierre twice in our sojournings. Once we found Charles Lee at home but the next time he was up in Canada with a committee doing some survey work for the Government. That's the trouble with South Dakota; whenever they have any business of national importance they are so scarce of competent men that they have to call on Charles Lee Hyde of Pierre or Sherm Fitch of the RKO office at Sioux Falls. Neither of them has ever been confined in the penitentiary (which is further proof of the laxity of the courts).

▽

Semi-Open Letter to Ralph Bellamy

We would write an open letter to Ralph Bellamy of Hollywood but then he wouldn't see it if we did. We saw him last night in "Below the Sea," and Leander, were we glad to see him again?

We had our picture taken with him when we were out there the last time and he certainly has fleshed up a bit since them, but maybe that was because Fay Wray made love to him in "Below the Sea," and when she makes love to 'em if they don't flesh up they are a flat tire.

We believe that "Below the Sea" will suit you, and Ralph won't be a particle disappointing, for he does some remarkable work in the picture, just as he always does, but we wish he'd go to eating more dill pickles and fall in love with some other girl besides Fay; it might get serious. But we don't understand what's come over Ralph. There were times when Fay had to coax and beg him to kiss her. We never knew him to act that way before. We know one fellow she wouldn't have to coax much. Anyhow, it's a good picture.

▽

A Word From Jack Cohn

Jack Cohn, vice-president of Columbia, has just written us from New York. He called us "you old corn husker" and other like names, which was all right, but if he had called us a hoss-thief and cattle-rustler we might have taken exception to it. But coming from Jack we'd stand for most anything. We were surprised to learn that anyone in the Columbia office wasted time on our Colyum; we didn't suppose that even the powder monkey would do that.

Jack was pleased at what we said about "Dangerous Crossroads." We didn't know we had said anything that would cause any comment from anyone. We do recall mentioning something about our friend Chic Sale putting a lot of pep into the picture, and we believe we said that "Dangerous Crossroads" was a good picture. If we haven't already said so we will say so now. Jack winds up his letter in this fashion: "I hope before long that you'll hop into that wired-up mess of junk you call a car to go putt-putt over the countryside." Oh Yeah. The trouble with Jack is that he has been riding the rubber-neck buses in New York so long that he can't appreciate what a good automobile looks like. But we'll forgive him for his ignorance; it's perfectly natural for a New Yorker. Jack says that Columbia is trying to make pictures that will please the small theatremen, as well as the big boys. There's one time he told the truth, surprising as it may seem, although it is reported that he tells it quite frequently, but being connected with a producing company, this will require some evidence with most of the boys.

Thank you, Mr. Cohn, for your letter; it pleased us immensely, and we wish you plenty of good luck.

▽

Hitting the Road Again

We don't know how far we will get, but tomorrow we are going to hit the road again. We have a boy from Omaha who is going to drive us, and if we are able to get in and out of the car we ought to be all right. We are still pretty wabbly on our feet, but that's nothing, there are a lot of exhibitors who claim we have been wabbly in the head for some time.

▽

Every time we see Ann Harding play we wonder why it is that her producing company don't do a lot of hollering about her. The fact is we have listed Ann as the most impressive performer on the screen. We saw her last night in "The Right to Romance" and her every action was based on simplicity and sincerity, and when watching her perform you forget that you are looking at a picture but think you are looking at Ann in person. There is no "hug me tight" or "fold me in your arms" or "lally-gag" stuff about Ann's acting. That's why we liked her and that's why we liked "The Right to Romance." You may not care for it, because you may want this "hug 'em" stuff. If so, Ann isn't the star you are looking for. We liked the picture also because of its sensible dialogue. The dialogue in so many pictures impresses one as having been written by some school boy who had never been to school.

"The Right to Romance" isn't the biggest picture ever made. Don't get that idea into your heads. It isn't billed as the biggest, although the press agent used all the adjectives he had, but you all know that adjectives nowadays don't mean a whole lot to people who stop and think. They did in Barnum's day, but now you've got to show 'em, and Ann showed 'em in "The Right to Romance," regardless of what the critics may think about it.

There is a lot about this picture business that we don't know, so much in fact that it would make a large sized volume, but there are some things we do know, and that is that pictures built to attract the attention of people of sound, sensible judgment rather than those love-sick Lizzies and Willies who chew gum under instructions, will lay a foundation for this industry that will be enduring. We wonder if they want it to endure.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Buffalo Projectionists Form Club; Dion President

Members of operators' local 233, Buffalo, have formed a club known as the Motion Picture Projectionist Club of Buffalo, with Walter Dion as president. Meetings will be held every third Friday, at which representatives of various manufacturers of equipment will be invited to speak. Other officers are: Elmer Winegar, vice-president; George Signor, secretary; Bernard Pinzel and Albert Ryde, directors. The club is designed to keep members abreast of the latest developments in projection and sound equipment and methods.

New Contract for Enright

Ray Enright, Warner-First National director, has been signed to a new seven-year contract on the renewal of an option.

Monogram

ANNOUNCES THE SHOWMANSHIP GROUP FOR 1934-1935

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MILLION DOLLAR BABY . . .
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over 1,500,000 copies sold

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37 MONOGRAM EXCHANGES TO SERVE YOU!

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

CALIFORNIA TRAIL, THE: Buck Jones—Positively one of the best Jones' ever turned out. Really not a western but will go over big with the horse fans and just as well with those that always pass up the regular westerns. Drew better than average midweek business.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Good business and one of the year's finest pictures. Very clean and entertaining. Running time, 103 Minutes. Played May 13-14-15.—George N. King, Lyric Theatre, Binghamton, N. Y. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—The part fits Gable better than any he has ever had. Excellent entertainment and clean. Played May 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Very good picture. Quite the best work either of these stars has done for a long time. Only possible criticism is that it is just about two reels too long. Cut out that excess twenty minutes and it really would have moved faster, but it's dandy entertainment, no mistake. Running time, 11 reels. Played May 6-7-8.—Henry Reeve, Mission Theatre. Menard, Texas. Small town patronage.

LADY FOR A DAY: May Robson, Warren Williams—Possibly I played this too old. In spite of a heavy advertising campaign it did not draw average week end business. I thought this show was generally known enough to do a nice business. Picture is certainly dandy entertainment for all classes. Nevertheless it dropped to almost nothing the third night.—L. B. Bergtold, Opera House, Kasson, Minn. General patronage.

LADY FOR A DAY: Warren William, May Robson—A great picture. The story is fantastic but it is excellent entertainment. Has all the requisities of a good picture, good acting, pathos, comedy and human interest. Pleased 100 per cent.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

LET'S FALL IN LOVE: Edmund Lowe—A very good picture. A good story and well made, but didn't draw as it should. It did please those who saw it. Running time, 65 minutes. Played May 7-8.—L. D. Brown, Queens Theatre, Brownwood, Texas. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—Might get by in the city, but the poorest small town picture I have run in months. Did not please 10 per cent. Lacks entertainment value entirely. The going to have a baby angle has been used in pictures so often that it has not only ceased to be entertainment, but is absolutely disgusting.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

MAN TRAILER, THE: Buck Jones—They used enough gun powder in this rip-roaring western to mine a thousand tons of lignite coal, but the people who came to see it liked it and asked for another one. Haven't been playing westerns but think I will try it out for week-end shows about every other week. If I do Buck Jones will come in for his share of play dates. Played May 17.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mine and rural patronage.

SISTERS UNDER THE SKIN: Elissa Landi, Joseph Schildkraut—We couldn't get our patrons enthused over this one, though we played it three nights. It is a fair picture but not the type for our particular situation. In cities where you have matrimonial chiselers (and there are lots of them) this picture will go over big, but not in small towns where we would like to but can't get away cheating. Played Apr. 16-17.—L. E. Mahoney, Columbus, N. D. Rural and coal mine patronage.

SONG YOU GAVE ME, THE: Bebe Daniels—Just another picture. Average business with no complaints and no praise. Played May 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

First Division

ROAD TO RUIN, THE: Helen Foster, Nell O'Day—A good independent to extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

BEDSIDE: Warren William, Jean Muir—This is a very good picture that is fast moving and full of action. This is a drama of a man who is a fourflusher and is strictly adult entertainment. This is entirely different from the other pictures of this type and will hold interest from beginning to finish. The trailer sold this show for us and we played it only one day to a very good busiess and pleased about 90 per cent. Running time, 65 minutes. Played May 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CONVENTION CITY: Joan Blondell, Guy Kibbee—Great entertainment, fast, funny and just about a sure bet. Kibbee's best. Running time, 68 minues. Played Apr. 22-23-24.—George N. King, Lyric Theatre. Binghamton, N. Y. General patronage.

CONVENTION CITY: Joan Blondell, Dick Powell—Here is a snappy comedy that is sure to please. Lots of good acting and it is the kind of a picture that will build. Play it. Played Apr. 9-10-11.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

DARK HAZARD: Edward G. Robinson—I have played over twenty pictures from Warner and First National this season so far and this is the first picture from this company that did not click for me. Maybe it was because Robinson set such a high standard in his older releases such as "Little Giant" and "Silver Dollar," but for some reason or other "Dark Hazard" was not liked. Played May 7-8-9.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mine and rural patronage.

DARK HAZARD: Edward G. Robinson, Genevieve Tobin—This is a very good picture with quite a bit of action, but not as good as some of the other Robinson pictures. It is a story of a gambler, his ups and downs. We played this one day on Saturday to a very poor business, but I personally think it would do better in the week. The trailer sold the show for us, but many of our patrons had to work and could not see it on Saturday. Running time, 72 minutes. Played May 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FASHIONS OF 1934: William Powell, Bette Davis—A very well done picture. Business not what I expected but above average. Revue numbers gorgeous. Running time, 78 minutes. Played Apr. 8-9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. Small town patronage.

FASHIONS OF 1934: William Powell, Bette Davis—A natural for the women but poison ivy for the men. William Powell is not at all popular here, neither is Bette Davis. A good story, gorgeous clothes and one of the best dance numbers of the year, the Ostrich Feather dance, make this very good entertainment. This weak program hurt my Sunday night attendance. Running time, 78 minutes. Played May 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FASHIONS OF 1934: William Powell, Bette Davis—Look out, exhibitors, and do not play too many musicals as your audience will tire of them. I played this one and it flopped, but it was not the fault of the picture but rather my fault. I killed my business with too many of these spectacular musicals. "Fashions of 1934" is great regardless of what my box-office said. Played Apr. 30-May 1.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mine and rural patronage.

FASHIONS OF 1934: William Powell, Joan Blondell—I've seen some rave reports on this one, but it was a fiat tire here. These chaps who called it an outstanding musical must not have played any of the good ones. A trifling story, just one musical number dragged in by the heels, a disappointed audience, very light business. That was the register here. Running time, nine reels. Played Apr. 29-30, May 1.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

LITTLE GIANT: Edward G. Robinson—Used this old one in midweek. One of Robinson's best. Had a lot of very nice comments on this one and it takes a real good show to draw these remarks nowadays.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez—Splendid acting by Kay Francis, Ricardo Cortez, Lyle Talbot, Warner Oland, with Ruth Donnelly supplying most of the comedy in a very sordid story of the tropics, where the best is like the worst. Pleased about 50 per cent. Running time, 65 minutes. Played May 12-13.—Glayds E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MASSACRE: Richard Barthelmess—Remember way back when we used to run good pictures, the kind that appeals to all classes. Well, "Massacre" is that kind of a picture. It is timely, is a mighty good story and your patrons will eat it up. Played Apr. 13-14.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

SON OF A SAILOR: Joe E. Brown—Just as all the reports have said, a dandy clean comedy, the best Brown has had yet and that's saying a good deal. Warners make so few pictures that can be used in the small town on Friday and Saturday that we always put Brown on those dates and he holds up the average pretty well. Running time, eight reels. Played May 11-12.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SON OF A SAILOR: Joe E. Brown—Good enough for all you can get to see this one. Running time, eight reels. Played Mar. 30-31.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SON OF A SAILOR: Joe E. Brown—A good Joe E. Brown picture. Comedy from start to finish. Did nice midweek business. Running time, eight reels.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

WONDER BAR: Kay Francis, Dick Powell, Dolores Del Rio, Al Jolson, Ricardo Cortez, Hal LeRoy, Guy Kibbee—And still another big hit from the studios of Waner-First National. This tops all of their previous musicals in every way except at our box-office. This is a comedy drama with plenty of romance, thrills, drama, tragedy, human interest and comedy. Never before have you seen such elaborate settings, gorgeous costumes, beautiful girls and wonderful song hits as you have in "Wonder Bar." The singing of Al Jolson and Dick Powell make the entire show, and Jolson appearing in the same role that made him famous. The dancing team of Dolores Del Rio and Ricardo Cortez brought much comment and was both delightful and artistic. The last scene and the most spectacular in the whole show features Al Jolson singing "Going to Heaven on A Mule." I had to see the show twice before I really enjoyed the marvelous entertainment presented here. The entire cast played their parts superbly and give us some great acting. This is great amusement from the one and only company that can make picture after picture that will hold public interest. We played this three days to only a fair business. However, this should prove a big business getter in the majority of towns and especially in the large cities. Running time, 84 minutes. Played May 14-15-16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

BOTTOMS UP: "Pat" Paterson, Spencer Tracy—An excellent comedy with a good romance and several musical numbers. A good clean story well produced with a good cast. "Pat" Paterson is very charming and Fox has done well by her on her first picture. Pleased 100 per cent. Business average.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—A good entertaining picture that will please 98 per cent.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland—A good program picture. Where Chan pictures are popular this will please. Running time, 74 minutes. Played Mar. 29-30.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—Without a doubt the finest picture Rogers has made. Broke all records for gross business and I have thumbed back my receipts four years. Fox sure has delivered this year. Have had more box-office winners from Fox than all other companies combined. Played May 8-9-10.—George Biehler, Palace Theatre, Hamburgh, N. Y. General patronage.

DAVID HARUM: Will Rogers—Excellent. An ideal story for the ace of all stars. The best Rogers picture in a long time. Good supporting cast and a

clean story.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—Very good animal picture with several exciting animal fights. Business above average.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

DOCTOR BULL: Will Rogers—Will please Rogers fans but is not as good as earlier release. Rogers is still a help for the box-office. Running time, 75 minutes. Played May 11-12.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—I do not agree with the exhibitor that said "A dumb picture and dumber directing." I lived in the west (Colorado, Arizona, New Mexico, Idaho) a number of years and have associated with just such characters. Perhaps a little far fetched at times. However, I got quite a kick out of the picture and my patrons enjoyed it. It's clean, the title is misleading. Played May 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—Great entertainment in this timely story of the kidnaping racket. Spencer Tracy is always good and he has excellent support from Claire Trevor and the entire cast. Pleased my Family Night patrons. Running time, 65 minutes. Played May 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—When I reported on my first Will Rogers picture I might as well write ditto after all the rest. This is just a little funnier than usual, owing to Zasu Pitts. Kept them laughing from start to finish. Some come to a Rogers show but never come to any other. Beautiful scenery, a 100 per cent good cast and a good story makes this a feature you cannot afford to pass up. Running time, 69 minutes. Played May 16-17.—Gladys E. McArdle, Own Theatre, Lebanon, Kan. Small town patronage.

MR. SKITCH:. Will Rogers—Handmade for the small towns. Consider it about the best Will has made for the small towns. A few of our much learned (they come to about three shows a year) knocked this a little, saying it wasn't up to Rogers' usual standard. My own opinion is that in almost any small town house it will rate among the 10 best of the year.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MY WEAKNESS: Lilian Harvey—A very nice show that drew a shade above average business.—L. V. Bergtold. Opera House, Kasson, Minn. General patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter—One of the finest pictures we have run this year. Drew extra business and pleased 100 per cent. Running time, 76 minutes. Played Apr. 13-14.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter—Above average picture. Baxter has a part he handled as no other one could. Good entertainment and clean. Played May 13-14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Johnny Mack Brown—Very agreeably surprised at the drawing power of this picture. It is light entertainment that sends patrons out in a happy frame of mind. Second night better than the first. Running time, 65 minutes. Played Apr. 24-25.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

THREE ON A HONEYMOON: Sally Eilers, Charles Starrett—Very good program picture. Good comedy injected by Zasu Pitts.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

MGM

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—A fine production in every respect. I was afraid it was a little too highbrow for my town but everyone seemed to like it and it did above average business. Should go over big everywhere.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

DANCING LADY: Joan Crawford—We made a mistake by playing too many musicals but of all of them this one is on a par with the best. Joan Crawford is great and is ably supported. Played Apr. 27-28.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

ESKIMO: Native Cast—Beautiful scenery and many thrilling scenes, but not entertainment for small town people. Just a long travelogue, too long. In fact, just one picture I wish I had left alone.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

ESKIMO: Native Cast—A very good picture with plenty of action in it. However, it was one of our biggest flops. It wasn't the picture's fault, our patrons do not care for this type of picture. Running time, 12 reels. Played May 7-8.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

ESKIMO: Native Cast—Patrons enjoyed this well, especially the kiddies. Despite the pleasing effect this picture flopped completely at the box-office.—B. R. McLendon, New State Theatre, Idabel, Okla. General patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—An exciting picture that holds one's interest from beginning to end. The few people who came out liked it but business was very poor.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Took a lot of advertising to hold this one up. My customers went in and tried to look through one eye so as to see Marion Davies and not Bing Crosby. However, was generally appreciated. Personally I thought it wasn't all it was set up to be. Played Apr. 29-30.—B. R. McLendon, New State Theatre, Idabel, Okla. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Very fine picture. Boost it.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

HER SWEETHEART: Marie Dressler, Lionel Barrymore—Dressler and Barrymore make a great team. but if I am not mistaken our friend Marie is dropping off a little at the box-office. Maybe our North Dakota dust storms had something to do with it. It's a great show, good weather or bad, one of the best. Play it. Played May 3-4-5.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mine and rural patronage.

LAUGHING BOY: Ramon Novarro—A lot of kids turned out for this one, expecting to see a wild Indian picture, and were more or less disappointed. The picture is fairly good and business the same. Would have been a lot better if they would give Novarro some snappy songs instead of having him yodel like a dying coyote. Played May 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MEET THE BARON: Jack Pearl—I figured this picture to be good only for a one night stand and I played it that way. Quite a few came to see the Baron and went satisfied that radio artists better stay behind a microphone instead of trying to act. If you play it, play it for one night only. Played Apr. 5-6-7.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—A very good and exciting murder mystery. Many favorable comments. Business above average.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer is to the ladies what Mae West is to some of those "old bucks" who will sit through two full shows just to see her strut her stuff. The picture is a honey in any house. It has lady and gent appeal, and as for the kids, it has enough action to keep them interested. By all means play it and boost it. Played May 18-19.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mine and rural patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—By far the best Garbo picture yet. Personally I enjoyed this picture more than anything I have seen recently for I like Garbo and also historical pictures. However, my people do not like Garbo and my business was considerably below normal. Also the very sad ending hurt the picture for my town.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—Very fine picture for anyone anytime.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—Norma Shearer and Robert Montgomery both give wonderful performances as usual but it is the same story that everyone has seen a hundred times before on the screen. Most of the comments were favorable, but the picture failed to do the business it should have done for me.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

RIPTIDE: Norma Shearer—Sophisticated drama on the well known triangle. Very good picture of its kind. If your customers like this drawing room sort of picture it ought to go over big, but ours don't and proved it by staying away in large numbers. And why, oh why can't they make a picture without that bally English accent. Running time, 92 minutes. Played May 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RIPTIDE: Norma Shearer—Disappointing. Story value very poor. Acting good. Much better picture expected from Shearer and Montgomery. Make no promises. Running time, 95 minutes. Played May 13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SONS OF THE DESERT: Laurel and Hardy—A very good comedy, but Laurel and Hardy do not draw for me.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

SONS OF THE DESERT: Laurel and Hardy—A wow at the box-office. People flocked to see these two. Not up to "Devils Brother," but very comical. Pleased all. Played May 1-2.—B. R. McLendon, New State Theatre, Idabel, Okla. General patronage.

SONS OF THE DESERT: Laurel and Hardy—A good comedy to good business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore, Fay Bainter—This is a very good picture and pleased all that saw it. It is a comedy drama and is good clean entertainment for the whole family. Barrymore and the excellent supporting cast all play their parts wonderfully. If you can get them in to see this they will be pleased, but we had trouble getting them in. Played one day to only fair business. Running time, 76 minutes. Played May 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—A dandy picture, well liked by the cash customers. Had many compliments on this one. Average business. Played May 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—We used this just one day, much to our regret. This picture is plenty good and the patrons didn't hesitate to tell us so. Barrymore does some of the best acting in this picture he has ever done. Give it a boost; it's worth it.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

YOU CAN'T BUY EVERYTHING: May Robson—Excellent entertainment and an artistic triumph for May Robson. Don't be afraid of this. If you can get them in it is bound to please. Our business, however, was below average. Played May 13-14-15.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

Monogram

GALLANT FOOL: Bob Steele—A very good picture that is full of action and thrills. It is not a western picture, but will please the average western fan. as it has plenty of fighting, riding and in addition has some very good acrobatic scenes. It is set in a circus and slightly different from the usual action picture. We played this on Saturday to a very good business and pleased all. Running time, 60 minutes. Played May 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HE COULDN'T TAKE IT: Ray Walker—Good, fast and entertaining. Running time, 70 minutes. Played Apr. 27-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MYSTERY LINER: Noah Beery, Astrid Allyn—Here is a very good mystery picture. Practically the entire show takes place on board a large ocean liner. This picture should keep the audience interested from beginning to end. Although the cast does not include any outstanding names the parts are wonderfully acted and add much to the entertainment. Played one day to fair business. Running time, 62 minutes. Played May 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—Brought children from all over the county. Pleased none. While watching it showing several took a quiet exit. This ruined part of my kiddie business. Played Apr. 11-12-13 at matinees only.—B. R. McLendon, New State Theatre, Idabel, Okla. General patronage.

ALL OF ME: Fredric March, Miriam Hopkins, George Raft—Not up to our expectations, yet not a flop. Raft is clever, but had no chance to do his stuff in this.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

BOLERO: George Raft, Carole Lombard—Technically a fine picture but with a rather shallow and incongruous story. Just a trifle too dramatic and farfetched. Running time, 83 minutes. Played May 11-12.—George N. King, Lyric Theatre, Binghamton, N. Y. General patronage.

BOLERO: George Raft, Carole Lombard—A very fine picture that pleased my people in every respect except for the sad ending. However, Raft still does not draw business for me. Sally Rand helped to pull

THREE MORE JOIN REPORTING CORPS

New contributors to "What the Picture Did for Me" include two New York State showmen and one in Oklahoma. They are:

B. R. McLendon, New State Theatre, Idabel, Oklahoma.

George W. King, Lyric Theatre, Binghamton, N. Y.

George Biehler, Palace Theatre, Hamburg, N. Y.

Complete Coverage



WHERE THEY LOOK
WHEN THEY WANT
TO KNOW

them in.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

BOLERO: George Raft, Carole Lombard—Just an average picture shown to average attendance. What a man is George Raft. After swinging his dance partner over his head a dozen or so times in the Tango, like Buck Jones' horse, no matter how strenuous the ordeal, he manages to finish shiny and sleek without as much as one short breath. Played May 10-11-12.—M. R. Williams, Texon Theatre, Texon, Texas. Small town patronage.

BOLERO: George Raft, Carole Lombard—Very fine picture to poor business. This is the second picture in the last 30 days to be denounced by the churches and members warned to stay away. It looks like it was up to an exhibitor to cancel some of this sex stuff and let the producer try and collect.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

COME ON MARINES: Richard Arlen, Ida Lupino—A fast moving comedy that my people enjoyed very much. Many favorable comments. Did not draw, however.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—A great picture. By far the best picture March has been in since "Dr. Jekyll and Mr. Hyde." Everyone did a good job on this picture and it should please everywhere. Good story, well directed, good settings, excellent acting. Business above average.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—Different but not well received. Not good entertainment.—Running time, 78 minutes. Played Apr. 22-24.—M. W. Mattecheck, Lark Theatre, McMinville, Ore. Local patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins—About 70 per cent of the cash customers thought this picture fine, 30 per cent just the opposite. Personally, I thought it fine. Running time, 90 minutes. Played Apr. 22.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—No good. I've had so many pictures lately where someone has a baby that some of my crowd ask when they come in: "Any babies tonight"—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall—Even an independent producer would be ashamed of this. Another one like it would spoil Claudette Colbert. Running time, 77 minutes. Played Apr. 22-23-24.—George N. King, Lyric Theatre, Binghamton, N. Y. General patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill, Charles Farrell—This was accepted by my patrons as a fair double feature to fair crowds. Played Apr. 5-6.—B. R. McLendon, New State Theatre, Idabel, Okla. General patronage.

GOLDEN HARVEST: Richard Arlen—Did everything I could to get the farmers in to see this but it was no go. Just couldn't get them in, that is, no more than for any other show. Picture is satisfactory and should please most all classes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOOD DAME: Fredric March, Sylvia Sidney—Absolutely the worst. Why any production executive will waste two fine stars in such a cheap, dirty picture as this, is beyond me. Business good, but after I saw the picture I was sorry anyone had come out, for this class of picture hurts business and hurts these two good stars.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

I'M NO ANGEL: Mae West—It won't please everyone but it did a much better than average business. Running time, 87 minutes. Played Mar. 9-10.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

I'M NO ANGEL Mae West—Too much Mae in this. Very, very little favorable comment. Nearly everyone that discussed the show remarked that it wasn't as good as "She Done Him Wrong." We have played many pictures this year that rate far above this in entertainment value.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LAST ROUND-UP, THE: Randolph Scott—This was generally accepted by my patrons as the best western they had ever seen. Played to a full house all day Saturday. Played Apr. 7.—B. R. McLendon, New State Theatre, Idabel, Okla. General patronage.

LONE COWBOY: Randolph Scott—Good for western crowd.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MELODY IN SPRING: Lanny Ross, Ann Sothern, Charlie Ruggles, Mary Boland—A very good comedy with music. The picture failed to draw as well as previous pictures of this type, but it satisfied those who came out. Lanny Ross has a fine voice and Ruggles furnishes plenty of comedy.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

MELODY IN SPRING: Lanny Ross, Ann Sothern—Enjoyable and well liked. Running time, 75 minutes. Played Apr. 22-24.—M. W. Mattecheck, Lark Theatre, McMinncille, Ore. Local patronage.

NO MORE WOMEN: Edmund Lowe, Victor McLaglen—Not a bad picture. Many laughs, some thrills. Does fine for Saturday.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SEARCH FOR BEAUTY: Larry "Buster" Crabbe, Toby Wing—Will get by but can hardly be rated better than a program picture. Running time, 75 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Just a fair program picture. Very weak story and entirely too sexy. Business terrible. If this isn't sexy there is no such picture.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland—Good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, Burns and Allen—This should get over in great shape in any small town and please. Our people here agree with our own idea that Burns and Allen lose their power and appeal when put in lead roles, yet I see that Paramount is forcing this very thing. The same thing happened to every good comedy team since the silent days and none of them have been able to make the grade of holding a full length feature together. Running time, seven reels. Played May 2-3.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SIX OF A KIND: Mary Boland, Charlie Ruggles, W. C. Fields, Burns and Allen—A very good comedy that pleased 100 per cent. An abundance of hearty laughs in this one.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

TILLIE AND GUS: Alison Skipworth, W. C. Fields—Good comedy of the slapstick order. Running time, 70 minutes. Played Apr. 1.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TILLIE AND GUS: W. C. Fields—Pretty weak stuff. One of the poorest midweek shows I have had this year. However, I have had a good run of pictures for the past several months so that doesn't mean this is really poor. Will probably go over most places without very much complaint.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TO THE LAST MAN: Randolph Scott—A Zane Grey western that will please. Running time, 65 minutes.—C. A. Jodan, Opera House, Cogswell, N. D. Small town patronage.

TRUMPET BLOWS, THE: George Raft—Rather weak story but average entertainment. The bullfighting supplies the action and helps immensely in putting the picture over. Business just average.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

WAY TO LOVE, THE: Maurice Chevalier—Poorest Saturday night this year, although Sunday business came up to about normal. Nothing wrong with the show except the draw. Edward Everett Horton very good. Consider the picture above average entertainment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WE'RE NOT DRESSING: Carole Lombard, Bing Crosby, Burns and Allen, Leon Errol, Ethel Merman—An excellent comedy with music. Plenty of action. Rather thin story but who cares as long as a picture is as full of entertainment as this one. Had a great many favorable comments on this one. Should please everywhere.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—Of course, Fields is the whole show. Where he is liked may go over okay. The part where he is playing golf is too long, makes it tiresome. He does not go over here. Played May 12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

CRIME DOCTOR: Otto Kruger, Karen Morley—A very clever murder melodrama. Business above average. Should please all who like this type of picture.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—The picture was very entertaining and well liked. Had it had some coherence or single theme or plot running through it, RKO might have had a great picture. Running time, 87 minutes. Played Apr. 17-18-19.—George N. King, Lyric Theatre, Binghamton, N. Y. General patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Good entertainment any time.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SING AND LIKE IT: Zasu Pitts, Ned Sparks—A good hokum comedy. Nothing big but it got the laughs and apparently pleased those who came out. My people are beginning to tire of Pitts, but she still draws business.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—This picture did better business than I expected. Not the picture that "King Kong" was but a very entertaining and interesting story. The earthquake scenes are excellent and very exciting.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

SPITFIRE: Katharine Hepburn—The acting of Hepburn and Garbo is evidently too high class for my town for their pictures never fail to flop here. This is a very out of the ordinary story, more a character study than entertainment, with remarkable acting by Hepburn. My patrons are not interested in acting, however. They want entertainment.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

SPITFIRE: Katharine Hepburn—Well liked. Lots of favorable comment. Did a nice business. Running time, 88 minutes. Played Apr. 29-May 1.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr.—Well acted heavy drama, but Fairbanks, Jr., is poison for my box-office. Ran this two days and just grossed feature and short rental. Pleased about half of the two people who came to see it.—D. B. Fiske, Fiske Theatre, Oak Grove, La. Small town patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr.—Fair. Running time, 75 minutes. Played Apr. 25-26.—M. W. Mattecheck, Lark Theare, McMinnville, Ore. Local patronage.

TOMORROW AT SEVEN: Chester Morris—On the strength of exhibitors' reports I ran this in place of a newer show. Mighty glad I did. A dandy mystery picture loaded with comedy. Here is one show you can't go wrong on.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WILD CARGO: Frank Buck—A very fine picture of its kind but failed to do business for me.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—A fairly good program picture. Lee Tracy pulls off several good wisecracks but outside of that there is nothing to it.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

BLOOD MONEY: George Bancroft—The kids did not even like this picture and they usually go for anything. If possible, pay for it and leave it in the can; you can save yourself a lot of trouble. Bancroft is not the man he was when Paramount had him. Running time, 67 minutes. Played May 4-5.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

BLOOD MONEY: George Bancroft—I owe Universal an apology. I said in a recent report that "Madame Spy" was about the poorest picture we have had in some time. I take it all back: here is the prize bust of the season. Why a company like 20th Century, with a man like Darryl Zannuck at its head, ever allowed this to be released is beyond me. No story, ham acting, worse direction, just no reason for it at all. An insult to every patron and exhibitor alike. Running time, seven reels. Played May 16-17.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper, George Raft—Personally, I thought that this was a great show with Beery and Cooper at their best. But my rural patrons and coal miners and the younger generation, not knowing what the Bowery really is, did not enter into the spirit of the story and it was only a programmer to them. They should go big for it in the larger spots. Played May 10-11-12.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mine and rural patronage.

BOWERY, THE: Wallace Beery, George Raft—Excellent entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings, Russ Colombo—Good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon—I picked this one up and cashed in. Deals with smuggling of aliens and is an interesting picture from start to finish. It is the type of entertainment our patrons like. A little old, but okay. Played Apr. 23-24.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

ROMAN SCANDALS: Eddie Cantor—In spite of a very lavish background the picture seemed dull. We

doubled it with "Beloved," being apprehensive of Cantor's appeal and found that the majority of the patronage came to see "Beloved." Running time, 90 minutes. Played May 6-7-8.—George N. King, Lyric Theatre, Binghamton, N. Y. General patronage.

ROMAN SCANDALS: Eddie Cantor—Not up to the Cantor standard and didn't do the business it should.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ROMAN SCANDALS: Eddie Cantor—Played to a big house Sunday and Monday. Was accepted as the best release of Cantor to date. Personally, I thought it was far under his former releases. Played Apr. 15-16.—B. R. McLendon, New State Theatre, Idabel, Okla. General patronage.

Universal

BELOVED: John Boles—Very good. The music is swell, the acting superb and the recording great. Running time, 78 minutes. Played May 6-7-8.—George N. King, Lyric Theatre, Binghamton, N. Y. General patronage.

BY CANDLELIGHT: Paul Lukas—A mighty classy comedy drama that pleased the customer like nobody's business. We never could see this Lukas man until we ran him in this. Yes, it is a good picture. —Ned Pedigo. DeLuxe Theatre, Garber, Okla. General patronage.

COUNSELLOR-AT-LAW: John Barrymore—This picture seemed to be a heavy disappointment to our patrons. Business the lowest in months. Barrymore does good work but too much talk-talk-talk, and the same situation over and over again. Lack of a courtroom punch scene seemed to be the chief kick of the cash customers that took a chance on it after the first word got around. Running time, nine reels. Played May 13-14-15.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

GUN JUSTICE: Ken Maynard—A satisfactory western and Ken Maynard does as well or even better than usual. He works hard all through the picture and seemingly without an effort. Good box-office attraction last three days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

I LIKE IT THAT WAY: Gloria Stuart—After reading a few of the exhibitors' reports, was afraid this picture would be a very weak sister. While not so big, it serves as satisfactory entertainment at a low admission price and may be worth all you can get for it. Gloria Stuart, while she is not what you call a sensation, does remarkably well and carries this piece through without a great deal of help. Business better than average three days first part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LET'S BE RITZY: Lew Ayres—This picture positively will not stand a run and positively will not stand a reasonable admission price. Producers will be compelled to make better ones than this and if they don't deluxe theatres will be lucky to get a dime a throw.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—These two stars are about through as far as we are concerned. People who like smut and spicy situations in their film fare will come to see the picture but that is all. Use your own judgment.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

MADAME SPY: Fay Wray—Quite the poorest excuse for entertainment we have seen in pictures in a long, long time. No earthly reason for making it and still less for the cutting and general make-up. Gave us the lowest midweek gross in over a year and the picture deserved it. Running time, seven reels. Played May 9-10.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

ONLY YESTERDAY: Margaret Sullavan—When a picture can set a bunch of hard-boiled coal miners to sniffling and blowing their noses and keep your women patrons seated for ten minutes after you have flashed on the houselights, recovering enough so that they may be presentable in the light after a hard cry, that is a picture that will make you money. Word of mouth advertising on this after your first night's run does the trick. It's marvelous entertainment. Played May 14-15-16.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Coal mine and rural patronage.

STRAWBERRY ROAN: Ken Maynard—A real surprise party for me. Played on Bargain Nights in midweek and drew more people into the house than we have had since we played "State Fair." Biggest midweek gross for more than two years. Advertised? No! Only the usual three sheet and a few ones. How the country folk found out we were playing this and where they all came from is a mystery to me. Picture is no better than most westerns.—L. V. Bergold, Opera House, Kasson, Minn. General patronage.

Warner

FOOTLIGHT PARADE: James Cagney, Ruby Keeler—A wonderful picture that did not draw as well as it deserved owing to its having been shown both north and south of me. Some excellent dance sequences, "By A Waterfall" being the most spectacular. Ruby Keeler as Shanghai Lil is superb. Pleased everyone who saw it. Some fine song hits. Running time, 101 minutes. Played May 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HI, NELLIE!: Paul Muni—Decidedly better than "Advice to the Lovelorn." Muni is good in any role and was better liked in this picture than "The World Changes." Running time, 75 minutes. Played Apr. 20-21.—George N. King, Lyric Theatre, Binghamton, N. Y. General patronage.

HI, NELLIE!: Paul Muni—If you are afraid of a newspaper story on the talking screen, forget it and play this picture. Paul Muni is great and has able assistance. This picture has comedy, human interest and all that goes to make up a good 90 minutes of entertainment. Play it. Played Apr. 19-20.—L. E. Mahoney, New Columbus Theatre, Columbus, N. D. Rural and coal mine patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—This is a fast moving comedy drama, with plenty of action and laughs. The story is different from the usual type of pictures and deals with the adventures of two telephone trouble hunters. I think this is much better than many of the so-called specials and we played this only one day to a very good business. The trailer will sell your seats and you are sure of a good business. Running time, 68 minutes. Played May 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TELEGRAPH TRAIL: John Wayne—The only Wayne I have used. Not being known here probably accounts for lack of business with this very good action show. Poorest Bargain Nights in months.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Short Features

Educational

BORN TO DIE: Battle for Life—Very interesting reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LAST DOGIE, THE: Song Hit Stories—A very fine one-reel subject. Running time, one reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ROAMING ROMEO, A: Harry Langdon—One of the poorest comedies we have run since the advent of sound. Not a laugh in two reels. Terrible. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

Fox

CONQUEST OF THE AIR!: Adventures of the Newsreel Cameraman—A very interesting and entertaining reel. A credit to any program.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MGM

BACKS TO NATURE: Todd-Kelly—This is our first Todd-Kelly short and although it was not so good it went over very well. Our patrons liked Pitts-Todd but this team is not as good. Here's hoping the others will be better. Metro can make a good team out of these two with good stories. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DAVY JONES' LOCKER: Willie Whopper Cartoon —Very poor. Color did not help it any. Running time, seven minutes.—M. W. Mattecheck, Lark Theatre, McMinville, Ore. Local patronage.

FOUR PARTS: Charley Chase—Another good one from Chase. Running time, 18 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GOOFY MOVIES (No. 1): This single reeler is fair. It is just a lot of foolishness. Most of our patrons seemed to like it. Running time, nine minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

HANDLEBARS: Oddities—An Oddity going back to the first bicycle down to 1933. Seemed to please.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HI, NEIGHBOR: Our Gang—One of the best of the Our Gang series and they are all good. Running time, 20 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MAID IN HOLLYWOOD: Todd-Kelly—Not up to their standard. Not much to this one. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NEXT WEEK-END: All Star Comedies—Poor. No story and very silly. Running time, 16 minutes.—

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M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

OLIVER THE EIGHTH: Laurel and Hardy—Very good.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PARAMOUNT PICTORIALS: All of their Pictorials are exceptionally good and entertaining.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

STRATOS-FEAR: Willie Whopper—This is the first number of this series for us and personally I don't think it as good as Flip. However, after the first two or three numbers I guess they will improve. Good entertainment and will please the kids. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Paramount

BLOW ME DOWN: Popeye the Sailor—No better cartoon comedy made. Running time, one reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

GOLD NUGGETS: Walter Catlett—Not so good.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HOLLYWOOD ON PARADE (No. 9): Fair. These are not as good as they formerly were. Will get by.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I HEARD: Betty Boop—A wonderful cartoon. Absolutely one of the best ever made. Plenty of music furnished by Don Redman and his orchestra and the acting of Betty Boop, Bimbo and Koko all go to make excellent entertainment. Pleased both young and old. Let's have more. Running time, eigbt minutes.—J. J. Medford, Orpeum Theatre, Oxford, N. C. General patronage.

PLEASE: Bing Crosby—Very good. Bing sings several numbers. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SOCK-A-BYE BABY: Popeye the Sailor—Good as usual.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Universal

BIG CASINO, THE: Mentone No. 4.—Just about as poor as "Vaudeville on Parade" is good. Distinctly second class set-up throughout, mediocre acts, cheap setting. Queer how the same producer can turn out such a varied line of shorts. Running time, two reels.—Henry Reeves, Mission Theatre, Menard, Texas. Small town patronage.

PIE FOR TWO: James Gleason—This comedy is very good. The more of this series we run the better they get.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

VAUDEVILLE ON PARADE: Mentone No. 6—Top notch musical short. A straight vaudeville show condensed to twenty minutes of fine entertainment. The best of this series. Running time, two reels.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

Warner Vitaphone

BARBER SHOP BLUES: Melody Masters—These Melody Masters always please and this is one of the best.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BIG CITY FANTASY, A: Melody Masters—Another of the musicals featuring Phil Spitalny and his orchestra playing some popular numbers. The entire short is set in a Russian atmosphere and with several Russian numbers. This number of the Melody Masters was not as good as most of the others. We had to play this three days with "Wonder Bar" and there were many patrons who did not like it. Too bad that such good music and such a good orchestra should have a setting like tbis. Only fair entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUSINESS IS A PLEASURE: Broadway Brevities—This comedy is all color and is very good. Running time, 18 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

GIRL TROUBLE: Broadway Brevities—This is one of the best musical comedies that I have seen. Plenty of beautiful girls, good music and filmed in gorgeous color. I was very much surprised to see such beautiful scenes as appear in this one, but after all Vitaphone always gives us the best. Running time, 20 minutes.—J. J. Medford, Orpheum Tbeatre, Oxford, N. C. General patronage.

HOT FROM PETROGRAD: Dave Apollon—A dandy single reel. Just ten minutes of first class entertainment. Warners could double their output of Melody Masters and still not overdo it. Running time, one reel.—Henry Reeves, Mission Tbeatre, Menard, Texas. Small town patronage.

OPERATOR'S OPERA: Donald Novis, Eton Boys—A high class two-reel musical. A credit to the producing company. Will please 100 per cent.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

YOURS SINCERELY: Lanny Ross—A very good two-reel musical. Good dancing and music. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Mascot

WOLF DOG, THE: Rin Tin Tin, Jr., Frankie Darro, Boots Mallory—I believe this is tbe most interesting and best produced general all-around audience serial I have ever shown. It is mighty fine. Kids and grownups crazy about it. Grab it.—Ned Pedigo, DeLuxe Tbeatre, Garber, Okla. General patronage.

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—Have run four chapters of this serial and it seems to be bolding the interest, especially of the kiddies.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—Not so hot. Too much rehashed. Well acted but lacks something.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—This serial starts off with a bang. If it holds the pace it sets in the first chapter we have nothing to worry about. The patrons must like it, they sat through two shows to see it over the second time. Running time, 20 minutes each chapter.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Scott Manages U. A. Branch

Harry Scott has arrived in St. Louis from New York to take over the management of the local United Artists exchange. He was formerly a Pathe sales executive and has been doing NRA publicity work in Washington.

SHORT PRODUCT PLAYING BROADWAY

Week of May 26

ASTOR
Playful ..... United Artists

CAPITOL
Flying Hunters ..... MGM
Trick Golf ..... MGM

MAYFAIR
Air Maniacs ..... Educational
Love on a Ladder ..... RKO Radio

PARAMOUNT
Paramount Pictorial—No. 11 . Paramount
Hollywood on Parade—No. 11. Paramount
Shoein' Hosses ..... Paramount
Good Shape ..... Paramount

RKO MUSIC HALL
No More West ..... RKO Radio
On Western Trails ..... Fox
City of Wax ..... Educational

RIALTO
Shoein' Hosses ..... Paramount
Good Shape ..... Paramount
Paramount Pictorial—No. 11 . Paramount

RIVOLI
Gulliver Mickey ..... United Artists
Under Moroccan Skies ..... Fox

ROXY
Funny Little Bunnies ..... United Artists
Ceiling Whacks ..... Universal

STRAND
Foiled Again ..... Vitaphone
Tin Hat Harmony ..... Vitaphone
Hollywood News Reel ..... Vitaphone

TRAVELERS . . .

EDMA MAY OLIVER sailed for an extended vacation in Europe.

HAROLD LLOYD arrived in New York from Hollywood.

ALICE FAYE, Fox player, arrived in New York for a brief holiday.

JAMES DUNN flew to New York from the Coast.

FRED ASTAIRE left New York for Hollywood to start on Radio's production of "The Gay Divorce," in which Mr. Astaire appeared on the stage.

JOSEPH I. SCHNITZER arrived in Hollywood from New York.

SAM ECHMAN, managing director for MGM in England, sailed from Southampton on Saturday.

JACK J. SULLIVAN, Fox West Coast film buyer, is due in New York soon to confer with home office officials on product deals for the new season.

ELMER C. RHODEN, in charge of Fox Midland circuit, is in New York.

STANLEY WAITE, Paramount executive, returned to New York after a two-weeks tour of southern exchanges.

BEN ATWELL, Columbia publicist, returned to his desk from a trip to Honduras and Jamaica.

WILLIAM CARMAN, attorney for Fox West Coast trustees, returned to the Coast from New York.

WALTER WANGER, ex-associate MGM producer, and ROBERT RISKIN, Columbia writer, sailed for Europe together.

ARTHUR KNORR, stage production director for Loew's Capitol, returned to New York from a European holiday.

JACK BENNY left New York for the United Artists lot in Hollywood.

BILL PINE, Paramount official, left New York for the Coast.

LEO CARRILLO will begin a series of personal appearances in connection with the "Viva Villa" opening at the Capitol, New York, June 15.

SOL. A. ROSENBLATT flew to Chicago to attend a three-day session on the garment code.

HARRY COHN arrived in Hollywood from New York.

SIDNEY R. KENT returned to New York from the Coast.

HARRY FOX, assistant to John G. Paine of the Music Publishers' Protective Association, arrived in Hollywood.

MARGARET ETTINGER, Hollywood publicity writer, is in New York.

C. C. PETTIJOHN returned to the Hays Office from a four-day business trip to Washington.

HELEN CHANDLER is on the high seas, bound for a European vacation.

SAM RIFKIN spent a day in New York last week and returned to Washington the same night.

NED DEPINET and ROBERT F. SISK, RKO Radio Pictures' sales officials, returned to New York from the Coast.

JOHN D. CLARK, Fox general sales manager, and HERMAN WOBBER, western division sales manager, arrived in New York from Hollywood.

E. J. MANNIX left Hollywood for New York.

PAT CASEY, studio labor head, arrived in New York from Hollywood.

LUPE VELEZ is in New York.

WILLARD MCKAY, general counsel of Universal, returned to New York from a European business trip.

MACK GORDON and HARRY REVEL, Paramount song writers, have returned to Hollywood after a New York vacation.

LOUIS B. MAYER is scheduled to arrive in New York shortly.

HAL ROACH is in Alaska.

FELIX FERRY, European producer, arrived in New York.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE REASON FOR IT

The only logical reason for the inauguration of the Quigley Awards project was to "make way for the manager"—to emphasize to the big men of the industry that the boy who runs the theatre is of the greatest importance to the welfare of the box office.

Naturally, the success of the plan depended upon the manner in which it was received by the men in the field and the reaction of those showmen who are cooperating enthusiastically is perhaps best indicated in what Round Tabler Sig Solomon said in a letter published in the May 19 issue. The following excerpts from Sig's stirring message tell the complete story:

"This Quigley Award idea put new pep in a body and mind that was growing a bit stale—by a happy blending of the sure-fire tonics of incentive and competition. Yes—and hundreds of other boys are in the same boat.

"Only a slacker will hold back from a fair comparison with the other fellow and competition spells extra effort which starts the cycle of increased theatre grosses, decreased expenditures, better returns for the distribution and production of pictures, better pictures, recognition and a fair share of the net results. In addition, the Quigley Award encourages the 'All for one and One for all' principle on which our Managers' Round Table was organized. . . ."

▽ ▽ ▽

OTHER FIELDS BECKON

In one of his recent columns in the New York *World-Telegram,* under a Memphis date line, Westbrook Pegler speaks on the origin of the annual cotton carnival in that spot, tracing this fledgling Mardi Gras idea back to its birthplace in the busy brain of an unnamed theatre manager who thought up the gag to pep up those grosses. And now, a few years later, what started out innocently as just another exploitation gag becomes a community business builder with high pressure publicity, participation of the best people, visitors from hillside and valley, and what-have-you.

Should that bustling southern metropolis desire to acknowledge the showman responsible for the stunt that has become so important a yearly party, to our best recollection, Howard Waugh, now southern Warner Theatres' zone manager, is the father of the cotton "offspring."

The eagerness with which the event has been elaborated is yet another proof of the widespread profit possibilities in other fields, with exploitation originated by fast thinking theatremen—which thought may be comforting to talented managers without "honor in their own country."

A SPLENDID REACTION

There are still too many theatre executives who for one reason or another do not regard with complete favor the viewpoint of their managers desiring to contribute details of campaigns and articles to these pages. And though perhaps there be a small number of showmen whose motives may be open to question, it is our sincere belief based on actual experience that the greatest majority of reports printed in the Round Table section is forwarded with the unselfish thought of informing brother managers of what members are doing.

The conversion of disbelieving showmen to our way of thinking is therefore a task of importance in which we have been aided considerably by the attainments of the Quigley Awards project. In part, this is substantiated by Marshall Taylor's letter, from which, on a succeeding page, we are quoting.

Mr. Taylor—Wheeling Warner Theatres' district manager, in Harry Kalmine's division—is a level-headed showman not easily stampeded by ideas plucked out of the air. His reaction is therefore of great interest and should be very enlightening to those executives who are making the mistake of keeping their managers under too tight a rein.

▽ ▽ ▽

Sedge Coppock's speedboat foundered a few days ago and the Staten Island manager was rescued after a long hour in the Bay. The papers ran the story but forgot to mention Sedge was playing "Death Takes a Holiday" at the time.

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MEMBERS ALWAYS WIN

The Vancouver Suburban circuit of Famous Players Canadian put on a managers' contest recently, with three cash prizes hung up for the best week's grosses. C. S. Ferguson, Windsor Theatre, took down first money, E. Zetterman, Kitsilano Theatre, finished a step behind, and crowding both was Bill Crute, of the Victoria Theatre. The three winners are all Round Tablers.

Some weeks ago, comment on this page called attention to the preponderance of members among winners in theatre contests. The following was said: ". . . it may be of significance to note that wherever these prizes are offered, Round Tablers are usually to be found way in the lead after the final count-up."

We still say so.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



"I'm more than fond of the "Vagabond" Series, Mr. Manager. Do continue them."

Shouting "Extra" Helps To Sell Prytz's Picture

When newsboys cried "extra, extra, all about the Granada Theatre" and handed out throwaways, Roy Prytz at that house in Duluth, Minn., says it caused much excitement and had the passersby asking for them to discover that they were being advised to see "It Happened One Night."

Roy sold the drug stores an idea on a Gable-Colbert sundae and secured a five and ten cent store window. Western Union main office and sub-stations used mammoth telegrams and suitable copy. Department stores gave window tie-ups using copies of the hat and coat used by Colbert in the picture.

Radio announcements, newsboys handing out tabloids, blowouts supplied by exchange were planted at advantageous spots around the city, and a liberal display of special banners were other of the highlights of Prytz's campaign.

Work For a Quigley Award!

Lehman Admits Scouts

Lawrence Lehman, RKO Mainstreet Theatre, Kansas City, Mo., during his run of "Wild Cargo" admitted all Boy Scouts in uniform to see the picture for ten cents. And, we are informed, plenty of them attended, Lehman working up the idea further with endorsements from the Scout officials, street parade, etc.

Work for a Quigley Award!



ADVANCE CAMPAIGN. New York Warnerites have already started their campaign on "Doctor Monica." The two banners hung from the Strand roof measure 75 by 20.

Gettier's "Tin Can" Show Lands Front Page Story

The answer to what a showman must do to get those juicy page one newspaper breaks evidently is known to Manager Millard Gettier, Spencer Theatre, Spencer, Iowa, who sends along copies of his daily, containing two front-page theatre stories and a three-column cut. The first was on a "tin can" matinee in which Millard tied in with citywide clean-up week, and the second an illustrated account of the Easter egg hunt sponsored by the paper, Gettier giving passes to children turning in stamped eggs found in the hunt.

Not content with all this, Millard also promoted a full page in the second section of the paper given over solely to publicizing his coming attractions. An eight-column streamer announced his "Wonder Bar" date and immediately below another headline copped a new story regarding cooperation of the motion picture industry with the President's policies.

Work For a Quigley Award!

Rosenfield "Letters" Medicos

While still at his Omaha stand, the Paramount Theatre, Joe Rosenfield covered the medical profession thoroughly by mailing letters to every local doctor, nurse, interne and other hospital attaches. The uniform idea was plugged in a laundry tieup and air brush portraits of Gable and Loy planted in prominently spotted windows.

Work For a Quigley Award!

Grady Publishes Well Executed Theatre Paper

Another showman who has gone into the business of publishing his own theatre paper is E. C. Grady, of the Hoosier Theatre, Whiting, Ind., who sends along copy of the first issue of the "Argus," the name of the publication. It is in four pages, size 11 by 18, theatre copy and cuts dividing space with outside advertising of local merchants.

It is a nice job of work and Grady tells us the cost is within reason as he is utilizing a new, inexpensive process of printing. Which might be of interest to other showmen to whom this member will no doubt be glad to forward copies.

Young's Dog Contest Draws 7000 Entries

A "You and Your Dog" contest put over by Manager Charles R. Young on "The Way to Love" at the Paramount Theatre, Leeds, England, is reported to have brought in the unprecedented number of nearly 7,000 entries. The success of this idea was made possible by the cooperation of the Yorkshire *Evening News* and an English manufacturer of dog foods with over 2,000 inches of free space devoted to the contest which included six full pages of photos of the entrants. Over forty prizes were obtained from the local merchants in addition to the cash awards which came to over $1,000.

Winners were chosen by vote, each patron of the theatre being given a ballot with every admission, and photos of entries were placed in the lobby to facilitate the selections. The display also included the prizes to be awarded and a barometer which indicated the daily progress of the voting.

Hundreds of shops in Leeds and the surrounding district selling dog foods devoted windows to the contest, which included posters supplied by the newspaper. In addition, four of the best windows in the business district were given over completely to advertising the idea and also the picture, Young reports the merchants participated most enthusiastically.

Displays Special Film

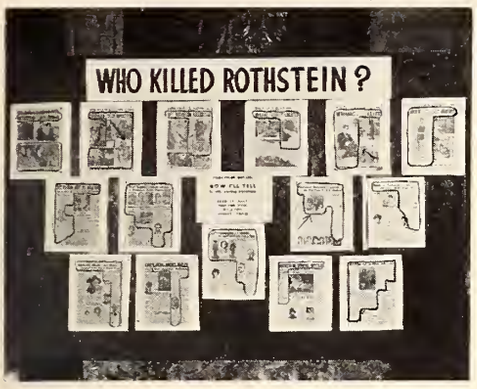
The highlight of the campaign was a specially made motion picture in which the forty winners were included, this being shown in conjunction with the feature picture. Over 15,000 patrons registered votes and during the run all the finalists were gathered on the stage for the presentation of the prizes by the Lady Mayoress.

Young started his drive three weeks ahead of his showing and also arranged music store and radio shop tieups, distribution of four page heralds and other ideas to stimulate further interest in the attraction.

Work For a Quigley Award!



COMPELLING. Another example of Joe Salmon's effective use of offset in turning out attractive but inexpensive advertising for the Riverside, New York City. Reverse side contains rest of the program.



"Page One" Poster at Roxy

Headline Displays Feature Roxy Date

The restaurant from which Arnold Rothstein was called on the night he was murdered is only a few blocks from the N. Y. Roxy. The hotel in which he was allegedly shot is also a short distance from that playhouse, and for these reasons the campaign put on by managing director Irving Lesser and publicity chief Morris Kinzler on "Now I'll Tell, By Mrs. Arnold Rothstein," was directed to the racing, gambling, Broadway and tabloid reading elements of the metropolitan district.

One of the highlights of the drive was the out of the ordinary exhibit of newspaper headlines, photographs and gambling displays connected with incidents in the life of Arnold Rothstein. From the files of New York's leading tabloids, Morris secured back numbers in which screaming headlines announced the murder and subsequent search for the murderer. This made a very exciting display (see photo) and attracted an unusual amount of attention.

Photographs of all sporting events, including baseball, racing, hockey, horse racing, motor boating, professional football were included in this exhibit, tying in the betting angle of these sports. Playing cards, dice and other gambling paraphernalia, together with wads of stage money were also displayed. This entire exhibit, which was mounted on a board nine by 12 feet, was shown in the Roxy rotunda for ten days ahead and was put out front during the run.

Fifty thousand throwaways were distributed at race tracks, prizefights and ball games, the copy making a direct appeal to the gambling elements who frequent these events. Invitations were sent to the racing and sporting editors of all the New York newspapers to see this picture and the racing papers, such as the *Morning Telegraph* and *Daily Running Horse,* were also used for advertising.

At the time of the showing the director and adaptor, Edwin Burke, was in New York, his visit securing many newspaper breaks. The entire advertising campaign was purposely of a highly sensational nature.

Stills and reading copy on the picture were placed in 1,000 shop stores throughout Greater New York, and a tieup with Western Union netted jumbo telegrams in the windows of every branch office in the New York area, copy including title, theatre and date.

Taylor Offers Cash To Quigley Award Winners

Marshall Taylor, supervisor of the Wheeling, W. Va., Warner Theatres district, in Harry Kalmine's division, has offered a $25 prize to any of his managers winning a Quigley Award. We take the liberty of quoting from Mr. Taylor's letter, in which he gives his reasons for this generous offer and also states his attitude toward the Managers' Round Table Club.

". . . I have always been a bit skeptical of managers who have a habit of getting their names and pictures in the paper. However, the Quigley Award most assuredly has my wholehearted support, as I realize that the campaigns are analyzed thoroughly and the representative men of our industry have an opportunity to pass upon them, and in turn acquaint themselves with the activities of our more aggressive managers.

"I made a proposition to the boys in my district that any time they should have the good fortune to win the Quigley Award I would personally award a $25 cash prize, feeling that this would be an added incentive; as I realize that there is considerable expense in connection with the compiling of a campaign book that they would feel was deserving of the scrutiny of such men as make up the monthly committees.

"I again wish to say that I was happy to hear from you, and anything that we can do in this territory to stimulate interest in this business, and if it is within our power to pass along what has proven to us the good idea, we are most happy to do so. We in turn are not at all adverse to bodily picking up the other fellows' 'thunder' and using it to our best advantage."

Since the inception of the Quigley competitions, Warner theatremen had been represented among the monthly Award, First and Honorable Mention winners. Cooperation from this circuit has been consistent and enthusiastic, especially from the various division heads who have encouraged participation of their managers in Managers' Round Table Club activities.

Pollock's Nutty Gags Sell "Looking for Trouble"

Lester Pollock, Loew's Rochester, Rochester, N. Y., reports flooding his town with nine by four inch cards reading "You deserve $25 penalty if you don't see Tracy and Oakie in 'Looking for Trouble' at Loew's Rochester." Cards were placed in all parked autos in business district. For a gag, he got out plain washers attached to a tag with selling copy plugging engagement, opening line on the tag reading "A Crooked Phone Slug."

For street bally, Les had a man walking along the streets searching pavements and doorways with flashlight in hand. On his back sign read "Don't go 'Looking for Trouble'—It's at the Rochester."

SUNDAY MARKS THE MAY DEADLINE

Midnight of Sunday, June 3, is the time limit for entries in the Quigley competitions for the May Award. Many campaigns have already been received, and we are advised that others are now in the mails and will arrive in time to beat the deadline.

The judges, Messrs. Johnston, McCormick and Brecher, are planning to convene so that the winner can be announced in the issue of June 9.

Again we stress the necessity of including photos, tear sheets, etc., with all campaigns. —*MIKE*

Phillips Red Inks Front Page on "Roman Scandals"

The old reliable red ink front page overprint produced results for Manager Paul V. Phillips, Capitol Theatre, Salisbury, N. C., on "Roman Scandals," he reports, these distributed on opening day from house to house. To cover rural trade, Paul promoted front page stories in all county newspapers. Imprinted grocery bags were used by leading grocers. Cantor sundae was featured by all drug stores and fountains, and music store tieups also made.

Phillips' lobby and window displays were made up of metallics, and as an added feature a silhouette artist was engaged a week ahead to work in lobby. Cards for framing of silhouettes were distributed, reverse side carrying theatre copy.

Work For a Quigley Award!

Stilt Walkers Bally "Riptide" for Leighton

Manager Bert Leighton hired a team of stilt walkers, man and wife, to make the downtown section of Utica, N. Y., to sell the idea that "Riptide" at the Stanley Theatre—"topped them all." Bert picked a good day for his gag, as the streets were crowded with spectators assembled for the local Army Day parade.

Radio stations used a special broadcast produced by the home office as well as biographies of the stars. Leighton tied in music shops, men's stores and beauty parlors for displays of various kinds, with drug stores stressing the cosmetic angle via Shearer.

Don Goes Bunkless On "Earth Turns"

Don Nichols found the bunkless angle on "As the Earth Turns" effective in his campaign for the date at the Broadway, Charlotte, N. C., stressing this slant in his advertising and exploitation. The junior club page of one of his newspapers gave the attraction a number of free breaks in addition to a classified hookin which also returned space. Book marks at libraries and restaurant menu tieups were among the other things done to put this one over.

For "Wonder Bar" Don tied in with his newspaper junior club on a guessing contest, in the nature of an advance plug. To each child sending in an answer, post card was mailed to be used as pass to current picture, copy also stressing "Wonder Bar." Star standees were planted in various prominent spots, one of the best being that of Kay Francis in the foyer (see photo) of leading woman's store.

Work For a Quigley Award!

Gurley Constructs "Eskimo" Display

Displays seem to go big in Bainbridge, Ga. Here's one (see photo) put on by Clarke Gurley, Ritz Theatre, that was 34 feet long and the center piece 12 feet high.

The ice houses were blocked off to represent cakes of ice. The center piece, which was the midnite Sun, was built in three sections and lighted by eight 100 watt bulbs. The word "Eskimo" at top in cut-out letters, was 14 inches high. No doubt about it attracting plenty of attention.

Work For a Quigley Award!

Hoffstetter Uses Head

Sounds a bit like Ripley, but a fire broke out in the basement when Sam Hoffstetter was playing "Death Takes A Holiday" at the New 14th Street Theatre, New York City. The papers went for the coincidence with stories and picture, also calling attention to Sam's quick thinking in the handling of his patrons, which averted a panic.

Nice work, Sam.

Work For a Quigley Award!

Vallee's Home Town Tied In To Botwick's "Scandals" Date

Round Tabler Harry Botwick is now rounding up those profit grosses at the State Theatre, Portland, Me., just a short distance from Westbrook, Rudy Vallee's home town. Harry took full advantage of this in his campaign on "George White's Scandals."

Rudy was asked to invite the local newsboys to be his guests at a special show, and the star wired his acceptance which went over well as the "local boy" stuff clicked big in Portland. The papers made much of it and the boys paraded to the theatre carrying banners (see photo).

Another Vallee tieup was secured with a music store by obtaining from his sister two of his prizes won in New York radio popularity contests. These were appropriately spotted in the window with the "Scandal" song hits and other numbers made popular by this star.

Botwick also arranged a "Westbrook Night," with Vallee's father, sister and brother-in-law as guests, which with a large representation from his home town necessitated extra trolleys to bring them to the theatre. Girls in page uniforms on bicycles, radio broadcast, giant lobby cutouts of the stars and many other good gags were also used by Harry in working out this well devised exploitation campaign.



Hobbs' Swank "Voltaire" Window



Clark Gurley Goes "Igloo"



Botwick "Home-Towns" Rudy Vallee



Nichols' Ace Store Display

Hobbs Promotes Fashion Window on "Voltaire"

Sidney J. Hobbs, Empire Theatre, Coventry, England, tells us he broke records with "Voltaire" when it played his house recently. One of the highlights being a display at one of the leading tailors in the city (see photo) consisting of a lifelike figure of Arliss dressed in the correct period costume.

Sid borrowed a fine antique table of the Louis 14th period for the figure to sit at and display cards reading "Be a man of fashion—Let Burton be your Tailor and see Voltaire at the Empire Theatre" were conspicuously planted. By way of comparison, two other figures were dressed in modern clothes on either side of Arliss.

Hobbs' lobby display was a life-size figure of Arliss peering through his "Quizzing Glass" against a garden background with a floral border. This was illuminated at night and Sid tells us both of these displays gained plenty of comment.

Work For a Quigley Award!

Zoo Tieup Features Neth's "Bengal" Premiere

Announcing it as the world's premiere, J. Real Neth put over an elaborate campaign on "Beyond Bengal" at the Hartman Theatre, Columbus, Ohio, assisted by Larry Jacobs, in which Harry Schenck, producer of the picture, made personal appearances. During his stay, Schenck was made a member of the Zoo Junior Club and acted as host to the city's crippled children.

Neth arranged receptions by city officials and a dinner attended by the Governor, Mayor and leading citizens. Window displays were secured, a prominent spot being devoted to a necktie tieup, featuring "Bengal" stripes.

Work For a Quigley Award!

Danenberg Promotes

To stimulate the Cleveland grosses on "Harold Teen," Sid Danenberg, Warner exploiteer in that territory, promoted a leading auto dealer to sponsor a "Teen" drawing contest in which children were required to trace the grooves on a specially prepared card to bring to light the various characters in the well known comic strip. Dealers furnished blanks and gave cash prizes.

Work For a Quigley Award!

Morris Turns On High Pressure in Baltimore

A radio contest with passes given to listeners correctly identifying artists singing and playing the song hits of "20 Million Sweethearts" was the highlight of a campaign put on by Manager Walter Morris and publicity head George Browning at the Stanley, Baltimore, Md. Other music tieups were window streamers and title pages displayed at shops where copies of the tabloid heralds were distributed with each sheet of music. Night clubs also co-operated.

Local distributor arranged for window strips for stores selling Old Golds, Dick Powell's radio sponsor, copy tying in picture credits. A co-op page was also effective, with Grunow Refrigerators. Sound truck worked the city and surrounding territory and Western Union jumbo telegram tieup netted windows in all local telegraph offices and at offices in nearby area.

Moulder and Pearce Mail Cards from N. Y.

From Truman Moulder, Publicity Manager, Biscayne Plaza, Miami Beach, Fla., comes a campaign on "It Happened One Night" put over by him and Edgar B. Pearce, manager.

Heralds in all the mail boxes of the ten largest hotels and restaurants were one of ways they let the Miamians know what they were showing. A tie-up with the Miami Daily News was effected whereby the paper printed eight by ten cards carrying three-column cut of Colbert and Gable, play date with name of theatre and a small space used by the paper. Newsboys posted these cards on or behind the desk of all leading hotels and apartment houses, and then paraded to theatre with banners to see the picture.

These showmen also promoted postcards from a New York City hotel and after addressing cards and writing a message in long hand urging recipients to see the picture, the cards were expressed back to New York to be mailed out from here.

Work For a Quigley Award!

"Riptide" Contest Helps Theatre Anniversary

To celebrate the sixth anniversary of the Senator, Chico, Cal., Manager Fred Naify whipped across a well done "Riptide" campaign, in which the slogan contest was tied in to a local paper, opening three days before the picture and running for a full week. Fred also planted the special Shearer "Welcome Back" three sheet near the box office (see photo), where it gained the desired attention.

Front and lobby were decorated in keeping with the occasion, strings of lights and colored pennants being strung from the top of the theatre to the marquee. Received with great interest was a trailer of the opening of the theatre six years ago which was run during the performance.

The Northern California Music Festival was held on the last day of the week, bringing many visitors to the Senator and National Theatres, where this event was held.

Work For a Quigley Award!

Well Done, Herb

Herb Elisberg, publicity director, Essaness Circuit, Chicago, was detailed recently to handle the copy on the local film relief benefit drive and as part of his campaign copped a full page in the Chicago *American*, headlining a dinner dance open to the public. The party polled turnaway business, which rates Herb a bow for his good work.

Work for a Quigley Award

E. E. Whitaker Creates "Lucky Seven" Display

E. E. Whitaker, Fox Theatre, Atlanta, Ga., forwards us the float he got out (see photo) for "Wonder Bar." To the left we find his assistant, O. H. Bradbury, and to the right Publicity Director Robert Cullinane. Truck toured city, playing song hits from the picture. Colored boys were down in the bottom of the float playing "Going to Heaven," where they could not be seen.

Whitaker says he finds street ballys very profitable, since the Fox is located about a mile from the business section.

He had a "Lucky Seven" lobby display, which attracted attention. This consisted of seven over-sized dice, each bearing titles of coming attractions, placed at odd points. A shower was made to fall from up in the border of the display down onto imitation rocks. Water fell three times over the rocks into a pool below. Pool contained fish and flowers and moss all around the bottom of the display. To top it off a red spot was focused on the dice.



Studd's Lobby on "Gold Diggers"



Lynch's Animated Foyer Flash



Fred Naify Welcomes Shearer



Bradbury, Cullinane and Float

Lynch Animates Ace Lobby on "Wonder Bar"

Ed Lynch who skippers the Cameo, Bridgeport, Conn., is another of the many smart showmen capitalizing on animated displays, one of his latest efforts being a flash lobby on "Wonder Bar," with revolving standees. There were two cutouts on each standee, these fastened to an upright post inserted into a turn table enclosed in each box and operated by small motors. The boxes were enclosed and lined with lights and colored gelatin behind the cutout music notes, the lights working on a flasher. In addition to the stars shown in the accompanying photo, Del Rio, Cortez and Hal Leroy cutouts could also be seen when standees revolved. (See photo.)

Underneath the title on the background, gutters were built which held 75 watt white lamps, six above and three below. These lights were operated from the flasher in the center standee box, spelling out the title word by word, and at the same time lighting up the photos on the letters.

This was very effective for advance advertising, and during the run the flash was broken up and shown in three of the most important windows, the standees functioning as they did in the lobby. The cutout title letters were used as part of the front being placed under the marquee.

Work For a Quigley Award!

British Member Does Well on "Gold Diggers"

From Round Tabler Frederick J. Studd, licensee and manager, Beaufort Cinema, Birmingham, England, a sprightly campaign on the fourth run in his district of "Gold Diggers." A month ahead, trailers announced the date and tieups made with music shops for lobby plugs of the songs. These numbers were featured on the organ during the intermission and a neat lobby display (see photo) was put up two weeks in advance. During the run, the front was covered with neon lighting and stills displayed in every frame.

Studd reports that no street ballys are allowed in Birmingham and no cooperation given by the newspapers. In spite of which, however, he managed to turn in a neat job on this attraction.

Work For A Quigley Award!

Phillips Stresses Personal Endorsement Letter

Personal endorsements are good where they have not been overdone and taking advantage of that, Ralph E. Phillips, Paramount, Mitchell, S.D., got up heralds with real down-to-earth copy telling his patrons about a fine piece of entertainment he was showing when he played "It Happened One Night." Stressing particularly that the picture was neither colossal nor stupendous, he got across his message that he felt none of his friends should miss Colbert and Gable. Same herald copy was planted in the newspapers with a "Please Read This" head.

Photostatic telegrams were placed in windows all over the town, playing up the fact that it was the first appearance of this great team together. Displays of blue and white stars were used with stills of Colbert and Gable. And three weeks in advance of playdate Ralph had a screening for about twenty-five prominents, who spread the word.



Good Combination Ad

Burnett's Smart Buildup On "Mystery of Mr. X"

Tieups with his two leading papers on "Mystery of Mr. X" reacted splendidly at the box office for Manager Burnett, of Loew's, Dayton, Ohio. The first was an adaptation of the "Raffles" hunt in which $5 in cash daily was given to the reader tapping "Mr. X" on the shoulder with a copy of the paper and saying, "Are you the Mysterious Mr. X of the Dayton *Daily News* and Loew's Theatre?"

Publicity on this started a week ahead with front page stories and building up daily with other publicity and pictures of the masked "X." Many stores cooperated by offering individual prizes in the same manner during certain hours of the day when the hunt was being held on their premises, and took large ads to announce the gag.

The stunt with the other sheet was a special showing for the members of the paper's Birthday Club, and this, too plugged stories and scenes from the picture. On these two angles, Burnett certainly rolled up an amazing total of free newspaper publicity.

Distinctive and selling smartly was this member's two column ad on 100 lines, illustrated above, which is an excellent example of a display that sells the coming attraction, but not at the expense of the current picture.

PLEASE NOTIFY
YOUR CHAIRMAN
OF ANY CHANGE
IN ADDRESS

ON SCHOOL COOPERATION

Woman Publicist Outlines Ideas Used in Stimulating Attendance Among Local School Children

by RUTH STEVENS VOYLES

Indiana Theatre, Bedford, Indiana

One hears a great deal about the desirability of exploiting the motion picture in our public schools, but very few exhibitors have accomplished anything definite along this line. It is a delicate field and must be approached diplomatically.

Mr. McCarrell, of the Indiana Theatre, at Bedford, assigned me to this work about a year ago, and he feels that we are now reaping the benefits of my efforts and wishes me to tell you just how and what I have done.

I started out by reviewing the shows at our house, covering each change of bill and giving a brief review in the daily paper. I paid particular attention to the moral angle of the picture covered, stating whether it was desirable for children. After a few months of this I gained the confidence of parents interested in this angle of the shows and established a reputation for sound judgment of good pictures. This necessitated condemning some films, but the theatre lost nothing by this as such publicity often stimulates the interest of the sensational seeker in pictures. At the same time it created a following for the cleaner type shows.

Just before school opened in the Fall, I visited the Superintendent of our public schools and told him what I was attempting —to guide the young folks in their choice of pictures. I told him it was my firm conviction that if more effort were put forth to interest them in worthwhile pictures, we might have a different following for them, which would result in more of the better class pictures being shown. He agreed with me and promised his support and cooperation. From then on it was easy.

Next, I contacted each Parent Teachers Association, making a short address explaining my work and what I hoped to accomplish. I asked for their cooperation. Without exception they pledged their support to my cause.

Pictures Selected Carefully

Then began my real work for the theatre but I had to be very careful of the type of picture selected to exploit. I went slowly, watching carefully for any unfavorable reaction. At first I took only educational films, such as "Krakatoa" and "Aniachak." On these I prepared papers and placed them in the hands of all geography teachers of the schools. One sheets of these films were displayed in class rooms using my material.

Next came "Smoky." On this I prepared a book review, giving a short sketch of the author's life and the story in brief. I gave this for opening exercise at the various schools, using our public address or radio system, in order to reach all the students of a school at once. Also had attractive book marks made and distributed on this picture.

When "Alice in Wonderland" was booked at our theatre I went to our art supervisor offering her material (stills from the picture and clippings from our press sheet) for her art classes. I told her the Indiana Theatre would give fifty small books of Alice in Wonderland to children making the best posters or pictures on this subject. Some of the work we had turned in was excellent and the interest created among the children was very worthwhile. Attractive colored posters, such as insert cards, one sheets, window cards, etc., were prominently displayed in all schools. A special school matinee was staged. This was announced from all schools and our attendance was very good. The cost of the fifty books used for prizes was nominal.

By this time I was receiving favorable comment on my work and felt more assured, so when "Little Women" came to our theatre I went after the schools in a big way. I not only had the art classes working on this picture but I also had English classes writing essays and compositions for which we gave passes for the prize winners.

Other Towns Worked

I presented each school with a Photo Play edition of "Little Women" for their school library. This was liberally credited to the theatre and was in circulation among the students for weeks before the showing of our film. Also provided each English teacher with a study guide (put out by the National Association of English Teachers) and the picture was discussed freely in class rooms. I sent for copies of a radio script put out on this film which I gave to Dramatic Clubs of the schools. These were presented by some of the schools for convocation just before the opening date of our show.

I not only contacted our schools here but went to two outlying towns on this picture, arranging for busses to bring in the children for our school matinee. Also visited two Consolidated Schools, so our entire county was "Little Women" conscious. All schools accepted posters on this picture as did the public library.

Present financial conditions prevent a great many children from attending the theatre, so on "Little Women" I induced our Tri Kappa Sorority here to buy 150 tickets to be given our underprivileged girls. These were distributed through our schools Upon request I gave a book review on "Little Women" both in the schools here and nearby. Also gave it for a Young Girls Club. I mailed government post cards to all ministers and Sunday school teachers urging them to recommend this picture.

All of this took weeks of intensive work, but proved worthwhile. We gave a special school matinee which was announced in all the schools and our attendance was great in spite of very bad weather.

So you can see a great deal can be accomplished in this field if it is approached tactfully and intelligently. More power to you, Members of the Round Table.

WHAT'S WHAT IN OTHER LANDS



Young's Submarine Float

(Left) FRED YOUNG, manager Luxor Theatre, Soerabaia, Java, aroused interest with this well done street float on "Hell Below." Fred also sends along a flock of other photos of street stunts and lobbies at the Flora Cinema and Emma Theatre, Malang, which he also directs. They're all well done.

(Right) BENITO DEL VILLAR, manager Real Theatre, Santiago, Chile, created this artistic float on "Song of Songs." In addition to the picture, this enterprising showman also advertised his ventilation, projection and coming attractions. This type of display is very box-office in Chile.



Del Villar's Ace House Ad

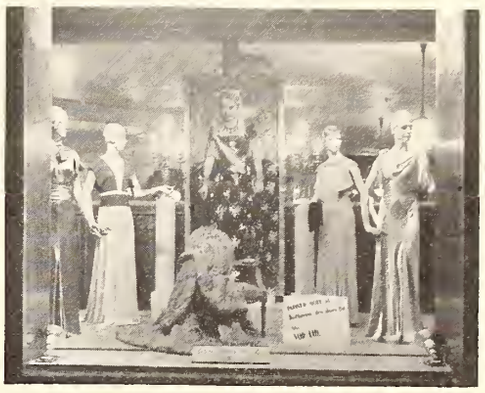
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Jungle Marquee in Denmark

(Left) HARRY FRANDSEN, Fox Films' Copenhagen head, worked with the manager of the Kinopalast Theatre, on this effective display for the Denmark premiere on "Devil Tiger." The cutout animals in combat and the simulation of jungle foliage helped to build up considerable advance interest in the date.

(Right) G. W. BOO, United Artists' manager in Norway, is responsible for this very smart window on "Catherine the Great," which was part of the advance campaign at the Casino Theatre, in Oslo. The display was good enough to bring forth much favorable comment.



Smart Window on "Catherine"

▽ ▽ ▽



Spanish Crowds "Wax" Enthusiastic

(Left) RENE HUET, Warner Madrid manager, reports this excellent front at the Callao Theatre on "Mystery of the Wax Museum" as a good example of the adoption of American exploitation methods in that country to increase business. The wax models atop the marquee were effective crowd-stoppers.

(Right) ROBB LAWSON, United Artists' publicity director for Great Britain, used this group of sandwich men as a plug for "Lady of the Boulevards," the English-titled "Nana." Lawson also arranged an unusual front for the date at the Tivoli, London, star and title displayed in giant electrics.



Lawson "Sandwiches" Sten

▽ ▽ ▽



Giant Brazilian Flash

(Left) F. L. HARLEY, Fox managing director for Brazil, planted this immense sign board in the principal square of Sao Paulo to advertise the date on "The Cross and the Sword" at the Odeon Theatre. The flash measured 100 feet wide and 30 feet high and could be seen from quite a distance.

(Right) JOHN ARMSTRONG, London Paramount Theatres' advertising manager, brought extra attention to the box office with this front on "Alice in Wonderland" at the Plaza Theatre. For a street stunt, John had Alice-costumed characters work the main thoroughfares and lobby.



Armstrong's "Alice" Front

•personalities

ROBERT UNDERFELD
formerly at the RKO Regent, has replaced LOUIS GOLDEN at the Franklin. Latter has moved on to St. Paul, Minn., where he will handle the Orpheum.

▽

IAN BOON BEE
who used to manage the Majestic in Penang, Straits Settlement, is now at the Windsor, same city. Good luck, member.

▽

HARRY GANS
has moved to Pittsburgh to manage the Butler Theatre, replacing GEORGE ROBERTS.

▽

DICK WRIGHT
leaves Akron, Ohio, to go to Cleveland for Warner, where he will supervise houses in Akron, Youngstown, Canton, Massillon, Mansfield and Coshocton.

▽

HAROLD KAY
is now managing the Liberty in North Wilkesboro, N. C.

▽

JAMES H. SKIFFINGTON
makes his headquarters at the Jefferson Theatre in Springfield, Mass.

▽

L. O. DANIEL
moves from the Minneapolis, Minneapolis, Minn., to the Century, newly opened house.

▽

WILLIAM KLARRY
is the new general manager of the Krim Circuit, Detroit, Mich. MAC KRIM is taking a health cure and JOSEPH KESSLER takes his place managing the Lasky and Park Theatres.

▽

PETER PEGADIOTES
has taken over Mock's Theatre, Girard, Ohio.

▽

HARRY SHAW
formerly at Loew's in Syracuse, N. Y., will assist LOUIS SAGAL, general manager of the Poli Circuit, New Haven, Conn.

▽

STANLEY LAWTON
will handle the Mecca Theatre, New York City, house just reopened. He has also leased the Prospect Theatre in the Bronx which he will open with picture policy.

▽

B. L. CLARK
former assistant at the Capitol, Cocoanut Grove, Fla., has been named manager of the Grove succeeding ELMER HECHT.

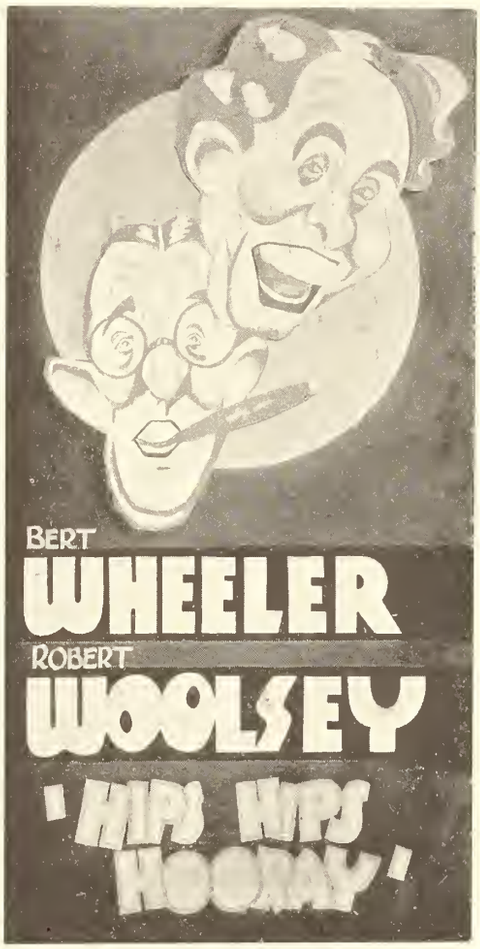
▽

FRED STRIEF
has taken over the Beecher, Cincinnati, Ohio, catering to colored clientele.

▽

G. G. WALLACE
has reopened the Star, Scottville, Mich.

POSTER ART WORK FOR THE THEATRE



Bob Ewing at the Mars Theatre, Lafayette, Ind., offers this Wheeler & Woolsey display. The background was done in purple and the circle, orange. Faces in ivory and lavenders, while the names were in tints of blue. The title was yellow, outlined in blue.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is ⅜ of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

FRED JOHNSON
formerly general manager of the C. & M. Amusement Co., Cambridge, Ohio, has taken over the Dreamland Theatre in Cardington, Ohio. Good luck, Fred.

▽

LOUIS HELLBORN
will spend most of his time at the State and Kimo Theatres in Garden City, Kan., now that he has resigned as manager of the Denham in Denver.

▽

MORRIS LIEBERMAN
of Lowell has assumed management of the Tremont Theatre, Boston, Mass.

▽

SAMMY COHEN
formerly in charge of publicity for RKO and Fox Theatres in Portland, Ore., is handling the publicity and exploitation campaign for SENATOR JOE E. DUNNER.

▽

B. V. SHEFFIELD
has taken over the Strand, Laurel, Miss.

▽

ALBERT NYKELWICZ
is now operating the Ace Theatre, Milwaukee, Wis.

▽

DICK MOSS
formerly at the United Artists Theatre, Long Beach, Cal., is now at the California in San Diego, Cal. Lots of Luck, Dick.

▽

W. C. FLYNN
has taken over the management of the Plaza Theatre, Sacramento, Cal.

▽

JOHN W. HUCKNALL
has opened the Kingsburg Theatre at Kingsburg, Cal.

▽

G. W. TAYLOR
will manage the newly reopened Folsom, Folsom, Cal.

▽

MIKE MANOS
is running the Liberty in Ellwood City, Pa.

▽

F. T. THOMAS
is the new manager at the Capitol, Wheeling, W. Va., replacing S. S. Solomon, who has left for Newark, N. J.

▽

DAN BIENEMAN
assistant at the Warner Strand, Akron, Ohio, succeeds DICK WRIGHT as manager.

▽

A. H. BUEHRIG, JR.
has left Loew's in Cleveland to head a new independent chain in Canton, Ohio.

▽

EDGAR WALLACE
has left the Eureka and is managing the Williams, Dinuba, Cal., succeeding W. J. ROBERTS.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

Coming Attractions

Green Eyes	Charles Starrett-Shirley Grey	June 15		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30,'33	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Let's Fall In Love	Ann Sothern-Edmund Lowe	Dec. 26,'33	64	Jan. 13
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	
Most Precious Thing in Life (See "In the Cutting Room," Apr. 28.)	Jean Arthur - Donald Cook - Richard Cromwell	June 5		
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3,'33	65	Mar. 3
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Straightaway	Tim McCoy-Sue Carol	Dec. 22,'33	60	Jan. 27
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21

Coming Attractions

Black Moon	Jack Holt-Fay Wray	June 15
Blind Date	Ann Sothern-Paul Kelly	
By Persons Unknown	Ralph Bellamy	
Criminal Within, The	Richard Cromwell-Arline Judge	
Defense Rests, The	Jack Holt-Jean Arthur	
Hell Cat, The (See "In the Cutting Room," May 12.)	Robt. Armstrong-Ann Sothern	June 16
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76 Feb. 10
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21
One Night of Love	Grace Moore-Tullio Carminati	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84 Oct. 21,'33
Special Agent	Tim McCoy-Shirley Grey	
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	June 28

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Death Over Shanghai	Else Elster-Ralf Osterman	Dec. 15,'33	62	
Fantomas	Jean Galland	Feb. 15	59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Queen of the Underworld	Hans Albers - Charlotte Susa - Wera Engels	Jan. 5	65	
Romance In Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22,'33	36	Dec. 30,'33
Eat 'Em Alive		Nov. 3,'33	56	Nov. 18,'33
Forgotten Men	War Film	Apr. 1	84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 20,'33	58	
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24
Throne of the Gods		Dec. 22,'33	55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Convention City	Joan Blondell - Dick Powell - Adolphe Menjou-Mary Astor	Dec. 30,'33	69	Dec. 9,'33
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Bartholmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Aline MacMahon	May 26	67	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23,'33	73	Dec. 9,'33
Twenty Million Sweethearts (Reviewed under the title "Rhythm in the Air")	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	80	Mar. 24
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

British Agent	Leslie Howard - Kay Francis			
Circus Clown, The	Joe E. Brown	June 30	*75	May 19
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong			
Man with Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez		*75	
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 21	59	May 26
Return of the Terror	Lyle Talbot-Mary Astor	July 7	*65	
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	June 30		

(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29,'33	80	Nov. 18,'33
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	*63	
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 18	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
Georgo White's Scandals	Rudy Valle - George White - Alice Faye-Jimmy Durante	Mar. 18	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victory Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15,'33	85	Sept. 23,'33
Mr. Skitch	Will Rogers - ZaSu Pitts	Dec. 22,'33	69	Dec. 16,'33
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26	69	
(See "In the Cutting Room," Dec. 30,'33.)				
Smoky	Victor Jory-Irene Bentley	Dec. 8,'33	69	Dec. 9,'33
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	*83	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous (See "Too Many Women," "In the Cutting Room," Mar. 31.)	Warner Baxter-Rosemary Ames	May 4	81	
Three on a Honeymoon (See "In the Cutting Room," Mar. 3.)	Sally Eilers-Johnny Mack Brown	Mar. 23	65	

Coming Attractions

Baby Take a Bow (See "In the Cutting Room," May 26.)	James Dunn - Claire Trevor - Shirley Temple	June 22		
Caravan	Charles Boyer-Loretta Young			
Cats-Paw, The (See "In the Cutting Room," May 12.)	Harold Lloyd-Una Merkel			
Charlie Chan's Courage (See "In the Cutting Room," May 26.)	Warner Oland-Drue Leyton	June 29		
Grand Canary	Warner Baxter-Madge Evans	July 13		
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Marie Galante	Spencer Tracy-Kettl Gallian			
She Learned About Sailors (See "In the Cutting Room," May 26.)	Lew Ayres-Alice Faye	July 6		
She Was a Lady	Helen Twelvetrees - Donald Woods	July 20		
Wanted	Hugh Williams-Claire Trevor			
Wild Gold	John Boles-Claire Trevor	June 8	*73	May 26
World Moves On, The	Madeleine Carroll - Franchot Tone			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22,'33	78	Mar. 17

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Ring, The	Leslie Banks		68	
Baroud (See "Love In Morocco")				
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghost Train, The	Jack Hulbert	Dec. 1,'33	69	Feb. 25,'33
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30,'33
Just Smith	Tom Walls		69	May 5
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Dec. 1,'33	76	Oct. 15,'32
Murder Party, The	Leslie Banks		62	Mar. 10
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1,'33	77	June 10,'33
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
There Goes the Bride	Jessie Matthews	Dec. 1,'33	79	Mar. 11,'33
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
Woman In Command, The	Cicely Courtneidge - Edward Everett Horton		80	

(THE RELEASE CHART--CONT'D)

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

Coming Attractions

Born to Hang	All Star Cast	June 15		

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
In Love with Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7,'33	62	Jan. 13
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	

Coming Attractions

House of Strangers	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 15		

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes			
Once to Every Bachelor	Marian Nixon-Neil Hamilton		78	May 19
School for Girls				
Take the Stand	Jack LaRue-Thelma Todd		78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan			
When Strangers Meet	Richard Cromwell-Arline Judge		74	
Without Children				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8,'33	87	Sept. 16,'33
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24,'33	74	Oct. 14,'33

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20,'33	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70	Mar. 10

Coming Attractions

Alice Takes a Hand	Buster Crabbe-Gloria Shea			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16	78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12	113	June 10,'33
Eskimo	Native Cast	Jan. 19	117	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78	Dec. 30,'33
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22,'33	79	Dec. 16,'33
Hollywood Party	(All Star Musical)	June 1	70	
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	85	Mar. 3
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1,'33	78	Nov. 11,'33
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Sons of the Desert	Laurel and Hardy	Dec. 29,'33	68	Jan. 20
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	*95	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76	Jan. 27
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8,'33	76	Feb. 3
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85	Feb. 10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
One Hundred Percent Pure	Jean Harlow-Franchot Tone	July 13		
Operator Thirteen (See "In the Cutting Room," May 19.)	Marion Davies-Gary Cooper	June 8		
Rear Car	Charles Ruggles-Una Merkel	June 22		
Stamboul Quest	Myrna Loy-George Brent			
Treasure Island (See "In the Cutting Room," May 19.)	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger			
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine (See "In the Cutting Room," Apr. 14.)	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
Broken Dreams	Randolph Scott-Martha Sleeper	Nov. 15,'33	68	Nov. 4,'33
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 11,'33	67	Mar. 24
House of Mystery, The	Verna Hillie-Ed Lowry	May 30	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	June 1	67	May 12
Lucky Texan, The	John Wayne	Jan. 22	55	Jan. 27
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Sagebrush Trail	John Wayne	Dec. 15,'33	53	Dec. 23,'33
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1	59	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Coming Attractions

Flirting With Danger	Robt. Armstrong-Wm. Cagney			
Girl of the Limberlost				
Happy Landings	Ray Walker-Jacqueline Wells			
Jane Eyre	Colin Clive - Virginia Bruce			
King Kelly of the U. S. A.	Guy Roberston			
Man from Utah, The	John Wayne			
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Moonstone, The				
Randy Rides Alone	John Wayne			
Shock	Ralph Forbes-Gwenllian Gill			
Star Packer, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec. 22,'33	75	Dec. 16,'33
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29,'33	88	Nov. 25,'33
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Eight Girls In a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5	78	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26	95	Feb. 3
Girl Without a Room	M. Churchill-Charles Farrell	Dec. 8,'33	75	Dec. 9,'33
Good Dame	Sylvia Sidney-Fredric March	Feb. 16	72	Feb. 10
His Double Life	Roland Young-Lillian Gish	Jan. 12	68	Dec. 30,'33
Last Round-Up, The	Randolph Scott-Barbara Fritchle	Jan. 26	65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	*80	May 5
Lone Cowboy	Jackie Cooper	Dec. 1,'33	68	Nov. 25,'33
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Six of a Kind	C. Ruggles-M. Boland-W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	*73	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou-Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains			
Fifty-two Weeks for Florette	Lee Tracy-Helen Mack			
Great Flirtation, The (See "In the Cutting Room," May 26.)	Elissa Landi-Adolphe Menjou-David Manners	June 15		
Here Comes the Groom	Jack Haley	June 22		
It Ain't No Sin (See "In the Cutting Room," May 12.)	Mae West	June 29		
Kiss and Make Up (See "In the Cutting Room," May 12.)	Cary Grant Genevieve Tobin			
Ladies First	Geo. Bancroft-Frances Fuller			
Ladies Should Listen	Cary Grant-Frances Drake			
Many Happy Returns	Burns and Allen	June 8	*65	May 12
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh			
Now and Forever	Gary Cooper-Carole Lombard			
Old-Fashioned Way, The	W. C. Fields			
Scarlet Empress, The	Marlene Dietrich-John Lodge		*100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Shoot the Works	Jack Oakie-Dorothy Dell	June 29		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4,'33	58	
Russia Today		Nov. 8,'33	42	Oct. 28,'33
Thunder Over Mexico	Native Cast	Nov. 15,'33	70	May 20,'33

Coming Attractions

Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29,'33	89	Dec. 18,'33
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1,'33	66	Dec. 23,'33
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24,'33	115	Nov. 11,'33
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Meanest Gal In Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22,'33	69½	Jan. 6
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	*67	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31
Coming Attractions				
Afterwards	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 10		
Bachelor Bait	Pert Kelton-Stuart Erwin	July 27		
Cockeyed Cavaliers (See "In the Cutting Room," May 5.)	Wheeler and Woolsey	June 22		
Down to Their Last Yacht (See "In the Cutting Room," May 19.)	Sidney Blackmer - Sidney Fox			
Family Man (See "In the Cutting Room," May 5.)	Richard Dix-Dorothy Wilson	June 15		
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove	John Barrymore	Aug. 3		
Let's Try Again	Diana Wynyard-Clive Brook	June 8		
Life of Vergie Winters (See "In the Cutting Room," May 12.)	Ann Harding-John Boles	July 6		
Murder on the Blackboard (See "In the Cutting Room," May 19.)	James Gleason-Edna May Oliver	July 13	80	
Of Human Bondage (See "In the Cutting Room," Apr. 14.)	Leslie Howard-Bette Davis	June 29		
We're Rich Again (See "In the Cutting Room," May 26.)	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 20		

SHOWMENS PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1,'33	62	Feb. 10
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	
Coming Attractions				
Golden Head				
Souls In Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee - Creighton Chaney			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Features					
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10,'33	62	Mar. 10
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Dec. 15,'33	67	Jan. 6
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1,'33	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Picts.	Jan. 15	80	Dec. 30,'33
Farewell to Love	Jan Kiepura-Heather Angel	Madison Picts.	Nov. 24,'33.	60	Dec. 2,'33
Film Parade		General Picts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Get That Venus	Ernest Truex - Jean Arthur	Regent Picts.			
Gew		Film Exchange	Nov. 29,'33	65	Dec. 9,'33
Hell on Earth	All Star	Aeolian Picts.	Jan. 27	70	Feb. 10
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7,'33	59	Nov. 4,'33
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Picts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33.	70	Dec. 16,'33
Unknown Soldier Speaks, The		Lincoln Prods.		67	
War's End		Capital		35	May 26
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Picts.	Apr. 4	66	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1,'33	62	Dec. 9,'33
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17,'33	65	Nov. 18,'33
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Dakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Private Life of Henry, VIII, The	Charles Laughton	Nov. 3,'33	93	Sept. 23,'33
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29,'33	91	Dec. 9,'33
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6
Coming Attractions				
Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray		*85	Apr. 21
Barbary Coast	Anna Sten-Gary Cooper			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young		*80	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi			
Last Gentleman, The	George Arliss		*80	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Our Daily Bread (See "In the Cutting Room," May 19.)	Karen Morley-Tom Keene			
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			
Resurrection	Anna Sten-Fredric March			
Transatlantic Showboat	Jack Benny			
Treasure Hunt, The (Tent.)	Eddie Cantor - Ann Sothern - Ethel Merman			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	*60	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan. 22	82	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1	68	Jan. 13
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18,'33	70	Dec. 23,'33
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15	77	Jan. 27
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25,'33	78	Nov. 25,'33
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11,'33	60	Mar. 31
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Ken Maynard	Apr. 16	61	May 5
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	*90	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21		
Madame Spy	Fay Wray-Nils Asther	Jan. 8	70	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4,'33	68	Sept. 9,'33
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Uncertain Lady (See "In the Cutting Room," Mar. 17.)	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14
Coming Attractions				
Embarrassing Moments	Chester Morris-Marian Nixon	July 9		
I Give My Love	Wynne Gibson-Paul Lukas	June 25	70	
Imitation of Life	Claudette Colbert			
Let's Talk It Over (See "Funny Thing Called Love," "In the Cutting Room," May 19.)	Chester Morris - Mae Clarke	June 11		
Million Dollar Ransom	Joan Bennett-Edward Arnold			
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny			
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
There's Always Tomorrow (T.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes			

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Features				
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Disraeli (Reissue)	George Arliss	Dec. 16,'33	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
From Headquarters	Geo. Brent-Margaret Lindsay	Dec. 2,'33	63	Dec. 2,'33
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23,'33	68	Dec. 9,'33
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar. 17	67	Mar. 31
Lady Killer	James Cagney	Dec. 9,'33	76	Dec. 2,'33
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay-Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7
Coming Attractions				
Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Dragon Murder Case, The	Warren William			
Friends of Mr. Sweeney (See "In the Cutting Room," May 5.)	Charlie Ruggles-Ann Dvorak	July 28		
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Hey, Sailor!	James Cagney - Pat O'Brien - Gloria Stuart	July 21		
Housewife	George Brent-Bette Davis			
Key, The	Edna Best - William Powell - Colin Clive	June 9	*70	May 26
Lost Lady, A	Barbara Stanwyck			
Madame Du Barry	Dolores Del Rio-Victory Jory	July 14		
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Features					
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Girl from Maxim's, The	Frances Day	London Film			Oct. 14,'33
Lash, The	Lyn Harding-John Mills	Radio			May 19
Mam'zelle Nitouche	Janie Marese-Raimu	Protex	Nov. 18,'33.	90	Dec. 2,'33
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7,'33.	57	Sept. 16,'33
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Picts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Prince of Arcadia	Carl Brisson	Baumont-British		80	Oct. 28,'33
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
This Week of Grace	Gracie Fields	Radio		92	Oct. 28,'33
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Volga Volga	H. A. Shletton	Kinematrade	Dec. 14,'33	76	Jan. 6
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20,'33	90	Oct. 28,'33
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	1 rl.
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby (Leon Errol)	June 15	2 rls.
Hold Your Temper (Hot Daze)	Oct. 20,'33	2 rls.
Radio-dough (Smith and Dale)	Feb. 5	2 rls.
Stable Mates (Sidney and Murray)	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Bill Poster, The	Nov. 24,'33	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Krazy Spooks	Oct. 13,'33	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Stage Krazy	Nov. 13,'33	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
2—In the Orient	Oct. 25,'33	10
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia		1 rl.
MARCH OF THE YEARS		
No. 2—	Oct. 6,'33	1 rl.
No. 3—Famous Crippen Case	Oct. 20,'33	10
No. 4—Commander Perry Opens Japan	Nov. 3,'33	11
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickey's Touchdown	Oct. 14,'33	18
2—Mickey's Tent Show	Oct. 27,'33	18
3—Mickey's Covered Wagon	Nov. 30,'33	18
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6,'33	9
No. 2—Fast Fangs	Oct. 13,'33	1 rl.
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1 rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence		
MUSICALS		
No. 1—Roamin' Through the Roses (Art Jarrett)	Nov. 16,'33	2 rls.
No. 2—Um-Pa (Jack Osterman)	Nov. 24,'33	2 rls.
No. 3—School for Romance (Lou Holtz)	Jan. 31	2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Hollywood Babes	Nov. 10,'33	1 rl.
Sandman Tales	Oct. 6,'33	1 rl.
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30,'33	1 rl.
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
It's Sport in Any Language	Dec. 30,'33	1 rl.
We Want a Touchdown	Oct. 23,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
What the Scotch Started	Oct. 6,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Dawn to Dawn (Julie Hayden-O. M. Ness)	Dec. 25,'33	35
Frankie and Johnny (Charles Laughton)	Apr. 15	8
Lot in Sodom (Frederic Haak)	Dec. 25,'33	26
No Woman's Land (Travelogue)	Apr. 15	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Frozen Assets	Nov. 17,'33	19
Half Baked Relations	May 25	2 rls.
Hello Prosperity	Apr. 20	18
His Weak Moment	Oct. 13,'33	19
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
Kid 'N Africa	Oct. 6,'33	8
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
City of Wax	Feb. 9	9
CORONET COMEDIES		
Git Along Little Wife	Nov. 3,'33	19
Good Bad Man, The	Dec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Merrily Yours	Oct. 8,'33	21
Pardon My Pups	Jan. 26	19
What's to Do	Nov. 24,'33	18
MERMAID COMEDIES (Harry Langdon)		
Leave it to Dad	Oct. 20,'33	19
No Sleep on the Deep	Apr. 8	21
Pop's Pal	Dec. 29,'33	18
Trimmed in Furs	Jan. 5	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15,'33	19
Freeze-Out, The	Dec. 22,'33	19
MUSICAL COMEDIES		
Going Spanish	Mar. 2	21
Million Dollar Melody	Oct. 27,'33	21
Poppin' the Cork	Dec. 15,'33	25
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20,'33	11
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Last Dogie, The	Nov. 17,'33	11
Manhattan Lullaby (Helen Morgan)	Nov. 24,'33	9
Trav'lling the Road (Alexander Gray)	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	June 29	21
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
Mr. Adam	Nov. 17,'33	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20,'33	6
Busted Blossoms	Aug. 10	1 rl.
Gypsy Fiddler, A	Oct. 6,'33	6
Holland Days	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 8	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	8
Lion's Friend, The	May 18	6
Little Boy Blue	Nov. 30,'33	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
Robinson Crusoe	Nov. 17,'33	6
See the World	June 29	1 rl.
Shipwrecked Brothers	Nov. 17,'33	8
Slow But Sure	June 15	6
Sunny South, The	Dec. 29,'33	8
Three Bears, The	Jan. 28	6
Village Blacksmith, The	Nov. 8,'33	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Divorce Sweets	Nov. 30,'33	18
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Dreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Shorts	Nov. 10,'33	10
Song of Vienna	Nov. 3,'33	10
What Does 1934 Hold?	Dec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Scouring the Seven Seas!	Oct. 20,'33	9
Filming the Fashions	Nov. 10,'33	9
Conquest of the Air!	Nov. 30,'33	9
Answering the Riot Call!	Dec. 22,'33	9
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Playground of Pan	Oct. 13,'33	9
Elephant Trails	Oct. 27,'33	10
The Island of Malta	Nov. 3,'33	10
A Day in Tokyo	Nov. 10,'33	9
Byways in Bangkok	Nov. 24,'33	9
Around the Acropolis	Nov. 30,'34	9
Gem of the Sea	Dec. 15,'33	9
Rural England	Dec. 22,'33	9
London Medley	Dec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Rock of Gibraltar		9
MOVIE TINTYPE SERIES		
Twin Dukes and a Duchess	Oct. 6,'33	10
The Great Train Robbery	Oct. 27,'33	10
A Moment of Madness	Nov. 4,'33	10
Helen of the Chorus	Dec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date (Variable)	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend — With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards — With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond — With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLDGUES		
Songs of the Hills (Radio Rubes)		6
Sally (Singin' Sam-Don Wallace)		7
Night of Romance (Donald Novis-Ann Leaf-John Young		7
Tongue Twisters (Irving Kaufman-Lew White		7
Ship of Dreams (Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade (Irving Kaufman-Lew White		7
Home Again (Nick Lucas-Lew White-Kelvin Keech		8
Tintypes (Irving Kaufman-Lew White		6
Driental Phantasy (Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival (Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour (Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits (Nick Lucas-Lew White		8
Melodies of Love (Carlile-Rawlinson-White		8
Songs of the Range (Art Dickinson-Lew White		6
Rhapsody in Black (Gary-Rawlinson-White		1 rl.
Wine, Woman and Song (Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Eili Eili (Charles Carlile-Lew White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt (Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer (Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Dec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Luncheon at Twelve	Dec. 9,'33	21
Midsummer Mush	Oct. 21,'33	21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 16,'33	9
Colorful Ports of Call	Jan. 13	9
Day in Venice	Dec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	10
Italy, Land of Inspiration	Feb. 24	9
Scotland, the Bonnie	Nov. 25,'33	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Dec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		
LAUREL & HARDY		
Busy Bodies	Oct. 7,'33	20
Dirty Work	Nov. 25,'33	20
Diver the Eighth	Jan. 13	28
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Plane Nuts	Oct. 14,'33	20
Roast Beef and Movies	Dec. 2,'33	17
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Fine Feathers (Color)	Nov. 18,'33	9
Flying Hunters	May 12	7
Happy Warriors	Oct. 21,'33	9
Little Feller	May 26	8
Nipuns	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Wild Poses	Oct. 28,'33	19
TODD-KELLY		
Air Fright	Dec. 23,'33	19
Babes in the Goods	Feb. 10	19
Backs to Nature	Nov. 14,'33	20
Maid in Hollywood	May 19	20
Soup and Fish	Mar. 31	18
WILLIE WHOPPER		
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Play Ball	Oct. 28,'33	7
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Dec. 2,'33	8
Stratos-Fear	Dec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3,'33	7
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty in Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Morning, Noon and Night (Rubinoff	Oct. 6,'33	7
Parade of Wooden Soldiers	Dec. 1,'33	9
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights (Yacht Club Boys	Feb. 23	10
Little Broadcast, The (Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27,'33	11
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game (Alexander Woollcott	June 8	10
New Deal Rhythm ("Buddy" Rogers	Apr. 13	8
Radio Roundup, A (Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24,'33	11
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon (Isham Jones and Orchestra-Eton Boys	June 29	1 rl.
Where's That Tiger? (Borrah Minnevitch	Dec. 22,'33	10
HOLLYWOOD ON PARADE		
No. 3	Oct. 13,'33	11
No. 4	Nov. 10,'33	11
No. 5	Dec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	1 rl.
No. 12	June 22	1 rl.
No. 13	July 20	1 rl.
PARAMOUNT PICTORIAL		
No. 3—Dr. Roy Chapman Andrews — September Morn—Harry Armstrong	Oct. 6,'33	10
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3,'33	11
No. 5 — The Old Mill — Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6 — Southward Ho — Trees — Gilda Gray	Dec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter — Meshle, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song — Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	1 rl.
No. 12—	June 15	1 rl.
No. 13—	July	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
POPEYE THE SAILOR		
Can You Take It	Apr. 27	7
I Eats My Spinach	Nov. 17,'33	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Seasin's Greetinks	Dec. 8,'33	6
Shoein' Hosses	June 1	1 rl.
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	7
SCREEN SONGS		
I Like Mountain Music	Nov. 10,'33	18
Eton Boys		
Keeps Rainin' All the Time	Jan. 12	10
Gertrude Nlesen		
Lazybones	Apr. 13	7
Borrah Minnevitch		
Let's All Sing Like the Birdies Sing	Feb. 9	8
Sing, Babies, Sing	Dec. 15,'33	9
Baby Rose Marie		
This Little Piggie Went to Market	May 25	1 rl.
Singin' Sam		
Tune Up and Sing	Mar. 9	1 rl.
Lanny Ross		
SCREEN SOUVENIRS		
No. 4	Nov. 17,'33	10
No. 5	Dec. 15,'33	10
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	1 rl.
No. 13	July 27	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 5—Kennel Kings	Nov. 24,'33	10
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Glants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	1 rl.
No. 12—Lucky Anglers	June 8	1 rl.
No. 13—Good Shape	July 6	1 rl.
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21
Harry Langdon		
Cold Turkey	Dec. 1,'33	19
Joseph Cawthorn		
Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	2 rls.
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	2 rls.
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	2 rls.
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	19
Please	Dec. 15,'33	22
Bing Crosby		
Roaming Romeo, A	Dec. 29,'33	21
Harry Langdon		
Three Little Swigs	Nov. 10,'33	21
Leon Errol		
Up and Down	Mar. 2	21
Franklin Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Kick-Off, The	Oct. 11,'33	27
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant		
Lion, The	Feb. 14	7
Farmer's Friend, The	Oct. 4,'33	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9	21
Rough Necking	Apr. 27	20
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Relssues)		
The Count	Nov. 17,'33	21
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
Snug in a Jug	Nov. 2,'33	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Galloping Fanny	Dec. 1,'33	6½
Gay Gaucho, The	Nov. 3,'33	7½
Good Knight	Feb. 23	7½
Hew's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
GRIBDN-KENNEDY-STANTON CDMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Suits to Nuts	Dec. 1,'33	19
HEADLINER SERIES		
No. 1—Preferred List	Oct. 6,'33	20
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 23	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
Love on a Ladder	Mar. 2	18
What Fur?	Nov. 3,'33	21
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Hizzoner	Nov. 17,'33	21½
Bert Lahr		
Knife of the Party	Feb. 16	20
Lillian Miles		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy	Dec. 8,'33	21½
Cliff Edwards		
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
What Not to Do in Bridge	Oct. 13,'33	15
Trans-Atlantic Bridge Tricks	Dct. 27,'33	21
Three Knaves and a Queen	Nov. 10,'33	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SDGLDW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
On the Pan	Nov. 24,'33	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGABOND ADVENTURE SERIES		
Cuba	Nov. 10,'33	10½
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30,'33	7
16. Puppy Love	Aug. 14,'33	8
17. Steeple Chase	Sept. 1,'33	7
18. The Pet Shop	Sept. 22,'33	8
(NEW SERIES)		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller		1 rl.
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18,'33	7
13. Pied Piper	Oct. 6,'33	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	1 rl.
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
County Fair	Feb. 5	7
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
In the Zoo	Nov. 6,'33	7
Kings Up	Mar. 12	7
Merry Old Soul	Nov. 27,'33	8
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	July 21	1 rl.
William Tell	July 7	1 rl.
Wolf, Wolf	Apr. 2	8
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6,'33	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 34—Novelty	Nov. 20,'33	9
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 26	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	1 rl.
UNIVERSAL COMEDIES		
Beau Bashful	June 6	2 rls.
Herbert Corthell		
Big Casino, The	Nov. 29,'33	21
(Mentone No. 4)		
Born April First	Mar. 14	21
Sterling Holloway		
Broadway Varieties	Feb. 14	20
(Mentone No. 7)		
Ceiling Whacks	Mar. 28	20
Henry Armetta		
Ed Sullivan's Headliners	May 2	20
(Mentone No. 10)		
Full Coverage	Feb. 28	21
Henry Armetta		
Good Time Henry	May 3	20
Henry Armetta		
Heartburn	Apr. 11	20
Sterling Holloway		
Meeting Mazie	Dec. 20,'33	20
Sterling Holloway		
Mountain Music	Jan. 3	18
Louise Fazenda		
Not the Marrying Kind	Nov. 22,'33	20
Sterling Holloway		
Out of Gas	Nov. 8,'33	21
Louise Fazenda		
Palsie Walsie	Jan. 31	20
Henry Armetta		
Pest, The	Apr. 18	19
(Mentone No. 9)		
Pie for Two	Dec. 13,'33	21
James Gleason		
Pleasing Grandpa	June 20	2 rls.
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Supper at Six	Dec. 27,'33	18
(Mentone No. 5)		
There Ain't No Justice	May 23	2 rls.
Corthell and Hurst		
Trifle Backward, A	Jan. 17	19½
Vince Barnett		
Vaudeville Days	Mar. 21	21
(Mentone No. 8)		
Vaudeville on Parade	Jan. 24	20
(Mentone No. 6)		
Where's Elmer?	Feb. 7	20
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 4—Turkey in the Raw	Nov. 4,'33	21
Gus Shy		
No. 5—In the Dough	Nov. 25,'33	22
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie	Dec. 9,'33	18
Ben Blue		
No. 7—Tomalio	Dec. 30,'33	21
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?	Jan. 13	18
George Givot-Chas. Judels		
No. 9—Nervous Hands	Feb. 3	21
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10	21
Charles Judels		
No. 11—Mushrooms	Feb. 17	20
Harry Gribbon		
No. 12—Foiled Again	Mar. 24	20
Ben Blue		
No. 13—Very Close Veins	Apr. 14	20
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20
Harry Gribbon		
No. 15—I Scream	May 19	20
Gus Shy		
No. 16—Salted Seanuts	June 2	20
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue		
BRDADWAY BREVITIES		
No. 7—Yeast Is Yeast	Nov. 11,'33	20
Tom Patricola		
No. 8—The Mild West	Nov. 18,'33	23
Janet Reade-Dlive Borden		
No. 9—Girl Trouble	Dec. 2,'33	20
Mitchell and Durant		
No. 10—Around the Clock	Jan. 16	21
Norma Terris-Four Eton Boys		
No. 11—Plane Crazy	Dec. 23,'33	20
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Dec. 16,'33	22
Jane Froman-Georges Metaxa		
No. 13—A Little Girl With Big Ideas	Jan. 20	29
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27	21
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10	21
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business Is a Pleasure	Mar. 3	17
(Technicolor)		
No. 18—Look for the Silver Lining	Mar. 17	30
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21
Jean Sargent		
No. 20—Story Conference	Apr. 7	20
Lillian Roth		
No. 21—Morocco Nights	Apr. 21	18
(Technicolor)		
No. 22—Private Lessons	May 5	22
Hal LeRoy		
No. 23—Masks and Memories	May 12	30
Lillian Roth		
No 24—Murder In Your Eyes	May 26	20
No. 25—Service with a Smile	July 28	2 rls.
Leon Errol (Technicolor)		
No. 26—Darling Enemy	June 9	2 rls.
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	2 rls.
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	2 rls.
Bill Robinson		
No. 29—The Song of Fame	July 7	2 rls.
Ruth Etting		
No. 30—The Winnah	July 21	2 rls.
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	2 rls.
Jeanne Aubert		
No. 32—Untitled	Aug. 11	2 rls.
Mitzi Mayfair-Roscoe Ates		
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11,'33	7
No. 3—Buddy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
MELODY MASTERS		
Eddie Duchin and Band	Nov. 25,'33	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,'33	10
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy	Apr. 14	9
Phil Spitalny		
Isham Jones	May 12	10
Tin Hat Harmony		1 rl.
Abe Lyman		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33	7
Pettin' in the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 26	7
Goin' to Heaven on a Mule		1 rl.
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
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Italy, the Old and the New	Dec. 9,'33	11
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Spanish America	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
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Making Good	Apr. 21	1 rl.
You Nasty Man	Apr. 28	2 rls
(formerly "Here Prince")		
Service Stripes	May 5	1 rl
Where Men Are Men	May 12	2 rls
A Stuttering Romance	May 19	1 rl
Toreador	May 26	2 rls
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No. 6—Harry Warren	Nov. 18,'33	10
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mischief	Dec. 6,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Detective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud	Apr. 21	10
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10
Radio Ramblers		
No. 17—Just Concentrate	June 2	10
Lulu McConnell		
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1	May 19	10
Jessel-Van		
No. 20—Penny A Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	1 rl.
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—Bergen in at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

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FIRST DIVISION		
Young Eagles	July 1	2 rls.
Boy Scouts		(each)
MASCOT		
Burn 'Em Up Barnes		
Jack Mulhall - Lola Lane		
Fighting with Kit Carson	July 6,'33	20
Johnny Mack Brown-Noah Beery		(each)
Lost Jungle, The	Apr. 1	20
Clyde Beatty		(each)
Mystery Squadron, The	Dec. 23,'33	20
Bob Steele		(each)
Wolf Dog, The	Sept. 30,'33	2 rls.
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		(each)
PRINCIPAL		
Chandu		2 rls
		(each)
Tarzan, the Fearless	Aug. 11,'33	20
Buster Crabbe		(each)
UNIVERSAL		
Gordon of Ghost City	Aug. 14,'33	20
Buck Jones-Madge Bellamy		(each)
Perils of Pauline	Nov. 6,'33	20
Evalyn Knapp-Robt. Allen		(each)
Pirate Treasure	Jan. 29	20
Richard Talmadge-Lucille Lund		(each)
Red Rider, The	July 16	20
Buck Jones		(each)
(15 episodes)		
Vanishing Shadow, The	Apr. 23	20
Onslow Stevens-Ada Ince		(each)

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Better Theatres

June 2, 1934
Vol. 115, No. 10

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

The 3,000-Seat Metropole in Brussels 6
A Design for an Exclusive Community: *Curzon Theatre, London* 8
Building the Theatre Organization: *By J. T. Knight, Jr.* 9
Maintenance Tabs 11
New Lighting Forms for Today's Theatre Front 12
Patrons' Rights and Other Late Law: *By Leo T. Parker* 13

DEPARTMENTS

Modern Projection 15
A Basis for a System of Projection Reports 15
F. H. Richardson's Comment 19
Planning the Theatre 26

MISCELLANEOUS

Editorials 5
How I've Cut My Light Bills: *By Richard L. Ross* 10
Electrogram 13
The Use of Drafts and Notes: *By M. Marvin Berger* 14
Equipment Affairs: *Equipment News and Comment* 27
Index to Advertisers 32
Better Theatres Catalog Bureau 33

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Observations

¶ How many managers are in the habit of seeking out the opinions of their patrons regarding their theatres? Not enough, we believe. And to the extent that it is done, inquiry usually concerns the program, and the method is pretty casual. We mean an organized inquiry, not only among regular patrons, but throughout the community in general, with the object not to find out reactions to a specific picture or program, but rather to ascertain what opinions your community has concerning your *theatre*. In giving the public what it wants, let's not forget the theatre.

The supposition is that if the theatre is about as tidy as it usually has been, so far as the patron may be expected to observe, the only patronage factors worth bothering about are the appeal of the program, the weather and local family economics. We suspect, however, that a number of other factors operate, varying with the times and the community, and they are more than likely to be quite as important in their effect upon a year's total patronage as those more obvious.

Being very human, and for the most part not inclined to intellectualize their reactions, patrons of motion picture theatres are motivated by many a preference or aversion that usually does not become known to the manager in the ordinary course of his affairs. Some people, for example, are timid ("over-considerate," they probably put it) about disturbing others when it is necessary to pass through to centrally located chairs. There are those who violently dislike going into a dark auditorium, which always seems especially dark until the pupils of the eyes become dilated. Many a person has resented the assistance of the "militaristic" usher as officiousness, even as impudence. Are such patrons merely peculiar? Peculiar only as human nature is peculiar.

¶ Physical reactions, too, are variant. We have heard a great deal about the effect of excessive coolness in auditoriums air-conditioned for summer temperatures. Much of this response has come from health departments and may have been regarded as so much official zeal or political publicity. For that matter, we think that the number of colds actually due to overly cooled theatres to be very small. The public, however, does not have to catch cold, or listen to health officers, to decide against your theatre this summer. The amount of a patron's comfort while in the auditorium will determine his decision, and in shrewd consideration of those persons who "chill easily," it would be better to err on the side of less coolness than too much.

¶ There are other individual reactions, both physical and psychological, which play an important part in creating the motion picture audience, and of these, one may be cited which suggests a broader purpose in such inquiries as we have proposed. This one concerns vision.

A pretty large percentage of people wear glasses, many of them throughout the active day. Add to these the many, many more who *should* wear them and you have an enormous number of persons to whom visual conditions present rather a special problem. Glasses effect a certain amount of objective correction, but one cannot be certain just how much for all conditions. Some people do not know they need glasses, others (charmingly feminine) refuse to wear them in public, and many are not as well fitted as they might be. Regardless of who or what may be guilty, the patron's discomfort, ensuing eye fatigue or headache is likely to be blamed on some condition in the theatre—and (here's the larger point) often on the motion picture as an entertainment medium. (The motion picture being what it is, prevailing indifference toward improved vision, in both the designing and operation of theatres, is rather incomprehensible—but that's another story.)

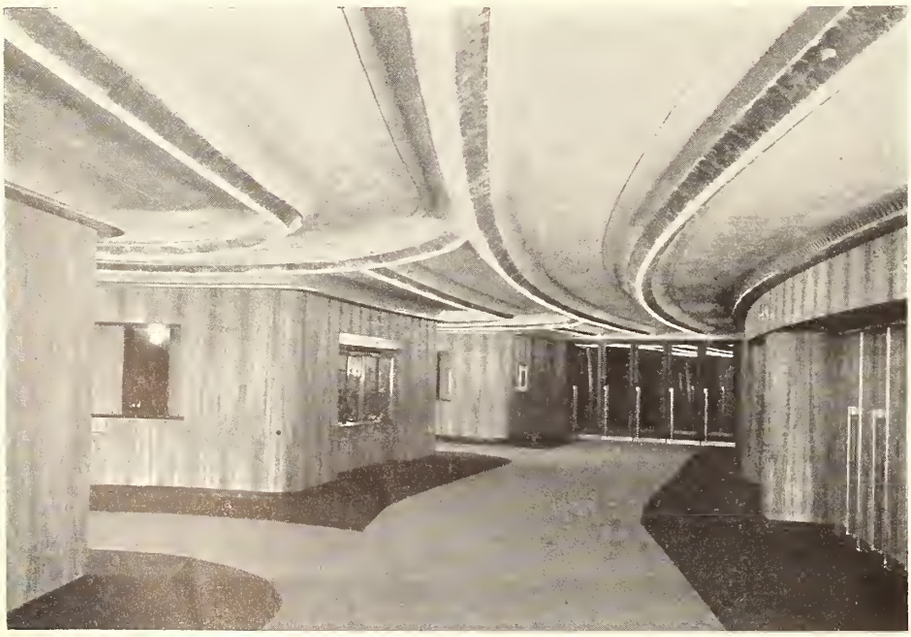
¶ Whether he would be able to effect an immediate correction or not, in most instances the theatre operator or manager would be certain to learn of a number of factors influencing his patronage if he conducted a well thought out inquiry smartly adapted to his community. Just recently we were told by persons we never suspected of harboring such ideas, that New York's Broadway houses are "disgusting" (because of the Coney Island ballyhoo outside), that auditoriums are too dark, that motion picture theatres are unhealthful (physically), and a number of other things, most of which represented supportable criticism of conditions that could be readily corrected—with the possible exception of the Broadway "pullers," who are now a part of the street's degeneration.

¶ In the larger purpose, keeping closer tab on community reactions to the theatre might well provide, in addition to a certain amount of immediate local correction, an accumulated opinion among theatre owners which would lead to improved practices in operation generally, and higher standards in theatre designing—all this, of course, accruing to the greater glory of the goods this industry is selling.—*G. S.*

THE 3,000-SEAT METROPOLE IN BRUSSELS



The proscenium section of the auditorium (see detail of ceiling on opposite page).



The main, or orchestra level, foyer.

From the capital of Belgium, a design marked by economy of space and an original interpretation of the modern architectural idea

THE NEW Cinema Metropole in Brussels, the capital of Belgium, erected to the design of Adrien Blomme, is interesting from the viewpoint of site development, the manner in which space has been utilized for outside purposes, the original treatment of the exterior, and the aspect revealed of the design tendency in the interior decoration.

The cinema has been erected in the important thoroughfare of Rue Neuve. This is an extremely narrow street and it is for this reason that it has been found impossible to present an adequate photograph of the exterior.

FACADE

The site is irregular, but due to the intense land value it was decided to utilize it to its utmost advantage. The scheme shows how this awkward site was treated. The theatre requirements were for a seating capacity of 3,000. The main entrance is a large recessed curve which forms an outside foyer. This has an approximate height of two stories with the rather original treatment of having an outside balcony for public use. The recessing or concave treatment of the facade overcomes to some extent the limitations of space imposed by the narrowness of the street.

FOYERS

The outside foyer leads into two small entrance lobbies on either side. In fact, there is almost duplicate planning, for one hall leads on to the main foyer and staircases, while the other hall also leads on to subsidiary staircases. This is due to the fact that this is a two-balcony theatre, and the additional staircase is a safeguard. The main (orchestra) foyer is then thrown well back from the street in contradistinction to the usual plan of having it placed between the street and the auditorium. The orchestra foyer is amply spaced with the staircases leading from it to the first (mezzanine) balcony and second balcony.

A point of interest is that while the theatre contains three floors (ground, first and second balconies) there are separate cloakrooms to each floor. In every case these cloakrooms are placed adjacent to the main staircase.

AUDITORIUM

The auditorium plan follows the accepted form and is made fan-shaped. An orchestra pit has been planned, and the stage allowance is rather larger than usually allowed for in Continental cinemas due to provision having been made for stage performances. The first floor balcony possesses no outstanding feature, although it may be observed that it has about five rows of seats flung back over the entrance foyer. But in the second balcony the space that was used as a spacious orchestra foyer has been completely used for seating capacity. This is an adaptation of the principle as exemplified by Robert Cromie in the Gaumont Palace at Hammersmith. This flinging back of balconies over the entrance foyers is the most brilliant idea of cinema planning that has been advanced in Europe during the last three years.

The site has been used not only for the cinema, but two floors have been constructed over the auditorium which are used as additional bedrooms for the Hotel Metropole, with which they are connected. The basements are divided into two parts. One half is used to provide additional restaurant accommodation for the Hotel Metropole, while the other half is used as a cafe. Thus the space above and below the cinema has been used for outside purposes.

The interior decoration of the auditorium is interesting. The large relief design forming the top of the proscenium arch is the main decorative feature. An illuminated rib treatment has been the form of decoration used for the walls. The ceiling and the overhang of the balconies, which are also illuminated produce a similar staggered effect. The orchestra foyer is simply treated, though the lighting effects have been rather overdone. The main staircase is a very clever treatment, particularly with its incorporation of the cloakrooms. The sweep of the concave front has been used for the staircase, which is covered-in with glass.

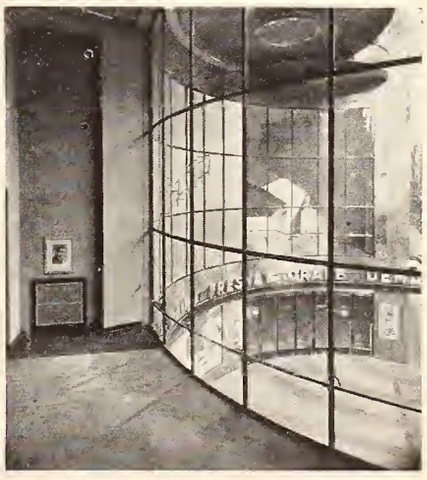
The approximate cost of the Metropole Cinema is said to have been ten million Belgian francs, which amounts to $2,300,000.—*Dexter Morand.*



Stairways leading to the balcony.



The foyer on the mezzanine level.



Lobby through mezzanine window.



Detail of ceiling at proscenium.



A DESIGN FOR AN EXCLUSIVE COMMUNITY

MOTION PICTURE theatre design in England during the last several years has not contributed a great deal to the advancement of this specialized field of architecture, owing largely to a certain timidity that has been apparent in the work of the majority of designers, who at best have been content to imitate (and half-heartedly at that) the work of the foremost Continental architects, without revealing any desire to experiment along new lines for themselves.

Nevertheless Britain has come forward occasionally with theatre projects of unusual interest, and such a one is the Curzon in Mayfair, recently opened in the most exclusive quarter of London.

Being intended to attract a specialized audience, this theatre, it will readily be realized, had to be conceived and built along original lines. The "gilt and gingerbread" which some say appeals to the general public, would be badly misplaced here; the Curzon patrons would have curdled at the combination of garish colors and banal ornaments characteristic of so many of the purely popular motion picture houses in England.

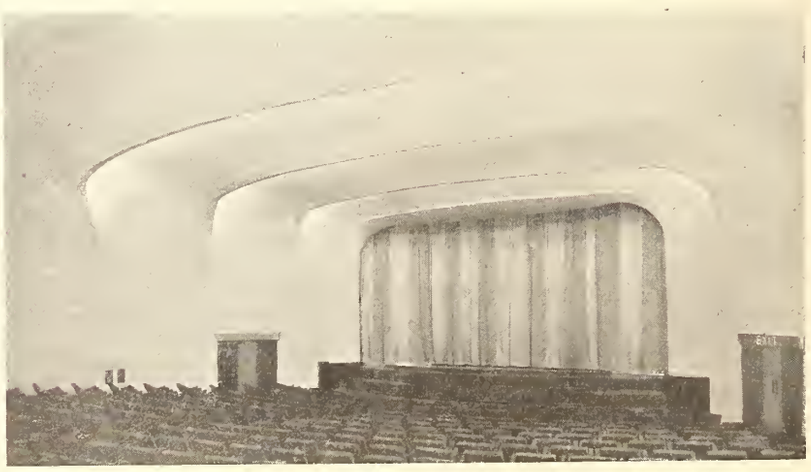
With this fact appreciated by the sponsors of the undertaking, the problem arose as to how to replace these elements of ornamentation, and the result is a theatre virtually devoid of all decoration.

But even the more discriminating in these enlightened days are not content to sit in a bare room staring at a white screen, which is the elemental conception of the motion picture theatre, and so the architect contrived to achieve his effect by suggestion, in the handling of the essential features of the building. The severity of its design is, therefore, relieved by the thoughtful planning of doors, proscenium, lighting elements and—externally—the approaches to the projection room and other departments, such as boiler house, offices and the like.

The Curzon is an "intimate" theatre, with a capacity of less than 500 seats, all on one floor. It is a compact building, occupying a minimum of space, and is as severe in its external design as it is inside. Both facade and side elevation are of plain red brick, the unusual nature of the building being expressed by the bold vertical and horizontal masses of which the front is composed. In this respect, the cinema perhaps owes its conception to the cult of straight lines and unornamented simplicity which has been in vogue on the Continent for several years.

There was some criticism that the theatre did not harmonize with its surround-

(*Continued on page* 30)



Two views of the auditorium are shown on this page. The upper one looks across the rear and into a stadium section, while at right we look toward the proscenium arch. Capacity is 500.

BUILDING THE THEATRE ORGANIZATION

By J. T. KNIGHT, JR.

How loyalty and efficiency are to be created in the house staff—a second article on personnel problems

IT HAS OFTEN been said in connection with mechanical processes that if the design and specifications are controlled, the quality of the product is assured. Applying this to personnel management, if the attitude toward employes is right, as the design; and the selection of the employe is intelligent, as the specification; the efficiency and calibre, as the quality of the organization, is assured.

Organization is a growing, living, human thing—it cannot be static or impersonal. The individuals of a group must continue to grow or else they retrogress and become inferior. Training must be planned to stimulate this growth.

The manager who hesitates to promote a man because "it's too hard to fill his job," is not only committing a grave personal injustice to that individual, but he is definitely retarding the development of the entire organization.

From the company's or theatre's point of view, the prime reason for training is to provide a source from which the future man-power needs of the organization may be drawn. If promotions can't be made from "within ranks," then the employes are very definitely *not* being properly selected and trained.

Training, when properly carried out, definitely supplies the connection between *knowledge acquired* and its proper *application.* The mere possession of facts or details of theatre operation does not constitute a theatre operator. Such possession of facts or knowledge does not guarantee the ability to think and to act wisely or with good judgment. Whenever an instructor points out a fact it should be followed by an explanation as to how that fact may be used.

CONTACT WITH EMPLOYES

THE FAILURE to be promoted is not half so discouraging to an employe as the thought or belief that he has been completely forgotten. The man who continually has constructive contact with a superior can never feel forgotten, and should he be passed over in promotion he generally will know wherein he has fallen short. It is good business to establish this sort of contact with each employe, the manager or personnel director will then know the attitude of each individual and can sense disorganizational practices or discontent before they seriously impair efficiency. *A continuous series of planned employe meetings will provide such a manager-employe contact.* Frequent conversations (these don't have to be formal meetings) with employes about their particular jobs will serve to arouse their interests, check bad performances, correct failures, thereby developing the individuals.

Very often when an employe is put into a position, he throws himself into each problem with tremendous energy and enthusiasm, only too soon to find out that the manager seems to pay no attention to him whatsoever. The fine work receives no comment, but when some detail, often trivial, is omitted or done in a wrong way he is quickly jacked up for it. *If a manager is going to be quick to catch mistakes he must be just as alert to commend good work.*

Keep each employe alive to his job and to the possibilities of this business, especially during the slack and uneventful periods, and they will be alert, energetic and enthusiastic during the rush periods.

MERITED PRAISE

Platitudes don't generally impress theatre men. Virtue for virtue's sake is no longer sufficiently inspiring. "Virtue is its own reward" has been aptly paraphrased as "virtue is its *only* reward." Virtue thrives best on appreciation, particularly when the appreciation comes from a superior or some outside source. Letters complimenting employes for the performance of their duties should be publicized to the whole group, and the original of such letters turned over to the particular individual. Don't make the mistake of believing that a job well done is going to be all-satisfying. Some theatre managers don't believe in this policy because they are fearful that the employe will develop an exaggerated idea of his value to the theatre and will probably ask for a raise. Actually in practice this rarely happens.

Watch the members of the organization as a coach watches and studies the individual play of the members of a football team. Be on the alert constantly to note particular abilities or aptitudes along special lines, and be quick to take advantage of developing those abilities. *Working the right man into the right job is finally the real reason for personnel management.*

WRONG PSYCHOLOGY

Power over any phase of another man's life, is a tremendous responsibility for any man to have. Yet some consider it very lightly and wield it with very little consideration or discretion. Many times the failure of a manager to handle subordinates successfully can be traced to one of three reasons:

1. Managers many times are exceedingly concerned about their dignity and the dignity of their position. False dignity is a poor foundation.

2. Just as soon as some men become managers they become "big shots," they at once, over night, have overcome all human weaknesses and frailties and "know all the answers." The attitude of "the king can do no wrong," won't make a hit with anybody, least of all subordinates.

3. General inability to understand human nature. The manager must be concerned about the employes and their problems.

It is so very necessary that every one have the right starting attitude toward the problem of handling human beings. A start with the right attitude is really about 50% of the problem. Patience and good-will make up the other 50%.

In theatre operation today, the performance for good or bad originates with the manager. There is no split responsibility.

BUILDING UP INTEREST IN JOB

ANY ENDEAVOR becomes work, yes, hard work, if the element of interest is lacking. The theatre manager or personnel director are charged with the responsibility of creating this interest. A person generally becomes very interested when he or she feels that they are something more than just a cog in a machine, that they are really a definite, integral part of a worthy endeavor. This idea must be created in the mind of each employe.

There is a type of man who just has a "job," and he spends much of his time thinking that he is overworked and underpaid. The end of his period of duty is the only enjoyable moment of the day. This type of man always thinks that length of service establishes his right to promotion or increase in pay. He usually knows or thinks he knows, the "large" salaries of all of his superiors and can tell you specifically wherein they fail to earn those salaries, and with whom they have their "drag." Such individuals crop up from time to time in the very best organizations, and if they can't be *quickly* cured, then get rid of them, because they can tear down an organization faster than the manager can build it up.

The future of any individual lies within himself, and it should be the object of the manager or personnel director repeatedly to drive home this thought and to develop the individual so that his future may some

day be realized. There are some men who apparently believe that all progress and success is the result of chance or luck, and they will even go so far as to cite specific examples of men who have arrived by this method. In reality a run of luck, either good or bad, seldom lasts a lifetime, and in the end the man with ability usually forges ahead.

ADDRESSING NEW EMPLOYES

THE FIRST step in the training of one or more employes is to have a long talk with them. Put them at their ease and allow yourself plenty of time; talk to them as if you were selling them on a big idea, with enthusiasm tell them of the motion picture industry, what it requires of them, what is expected of them and assure them that the industry is big enough to pay their price of success. Notice I have used the word "industry," I have not said any particular theatre or company. *Above all things don't make any promises to them about salary increases or advancement.* So few of us are truly in positions where we can live up to such promises. The first talk should be somewhat along these lines:

When a business fails, the financial statement reflects the condition at that time, but the real reason for failure seldom appears. In most cases the real reason is that the business performed no service which was useful or essentially necessary to the community or neighborhood or society in general. Even individuals must perform useful service if they are to prosper. Society refuses to maintain a man with more than bare necessities unless he is useful.

When we find an industry that has been notably prosperous over a long period of time, that industry must and does supply a real need, and provide a necessary service. Such a need and such a service is provided by motion pictures. This theatre is a part of the motion picture industry, and though we have suffered as all business has during the past four years, nevertheless the industry and this theatre represent a very worthwhile field for your efforts. Provided you learn well the lessons which are represented by the problems confronting us in this theatre, your future is not limited by the size and scope of this theatre and its operation.

The motion picture industry is the fourth ranking industry of this country. It has grown because it has filled a definite need in the lives of the people, not only of this country but of the world. Service, then, becomes our first consideration to this community and to those persons who attend this theatre. I use service here in its broadest sense to include the uninterrupted operation of the projection booth, cleverly presented vaudeville acts, courteous conduct on the part of employes, which means all of us, and a clean, well-ventilated theatre. In total, service means the highest type of performance by each one of us in our respective positions. With this attitude we shall all profit most.

The organization of this theatre is composed of carefully selected, intelligent human beings, and our only standard of measure for each other is in terms of character. A wise man has said, "Character is the sum total, worthwhile, of what a man has after he has won all, and the sole thing he has left after he has lost all." When we accept this statement we must realize then that character constitutes our safest investment and our strongest backing for a useful business career.

Character means honor, sincerity and devotion to what we know is right; self-restraint, fair and square dealing in all things, great or small, without consideration of personal gain or loss, comfort or discomfort.

This is an important part of our stock in trade.

Organizations suffer greatly from petty gossip, loose conduct, personal jealousies and lack of loyalty on the part of employes. An important requirement for continued and satisfactory service in this theatre is that you raise yourself above such practices.

We have got to produce results in this theatre. To do this requires the combined brains and brawn of every one of us on the pay roll. Producing results becomes a habit if practiced diligently. We must begin by producing the desired result in every little thing that each of us attempts—then combined, we, as a theatre organization, will produce results in a big way.

Being loyal to this organization, so long as you are a member of it, is expected of you. In reality this is only expecting that you will be fair and square with yourself. Although disloyalty in an organization saps its very lifeblood, yet the disloyal employe in the long run suffers most and ends by paying the dearer price. If you can't be loyal to this organization, then quit, get out and join an organization to which you can give your loyalty; this is the fairest thing you can do for yourself.

Courage! Yes, this business needs courage, not necessarily of the physical type, but more often of the mental and moral type. Courage is the heart of a man battling against trials, troubles and temptations and coming through, not necessarily always the conqueror, but uncracked, unbroken, unbowed and ready to try again.

Our business demands men who can think. Thinking is the mental process of applying knowledge, so the method is first to acquire the knowledge, then to apply it to the operation of this theatre. The knowledge that I have gained in this business I shall pass on to you from time to time; however, I want each of you to feel free to come and ask for information as you find need for it. Clear thinking is not always a slow process—it results from practice and improves by application, as do all other acquired qualities.

Mutual respect among fellow workers is expected in this theatre. There is no unnecessary work or job here. If there were I would not be a good manager. Then if all the work is necessary for the proper operation of the theatre, it all must be worthy. Each job is worthy, hence each person who holds one of these jobs is worthy and entitled to respect. A harmonious organization is a friendly organization, and therefore a respectful organization. Give the

HOW I'VE CUT MY LIGHT BILLS

By RICHARD L. ROSS
MANAGER UNITED ARTISTS THEATRE, LONG BEACH, CAL.

'TIS SAID, "There's more than one way to skin a cat." And in show business there's more than one way to show a profit. One way that has been found to be highly successful is to try cutting expenses. In fact, the difference between profit and loss in many theatres is the elimination of a few items of expense which are found to be easily eliminated.

One of the items in which I have usually found opportunity to reduce cost is lighting. I check the type of lamps used in the theatre and sometimes find that smaller lamps will do just as well. Sometimes turning the marquee and upright signs on a little later, and turning them off a little sooner may be done without any harm. Some theatres turn on their complete marquees from opening to closing, regardless of the weather.

On a sunny day, especially if you're on the side of the street where the sun hits, any light on the marquee is absolutely wasted. On dark days, proper front lighting sometimes means money to the box-office. But care should be taken, so as not to make the lighting of the front a routine matter, with the doorman turning on all the lights at opening, and leaving them on all day.

I have found in certain situations, that it is wise to turn on the lights at opening and leave them on for a couple of hours, and then turn them off until dusk, while in other situations, I have found that lights on during the matinee is a waste of money, as the transient traffic doesn't warrant it.

Another thing to watch is your surrounding lighting. If situated in a very brightly lighted neighborhood, it is necessary to step up the wattage in order to compete successfully, whereas in a dimly lighted neighborhood a great saving can be effected by cutting down the wattage enough to still have a very brilliant front in comparison with the surroundings.

Another way to save in this department is to use the lamps on hand rather than order new ones. By this I mean that by a little scheming one is able to substitute one type of lamp for another. For example, I was in one theatre where the previous management had stocked up with all sorts of lamps, including red, blue, yellow, etc. In order to use these lamps up, we changed the color scheme of the mezzanine, and in that way eliminated ordering any lamps for that part of the house for months. Sometimes a 60-watt amber lamp is used where a 25-watt canary will give more light and look better.

Another important thing is to find out if the theatre is on the proper consumption schedule of the power and light company. Sometimes a different schedule means a reduced cost.

Caution should be exercised by all employes in turning lights off when not in use. "Please Turn Light Out" cards are helpful in making forgetful employes remember. Needless burning of lights in offices and storerooms is a waste of money that can be easily corrected. Janitors should be cautioned about the use of night lamps.

These are some of the things I watch for in lighting. Some of these suggestions might seem picayune, but when they're added all together they mean quite a saving, and that extra twenty or thirty dollars a week sometimes is the difference between red and black.

other fellow credit for having something on the ball, and know that if he didn't he would not be in his position.

Each of you must endeavor to make yourselves more valuable each day, week, month and year. You can't stand still. You either go forward with the parade, or the parade passes you. This theatre does not pay salaries on the basis of how good you might think you are, but upon definite and recognized ability and accomplishments.

During our interview before your employment I asked you many questions, some personal and some general. I was definitely measuring you to see how closely you fitted the particular job requirements. During these interviews I learned more about you perhaps than you were able to learn about me. In fairness I should tell you about some of my background, and if possible, why I am here.

I am human, I have some weak points and some strong points. You may even discover that there are some things that you can do better than I can, but regardless of this I have [number] years of motion picture theatre experience as my background. I've swept theatre floors and taken tickets at the door, in fact done most of the jobs in and about a theatre. All that I have talked about covers only the high spots of the qualities that I strive to display in and about this theatre, in my contacts with you and with the public. They are the groundwork of a healthy organization, all of which has become apparent to me as the result of my experience.

I am telling you these things because I have selected you from a number of applicants, and I believe each of you represents good material for your particular job. All that I ask of each of you is that you do your best work, for with your best you profit most and so does the theatre. I want to be right in the selection of each one of you. I much prefer to see you succeed in your job than fail. When you succeed you will confirm my ability to pick men, and to further this I shall continually aid you by constructive criticism and shall show you how to perform your particular job.

The real object of this first talk by the manager is to arouse in each new employe enthusiasm for the theatre and theatre operation. The manager can elaborate or reduce it as he sees fit, but it must be impressive. This start-off is most important. It must be more than just a matter-of-fact statement.

CONDITIONS OF THE JOB

FOLLOWING THIS introductory period, the employes should be given information about working conditions and theatre policies. This is of importance so that there may be no future misunderstanding. Such information might conform to some outline similar to the following; however, conditions will differ in almost every theatre. Make an outline to fit your conditions, something like this:

THEATRE POLICIES

1. Program changes.
2. Admission prices.
3. Daily show routine.
4. Explain the daily program schedules.
5. Explain conduct of employes toward each other while on duty, especially between male and female.
6. Conduct toward artists or performers.
7. The privilege of employes to view shows.
8. The attitude of the management toward giving passes to employes for their friends or family.
9. Loitering about the theatre when off duty, especially when wearing the theatre uniforms.
10. Flirtatious conduct.
11. Courteous service.
12. Cleanliness and neatness of employes.

WORKING CONDITIONS

1. Schedule of working hours:
   (a) Saturdays, Sundays and holidays.
   (b) Time off.
   (c) No variation made from regular schedules to fit special conditions.
   (d) Schedules subject to change by the management.
   (e) Daily closing time only approximate subject to variations in show schedule.
2. Fire and Emergency drills held once each month, employes expected to attend.
3. Weekly, bi-monthly or monthly meeting of all employes.
4. Salaries.
5. Overtime policy.
6. When pay period starts and ends.
7. Whether paid in check or cash.
8. If paid with check, policy of cashing at the box office.
9. Absences from work with and without pay:
   (a) Sickness.
   (b) To attend to personal business.
   (c) To receive dental or medical attention.
   (d) Election days.
   (e) July Service.
   (f) Unexplained.
10. Vacation policy, if any.
11. The use of intoxicating liquor.
12. Punctuality.

After going over all of these points, and any others that apply particularly to your theatre, ask if there are any questions. Emphasize to the new employe that now is the time for him to get these details firmly in his mind.

Upon the completion of the answers on these matters, put this question squarely up

(*Continued on page* 30)



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BOILED OIL IN PAINT: Raw linseed oil is thin and drys very slowly. The resulting paint film is often soft. Also, raw linseed oil, due to poor color, will generally darken white paint or light-colored paint.

Boiled linseed oil costs slightly more than the raw, but this small additional expense is justifiable. It drys much faster, with a resulting harder paint film. Though the boiling does not thicken the oil much, it also does not greatly improve its color. In all cases, especially inside, use boiled linseed oil in paints.

•

AIR IS FUEL: Air is just as much a part of the fuel that you use in your boiler as the coal or oil that you pay real money for. Boiler rooms with tight-fitting doors and no windows, or windows that are kept shut, are not economical. If this condition exists in your theatre, provide some means for air to get into the boiler room, even if you must run a duct to the outside. It will pay for itself in fuel savings and result in more heat and greater efficiency.

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MARBLE CLEANING: The ideal marble cleaner is one which will (1) actually remove dirt, grime and mud with the least amount of material and physical effort; (2) clean without scratching or otherwise disfiguring the surface; (3) be easy to remove with the mop. Does the material that you are using measure up to these standards? You might check into it.

SHELLAC FOR WOODWORK: Shellac is a very inexpensive and quick-drying means of finishing woodwork. It comes in two tones, orange and white. It lacks the permanency of the better classes of varnish-finished woodwork, therefore it requires great care in cleaning. Shellac leaves a porous finish on wood, and for this reason use as little water as possible in cleaning it. Water affects shellac very seriously, turns it a grayish white.

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TAPESTRY: This fabric is most generally used as wall hangings, but sometimes it is used to upholster furniture. It is very beautiful, but difficult to care for properly because of its rather soft and loose weave. It seems to collect and hold a great quantity of dust and dirt. It should be brushed daily with a soft, long-bristled brush. Never use a cloth for dusting tapestry. Carefully vacuum it about once each month. Spots can be removed with naphtha, gasoline, or some other reliable commercial cleaning fluid—and plenty of carefulness.

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YOUR OWN PROBLEMS: Whatever they may be, if they concern the physical theatre and maintenance, I will be glad to reply to your question in these columns if you write me in care of Better Theatres. Publication of the reply is desirable because it may contain information of value to many others, but only your initials will be used for identification.

NEW LIGHTING FORMS FOR TODAY'S THEATRE FRONT





DESIGNED FROM SPECIFICATIONS BY GENERAL ELECTRIC ENGINEERS.

Striking, dynamic treatment of a motion picture theatre facade, based on conditions indicated in the actual theatre shown in the small picture. The large vertical sign consists of a framework of metal structural members, glazed with a highly diffusing glass, such as flashed opal. The use of this glass in such a structure permits the employment of lamps of the more efficient wattages on wide spacings. The outer edge of the fin is of stainless steel, brushed lengthwise and indirectly lighted to produce brilliant horizontal bands of light on the steel surface. The silhouette sign letters may be changeable to announce the current feature. The marquee is of similar glass and metal construction cantilevered from the building wall. Changeable silhouetted letters are also used here. Color may be introduced by the use of colored lamps or colored flashed opal glass. Maintenance of lamps is from the marquee roof. The ticket booth, also of luminous flashed opal glass, is of modern pattern with silhouetted letters stating show times. These may be changed readily since they slide in channels at top and bottom of the panel or may be sprung into place. The corner poster boards are lighted indirectly.

PATRONS' RIGHTS AND OTHER LATE LAW

By LEO T. PARKER

Analyzing a variety of litigations and decisions of higher courts involving points of law of special interest to theatre operators

THE DECISIONS in leading higher court cases establish the law that a theatre patron who violates a rule, or is disorderly within the theatre, may without liability be ejected from the theatre, provided no greater force *than is necessary* is used to eject him, and that while he is being ejected he is not abused, humiliated or otherwise subjected to insult. The latest higher court case involving this point of the law is Louisville v. Gibson (64 S. W. [2d] 163, Pineville, Kentucky).

Legal Ejection of Patrons

CASE

In this case it was shown that a passenger on a passenger train did not have sufficient cash to pay his fare from one station to the other. During an argument the conductor said to the passenger, "Hell, that don't get you anywhere. I'll put you damn fellows all out here. Stop this train here until these damn fellows every one gets off."

The passenger was put off the train and later filed suit against the railroad company to recover $500 damages. During the trial the passenger introduced testimony supporting his contention that the conductor made the above mentioned statements. Therefore, the lower court held the passenger entitled to recover damages in the sum of $500. The railroad company appealed to the higher court, contending that the amount of damages allowable was excessive and that under the circumstances no damages should be allowed. However, the higher court sustained the lower court's verdict and stated the following important law:

DECISION

"There was evidence that the conductor was angry; that he said to appellee (passenger), 'That will not get you by,' or: 'Hell, that don't get you anywhere. You damn fellows will have to get off. Stop the train and put these damn fellows off.' Since, in view of this language, which was spoken by the conductor in the presence of other passengers and is clearly abusive and insulting, appellee was entitled to recover for mortification and humiliation of feeling, we cannot say that the verdict is excessive. Indeed, in Chesapeake, 148 S. W. 46, where there was no wrongful ejection, but the conductor abused the passenger, we upheld a verdict for $600."

It is, therefore, quite apparent that a theatre owner may be liable in damages where a patron is rightfully ejected from the theatre, but is cursed and abused by the theatre owner or his authorized employes. This is true notwithstanding the fact that no greater force than was necessary was used when ejecting the patron. Therefore, it is important to understand that the presently established ruling of the courts is that when ejecting a patron these rules should be followed:

LEGAL METHOD

(1) Approach the patron in an orderly and quiet manner and explain to him the reason why he is requested to leave the theatre. (2) If the patron refuses to leave, then a sufficient amount of force may be used to eject him from the theatre, bearing in mind that no liability exists unless undue and unnecessary force is used to eject the patron. (3) While the patron is being ejected he should not be cursed or otherwise abused.

LIABILITY UNDER THREAT STATUTE

ANY THEATRE owner may be liable in damages, and under certain circumstances convicted criminally under a State statute, for making threats to arrest a patron, particularly if, when such threats are made, the theatre owner does not honestly intend to arrest and convict the patron, or if the theatre owner is unable to verify by convincing evidence that the patron has committed acts which justified conviction. However, State statutes of this nature are strictly construed by the higher courts and will not be twisted or interpreted to mean something not clearly expressed in the statute itself.

CASE

For instance, in State v. Essex (250 N. W. 895, Des Moines, Ia.,) it was disclosed that a State law provides: "If any person either verbally or by any written or printed communication maliciously threaten to accuse another of a crime or offense or to do any injury to the person or property of another, with intent thereby to extort any money or pecuniary advantage whatever or to compel the person so threatened to do any act against his will, he shall be punished by imprisonment in the penitentiary not more than two years or by fine not exceeding five hundred dollars."

An indictment was filed against the proprietor on the grounds that he had made malicious threats against two patrons for the purpose of extorting money and cause the patrons to perform an act against their will by threatening to forcibly arrest and place in jail these patrons.

The lower court rendered a verdict convicting the proprietor, who filed an appeal to the higher court on the contention that the above mentioned statue was not applicable. In upholding this contention and reversing the verdict, the higher court said:

DECISION

"The indictment clearly charged malicious threats to extort money and not threats to compel Dobbins, the party threatened, to do an act against his will independent of the alleged purpose to extort money."

COMPETITION OF FORMER EMPLOYE

THE LAW is well settled that a court will grant an injunction against a former theatre employe engaging in competitive theatre business or taking employment with a competitor of the former employer when such competition involves the unfair or fraudulent use of trade secrets which constitute a valuable part of

electrogram

OILING MOTORS — Many later type fractional horsepower motors used in projection rooms have the wool yarn system of lubrication. In general this type of bearing holds about twice as much oil as the ring-oiler bearing. While the wool is saturated at the factory, it is well to add enough light-grade mineral oil to bring the level to the overflow hole. Factory instructions are sometimes in cubic centimeters (cc) or teaspoonfuls. One cc. of medium engine oil at 70 degrees is about 17 drops. One teaspoonful is about 5 cc. If bearing is removed from shaft, be careful wool is lifted before replacing. Pack wool equally on each side of bearing, locating it over slot in bearing so oil-well cover will hold yarn on shaft.

Write us your electrical problem. An expert reply will be promptly Electrographed.

the good will of the former employer's business. However, various courts have held that this power of a theatre owner to prevent a former employe from freely carrying on a lawful theatre business will be exercised with great caution.

If, for example, the testimony shows that there were no trade secrets or data regarded by the employer as confidential; or that such secrets were unknown to the particular employe involved in the suit; or that no use was made of such secrets in the solicitation of business then the courts will not hold the employe liable to the employer.

However, a court will issue an injunction against continuation of unfair practices by a former employe, where it is proved that such employe had access to confidential matters relating to the former employer's business and utilized such information to his own advantage after entering into business for himself, or accepting employment with a competitor.

CASE

For illustration, in the late case of Scavengers (24 P. [2d] 489, San Francisco, Cali.), it was disclosed that an employe was engaged in the bookkeeping department of a company. Afterward this employe entered into a competing business for himself and the former employer filed suit contending that the employe had directly utilized confidential information he had obtained while in the bookkeeping department. Since the evidence indicated that a considerable part of this allegation was true, the higher court granted an injunction against the employe continuing such practices, saying:

DECISION

"There can be no doubt that the specially arranged list, developed by long experience, constituted a trade secret of value."

THE USE OF DRAFTS AND NOTES

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

TO AN ALMOST universal extent, financial transactions to-day are made not by a transfer of actual money, but through the medium of what are known as "negotiable instruments"—that is, checks, drafts and notes. So widespread is the use of these negotiable instruments, that an understanding of the law governing their use is important to a businessman. As the result of the adoption by every state of the Union of a model statute, the Negotiable Instruments Law, the law of negotiable instruments is practically uniform throughout the country.

The two basic forms of negotiable instruments are notes and bills of exchange.

A **note**, as defined by the Negotiable Instruments Law, is an unconditional promise in writing, made by one person to another, signed by the maker of the note and promising to pay a definite sum of money on demand or at a future time to order or to bearer.

A **bill of exchange**, or as it is more often called, a draft, is an unconditional order addressed by one person to another, signed by the person giving it and directing the person to whom it is addressed to pay a definite sum of money on demand or at a definite future time to order or to bearer. The maker of a bill of exchange is called the drawer, the person to whom it is addressed is called the drawee, and the person to whom it directs payment is known as the payee. The most commonly used form of a bill of exchange is a check, which is a bill of exchange drawn on a bank and payable on demand.

The purpose of the Negotiable Instruments Law is to regulate the negotiability of notes and bills of exchange. Negotiability is the quality of enabling a note or draft to pass freely from hand to hand, in the same manner as money. An essential element of negotiability is that an instrument be free from any question or dispute which might be raised between the original parties to the instrument, such as the maker and payee in the case of a note. To bring about this desirable quality of being able to circulate free from any prior defenses, the law requires an instrument to conform to the following requirements:

1. It must be in writing and must be signed by the maker or drawer.

2. It must contain a definite promise or order to pay a definite sum of money. The order or promise must not be conditional. The sum payable is considered definite, even though it is to be paid (a) with interest; or (b) by stated installments; or (c) by stated installments, with a provision that upon default in the payment of any installment or of interest, the whole shall become due; or (d) in foreign exchange at a fixed rate or the current rate; or (e) with costs of collection for an attorney's fee in case payment is not made when due.

Also, the order or promise to pay is not conditional even though it indicates a particular fund or account which is to be debited with the amount, or states the transaction giving rise to the instrument. But an order or promise to pay out of a particular fund makes the order or promise conditional and the instrument non-negotiable.

For example, an order to pay money "out of my interest in the estate of John Doe" is conditional. An order to pay a certain sum "and charge my account therewith" is unconditional.

3. It must be payable on demand, or a time in the future which is definitely stated or can be ascertained. An instrument is payable at a definite future time, when it is payable (a) at a fixed period after date or sight; or (b) at a definite or determinable future time stated in the instrument; or (c) on or at a definite period after the happening of a specified event which is certain to happen, though the time of happening be uncertain. Where the happening of the event is not certain, the instrument is not negotiable. For example, a promise to pay money "when I receive it from John Doe" makes an instrument non-negotiable.

4. It must be payable to order or to bearer. When the instrument is payable to order, the payee must be named or otherwise indicated in the note with reasonable certainty. An instrument payable "to John Doe" is not payable to John Doe's order and is therefore not negotiable. An instrument is payable to the bearer (a) when it states "pay to bearer"; or (b) when it is payable to a person definitely named or bearer, for example: "Pay to John Smith or bearer"; (c) when it is payable to the order of a person known to the maker to be fictitious or non-existent.

5. When instrument is a bill of exchange or draft, it must name drawee with reasonable certainty.

EMPLOYE'S LEGAL DUTY

NUMEROUS COURTS have stated that all employes are duty-bound to perform only acts intended to prove advantageous to their employers. Moreover, all theatre employes are personally responsible to their employers for injurious or damaging acts performed in disobedience of the latters' instructions. Therefore, it is important to know that a rule has been formulated, by a thorough review of leading higher court cases, to quickly determine the circumstances under which an employe is personally liable for illegal acts performed by him while he is in his employer's service.

A review of these many higher court cases discloses that a theatre employe is personally liable (1) where he knowingly makes a false written or oral statement or representation of his authority with intent to deceive a person who transacts business with his employer; (2) where he performs unlawful acts with authority of his employer; (3) where he performs a damaging act believing he has authority, but actually has none; (4) where under all circumstances he wilfully performs an act which results in damage to any one; (5) where he performs damaging acts outside his scope of authority, although he intends to render his employer a valuable service; and (6) where he assumes an obligation for his employer.

CASE

For instance, in a leading case decided during the past few weeks, it was shown that a theatre owner ordered a quantity of goods from a salesman. The order specified that the buyer's name and address should be imprinted on each article. The salesman required a money deposit with the order and the theatre owner gave the salesman a deposit check. Both the salesman and the theatre owner signed the contract of sale which specified the date shipment should be made and *distinctly stated* that *no* cancellation would be accepted.

The salesman mailed the order immediately to the manufacturer who failed to acknowledge it. Ten days after the order was signed the theatre owner wrote to the manufacturer cancelling the order and requested that his deposit be returned. The manufacturer answered this communica-

(*Continued on page* 31)

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

A BASIS FOR A SYSTEM OF PROJECTION REPORTS

A plan to aid management in devising an efficient method for keeping check on conditions in the projection department

PROJECTION ROOM report forms that will not be a nuisance, either to the projectionist who fills them out, or to the manager who reads them, are offered in the following pages. These forms are in two parts: a *daily memorandum,* and a *weekly report.*

Daily memoranda are not used every day, but only when and as needed. Any of them can be written out in a minute or less, and read in a few seconds, but they contain all the information likely to be important to the condition for which they are used.

The weekly form should be filled out in daily *allotments,* in which case it will require not more than three or four minutes of the projectionist's time each day. As shown here, the report is not broken down into daily portions, because each theatre will prefer to make that division for itself according to the days different projectionists come on duty and the way in which the projection staff have divided up responsibility for their equipment among themselves. The form as it stands is easily split up between different days of the week by use of a red china marking crayon, such as is kept in most projection rooms for marking vacuum tubes, meter dials, and other glass.

The manager on receiving this report will *normally* not have to look above the double line. Everything that should interest him under *normal* circumstances will be found recorded below it. Only in cases of trouble, *indicated below that line,* need he go above it into the body of the report to find further details. A properly filled out report that has no entries below the double line is a report that *shows no trouble of any present importance,* and therefore need not be studied further.

MODIFICATIONS OF FORM

As they stand, the daily form should be found useful in almost any theatre. The weekly form should be modified according to individual needs. If only slight modification is required, the chart can be used as printed by striking out superfluous items, and adding others that may be needed under the heading of *Remarks.* If extensive changes are desirable, the chart should of course be re-drawn, but the printed version here given will serve as a reminder and guide in drawing up the new one.

There are several reasons for modifying the weekly form as printed.

Superfluous Item. This chart shows details of inspection for equipment that may not be found in many theatres. Storage batteries, for one example. For another, both arc generators and arc supply rectifiers are listed; most theatres will have one or the other, but not both. Again, there are many small details of inspection that the individual manager or projectionist may consider unnecessary in a weekly check-up in his own theatre. Elimination of superfluous items, and especially of such duplications as the arc generator and arc supply rectifier, will materially reduce the bulk of this report, by way of compensation for other items to be added, as listed below.

Items to Be Added. Any manager or projectionist will readily think of items of weekly inspection, not included in this form, that should be added in the case of his own theatre. Moreover, there are items necessarily omitted in a blanket chart of this kind that should be added in the case of each individual theatre. Conspicuously important among these are details of *meter readings* and *lubrication.* It is naturally impossible to chart every point of lubrication, and the correct reading of each individual meter in a general form such as this, but those details should be added, both for the information they convey, and as a guide in making the inspection, to insure against anything being overlooked.

SPECIAL NOTATIONS

There is another class of detail that should be added from time to time, as needed. For example, assume a drive gear to be worn, not so badly that it needs immediate replacement, but badly enough to be watched carefully. Until that particular gear has been replaced with a new one, a question concerning its condition should be added to every week's form, under the heading of *Remarks.*

While these and other additions will increase the bulk of the form, they should not increase it any more than the changes which have already been mentioned will reduce it.

DETAILS OF FORM

Some details of the inspection form may be of interest to anyone wishing to re-draw it completely for his own individual purpose. The questions are so worded that in some cases the answer, *Yes,* and in other cases the answer, *No,* indicates trouble. For example, the form asks if the projection light is white, but if the exciting light is yellow. Both should be white, of course. The choice of wording is not accidental. One who has had occasion to check many thousands of projection room reports will have noticed that more than a few of them look as if someone had just run a pencil down the paper, writing in the word *yes* after every question as rapidly as he could. That, of course, represents a tendency almost anyone may find in himself when he happens to be in a hurry, and one best guarded against by suitable wording of the questionnaire. The practical manager will realize that this psychology must be shrewdly met if the system is to work.

Similar considerations induced the arrangement shown where duplicate equipment is involved, as for example in the case of projectors. The two columns for answers are placed at either side of the questions, rather than side by side to the

The discussion is continued on page 18, on which appears the daily (or occasional) report form. On the following two pages (16 and 17) is presented the weekly report form explained in the text.

A.C. LINE VOLTAGE VARIATION: Maximum?..... Minimum?..... LINE VARIATIONS ABRUPT?.....

ARC POWER SUPPLY

MOTOR-GENERATOR

Commutator
- Dirty? .....
- *Grooved? .....
- *Pitted? .....
- *Mica Protruding? .....
- Mica Undercut? .....
- *Sparking Abnormally? .....

Brushes
- Seated Properly? .....
- *Renewal Needed? .....
- *Output Voltage Normal? .....
- *Vibration Normal? .....
- *Overheating? .....
- Properly Lubricated? .....
- *Lubricant Leaking? .....

RECTIFIER
- *Output Voltage Normal? .....
- *Vibration Normal? .....
- *Overheating? .....

Tubes
- Filaments Sagging? .....
- Spares on Hand? .....

LAMPHOUSES

(Under Projectors, left-hand column for No. 1 Projector lamphouse; right-hand column for No. 2 Projector lamphouse. Extreme right-hand column for spots, effect machine, etc., as indicated.)

PROJECTORS	SPOTS, ETC.
Arc Feed Contacts	
..... Dirty?	.....
.....*Corroded?	.....
.....*Pitted?	.....
.....*Sparking Abnormally?	.....
Arc Feed Motor	
.....*Overheat?	.....
Commutator	
..... Dirty?	.....
.....*Grooved?	.....
.....*Pitted?	.....
.....*Sparking Abnormally?	.....
Brushes	
..... Seated Properly?	.....
.....*Renewal Needed?	.....
Arc Carbon Contacts	
.....*Worn?	.....
.....*Pitted?	.....
Light	
.....*Sufficient?	.....
.....*White?	.....
.....*Steady?	.....
Arc Feed Mechanism	
..... Properly Lubricated?	.....

SOUND POWER SUPPLIES

MOTOR-GENERATOR

Commutator
- Dirty? .....
- *Grooved? .....
- *Pitted? .....
- Mica Protruding? .....
- Mica Undercut? .....
- *Sparking? .....

Brushes
- Seated Properly? .....
- *Renewal Needed? .....
- *Overheating? .....
- *Vibration Normal? .....
- *Output Voltage Normal? .....
- *Hum in Sound? .....

DRY BATTERIES

"B" Batteries
- Voltage Reading? .....
- Noisy on Headphone Test? .....
- Spares on Hand? .....

"C" Batteries
- Voltage? .....
- Noisy on Headphone Test? .....
- Spares on Hand? .....

STORAGE BATTERIES

	No. 1	No. 2	No. 3	No. 4
*Average Charging Current?	.....	.....	.....	.....
*Average Hours Charging?	.....	.....	.....	.....
*Average Discharge Current?	.....	.....	.....	.....
*Average Hours Use?	.....	.....	.....	.....
Tops Wet?	.....	.....	.....	.....
Tops Dirty?	.....	.....	.....	.....
Water Level Correct?	.....	.....	.....	.....
Terminals Corroded?	.....	.....	.....	.....
Terminals Vaselined?	.....	.....	.....	.....
Average Hydrometer Readings				
Full Charge?	.....	.....	.....	.....
Full Discharge?	.....	.....	.....	.....
*Hum in Sound During Charging?	.....	.....	.....	.....

SOUND RECTIFIERS

	No. 1	No. 2	No. 3	No. 4
*Output Voltage Normal?	.....	.....	.....	.....
*Vibration Normal?	.....	.....	.....	.....
*Hum Heard in Sound?	.....	.....	.....	.....
*Overheating?	.....	.....	.....	.....
Tubes				
Filaments Sagging?	.....	.....	.....	.....
Spares on Hand?	.....	.....	.....	.....

DEFECTIVE FILM RUN DURING COURSE OF WEEK

Name of Film	Date Run	Nature of Defect	Producer	Exchange
.....	.....	.....	.....	.....
.....	.....	.....	.....	.....

***Write here what cure was applied to any trouble found in connection**

TROUBLE	CURE
.....	.....
.....	.....

Gives dates of either of the following forms reported during the course of the week

FORM	URGENT OR ROUTINE	DATES
Equipment Needed	.....	.....
	.....	.....
Trouble Report	.....	.....
	.....	.....

REMARKS:

ROOM REPORT

Date.....

D. C. LINE VOLTAGE VAIATION: Maximum?.....**Minimum**.....**LINE VARIATIONS ABRUPT?**.....

PROJECTOR AND SOUND HEADS

Mechanism

No. 1 — No. 2

..... Clean? .....
..... *Runs Smoothly? .....
..... *Condition? .....
..... *Pad Tensions Normal? .....
..... *Vibration Normal? .....

Take-up Chain

..... *Condition? .....
..... Tension Normal?.....

Lubrication

..... Properly Lubricated? .....
..... *Oil Leaking Badly? .....

Film

..... *Torn in Projector? .....
..... *Scratched in Projector? .....

Picture

..... Masking? .....
..... Focus? .....
..... Steady? .....

Exciter Lamp

..... *Meter Reads Normal? .....
..... Bulb Discolored? .....
..... Filament Sagging? .....
..... Focus OK? .....
..... *Light Yellow? .....
..... Alignment Photographs OK? .....
..... *Guides Hold Position? .....
..... *Pad Tensions Normal? .....
..... *Flutter in Sound? .....

Photocell and Amplifier

..... *Meter Reads OK? .....
..... Cell Correctly Placed? .....

Sound

..... *Volume Normal? .....
..... Volumes Equal? .....
..... *Quality Good? .....
..... *Quality Equal? .....
..... *Foreign Noises? .....

SPOT MECHANISMS

(Add in this space questions appropriate to your type of spots, effect machines, etc.)

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

PROJECTOR DRIVE

Drive Transmission

No. 1 — No. 2

..... *Starting Time Normal? .....
..... *Running Speed Normal? .....
..... *Excessive Vibration? .....
..... *Motor Overheat? .....
..... Motor Lubricated? .....

Drive Gears

..... Lubricated? .....
..... *Condition? .....

Speed Control

..... *Meter Reads Normal? .....
..... Lubricated? .....

VOLUME CONTROLS, SOUND SWITCHES, RHEOSTATS, Etc.

*Noisy?
.....
Contacts *Firm?
.....
Contacts Clean?
.....
*Overheating?
.....

DISC: SYNCHRONOUS — DISC: N. S.

..... Turntables Level? .....
..... *Vibration Present? .....
..... Lubrication OK? .....
..... *Flexible Connection OK? .....

REPRODUCER ARM: SYNCHRONOUS — ARM: N. S.

..... Level? .....
..... Zero Drift? .....
..... Needle Supply Ample? .....
..... *Volume Normal? .....
..... Volumes Equal? .....
..... *Quality Good? .....
..... Quality Equal? .....

MICROPHONE

Button No. 1 — *Button No. 2*

..... *Meter Reads Normal? .....
..... *Volumes Equal? .....

SIGNAL LAMPS

*All Function?
.....

AMPLIFIERS

Regular — *Emergency*

..... *Meters Read Normal? .....
..... *Volume Normal? .....
..... Volumes Equal? .....
..... *Quality Good? .....
..... Quality Equal? .....
..... *Foreign Noises? .....
..... Tube Contacts Clean? .....
..... *Overheating? .....

SPEAKERS

*Maintain Position? .....
*Condition Stage Cables?.....
*Volume Normal? .....
*Field Supply Correct? .....

with an item of inspection marked *. If trouble unremedied, so state.

TROUBLE	CURE
.....	.....
.....	.....

(Signed) .....
Projectionist in Charge

URGENT

(If not urgent, fold back on this dotted line and tear off)

EQUIPMENT NEEDED

QUANTITY	PART NEEDED	TYPE NO.	MAKE	VENDOR	PRICE

(This box to be used only if need for equipment is urgent)

REASON FOR URGENT NEED.....

TEMPORARY PART USED..... How Long Will Temporary Part Serve?.....

TROUBLE REPORT

TROUBLE.....

..... Has It Been Cured?.....

WHAT CURE WAS APPLIED?.....

..... Show Delayed (Duration).....

WHAT REPAIRS ARE STILL NEEDED?.....

..... How Soon?.....

(This box to be used only if need for repairs is urgent)

REPAIR NEEDED.....

.....

TEMPORARY REPAIR APPLIED.....

..... How Long Will Temporary Repair Serve?.....

Date.....

(Signed) .....
Projectionist in Charge

(Fill in either part of this form, leaving the other blank, as occasion requires)

[This form is a guide only—not to be clipped from this page.]

right of the questions, by way of helping to encourage individual answers for each machine.

The asterisks are used to save the manager trouble in checking the report. There is no good reason why his attention should be drawn to a dirty commutator. It will be cleaned in the normal course of inspection if found dirty; *the item is included in the body of the report only as a reminder to the projectionist making the inspection to look at it and to clean it if necessary.*

The same considerations apply to many of the other items of inspection listed, those in connection with which any trouble found will be repaired promptly in the normal course of routine. Items marked with an asterisk are those which on inspection may indicate more serious troubles, of the type (repaired or not) that the manager would wish to know about.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





CALCULATING THE SPEED OF YOUR REWINDER

IN COMPILING the sixth edition of the Bluebook it was desired to tell projectionists how to calculate rewinder speed, or rather how to ascertain proper pulley diameters to attain any desired speed of rewinding (speed of motor pulley being known, of course). Applying to that very able engineer, L. A. Jones, of the physics department of the Eastman Kodak Company, I received the following advice:

"Regarding the rewinder problem, it cannot be stated accurately, for the reasons that neither belt slipping nor speed of motors commonly used for driving rewinders are constant. Probably the best information we can supply you is what changes are necessary in an existing motor-driven rewind to fulfill your requirements. [The requirements were to reduce rewinding speed to six minutes to each 1,000 feet of film.—F. H. R.]

"In our projection laboratory we have a motor-driven rewind of our own design. The motor is a ⅛-h.p., d.c., 1,725-r.p.m., the pulley of which is 1½ inches in diameter. That on the rewinder is 4½ inches. A suitable rewind tension is secured by a brake on the rewind tail spindle.

"The time for rewinding back on the shipping reel with a 2-inch core is 1,000 feet of film in 1¼ minutes. To change the rewinding time to 6 minutes, the pulley ratio would be changed as follows:

$$\frac{\text{diameter of large pulley}}{\text{diameter of small pulley}} \times \frac{\text{time desired}}{\text{existing time of rewinding}}$$

or

$$\frac{4\frac{1}{2}}{1\frac{1}{2}} \times \frac{6}{1\frac{1}{4}} = 14.5:1$$

from which we see that a motor pulley 1 inch in diameter, and one on the motor, and one 14½ inches in diameter on the rewind spindle, would give approximately 6 minutes rewinding time.

"To work this out, measure present pulley diameters and present exact time required to rewind 1,000 feet of film. Then divide diameter of rewind pulley by diameter of motor pulley. Divide 6 by time now required to rewind 1,000 feet of film and multiply the one result by the other. The final product will be the diameter of pulley required on rewinder to rewind 1,000 feet of film if the motor pulley be 1 inch in diameter."

Not quite what I wanted, but it may perhaps help, and will be quite all right if you have, or can get, a 1 inch diameter motor pulley and wish to use no countershaft.

As to the rewinding in 1¼ minutes in the laboratory, that is not in any way an excuse for doing it in a projection room. In the first place, we may reasonably assume that only perfect reels are used in the lab; also, that the rewinder elements are in perfect alignment at all times and correct tension maintained.

WANTS QUESTIONS ON PROJECTION

GEORGE A. ARTLES, of Muncy, Pa., writes, "The fact that you have not heard from me for a long while does not at all mean I have forgotten you. I read every word you write in both the HERALD and BETTER THEATRES, and hope you will keep up the good work.

"And now for the real reason for this letter. I want you to send me the questions and answers you sent to a State department of labor and industry. I want them so I may keep abreast with things. I will gladly pay the postage.

"I read about the projectionist in Texas working seventy-four hours per week. Sure hope the manager of the theatre he works in reads what you have said and takes the matter to heart. If there ever was a case of taking advantage of a man, his is a perfect one. I don't have to work such hours as he does, but do work every night and must put in time during the day to check and clean the equipment. Does seem we should all have one evening off. Don't you think so?"

Yes, that would be very desirable. But after all, Friend Artles, you must remember that if you only work evenings and a short while in daylight hours, friend manager doubtless thinks you have, after all, quite a bit of time to yourself, and while it is true it ties all your evenings up, still your daily hours of labor cannot be very strenuous. You see, I can't always side with you boys merely because I would like to, and because it would please you to have me do it. I must remember that the manager has a "side" of his own, and I must agree with him when I honestly think he has not overstepped his rights.

As to the questions and answers, I will ascertain what it would cost to have them copied, and if you wish to pay that cost I will send them. I have but one copy and cannot take chances of its loss.

BREAKING INTO PROJECTION

IT IS A POOR week that fails to bring to my desk from two to a dozen requests for advice from young men who have accumulated a projection bug and wish to "get in." They ask how they may best begin, plus, almost invariably, how they may join a union. Some two weeks ago a young woman down in Mississippi asked very earnestly whether or not it was

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

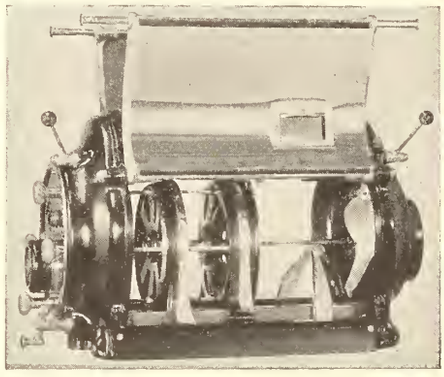
As to Union Politicians . . . . . Page 20
Changed Coils to Reduce Heat . . . . . Page 21
Three Questions Concerning Motors . . . . . Page 23
Knowledge Means Understanding . . . . . Page 24
Nature of the Eidoloscope . . . Page 25
British Guild to Continue . . . . Page 25

Those Who Have Installed the New

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A. C. MOGUL

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possible for a girl to get into projection. Because of the number of these letters I am obliged to answer this particular question about every so often.

I told the young woman there was no reason in the world why a girl could not do just as good work in projection as a man, but that it would be hard to convince managers of that fact. I also told her there were right now several women, young and not-so-young, working in projection, at least one of whom belonged, or at least did belong, to a projectionists' union.

Persons desiring to become projectionists should of course first complete their school course. They then should visit one of the officers of the projectionists' local union, if any, and ascertain whether or not there is any chance to get in as projectionist apprentice. If not, then it is my advice that they get some other job in a theatre, possibly as usher. Study, use every possible opportunity to make friends with the projectionist, and to learn every possible thing about projection.

There is no royal road to projection. If you propose to be a real projectionist and finally "get somewhere" in the profession, it means hard work and plenty of it. If you are too lazy to make a real, long-extended effort, you have my hearty permission to keep, stay and remain away from projection.

Don't bother taking any course in a "projection school." I know of none whose graduates are appreciably improved in real projection knowledge over what they possessed upon entering the school. Usually, though, they are considerably lighter in pocketbook.

As is the case just now with every field I know anything about, that of projection is over-crowded. There is, however, always room for men possessed of adequate *knowledge* and *energy*. Remember this: Energy without adequate knowledge is always sadly hampered. Knowledge without sufficient energy to apply it is just about entirely useless. *Knowledge plus plenty of energy is the combination that carries men to the top.* The man the boss has to watch continually never gets anywhere. You always find that chap blaming "his luck" instead of himself.

AS TO UNION POLITICIANS

THE FOLLOWING letter comes from Canada, from one whose name I choose to keep confidential, for obvious reasons:

"You doubtless have more than your hands full to keep track of even a small percentage of your corresponding projectionist friends, especially those like myself who get around to dropping you a line about once a year. This, however, will probably do to refreshen your memory—I was the chap who wrote you about the end of April, 1933, suggesting that I thought there would be a market for two new books if you handled the idea—the first, a book of new and original ideas, all projectionists being requested to send in at least one of these; the second, a "Projec-

tionists' Picture-Book," illustrating and giving the prices of the equipment sold by all manufacturers of projection equipment.

Regarding your editorial, "The Injury That is Done by Politics," which appeared in the November 18th issue of BETTER THEATRES, good work, Brother Richardson. Here's hoping that the time will come when the best jobs will go to the best projectionists, and not to the best politicians.

Going 'way back to the BETTER THEATRES' issue of September 23rd, "Seeking a Better Union Membership System," I note by the issue of December 16th that you have received both "bouquets and brickbats." Well, Brother Richardson, I think that your idea is the most constructive and sensible idea ever put forward by any one man along this line. Although I am a member of I. A., I do not think our present system of membership is at all fair to all applicants. Therefore, let me say, more power to you, and I hope that you go far in putting your idea across. Those who were nothing but abusive in their criticism of the article on union membership certainly did not show themselves off to good advantage. Their minds must be so warped that it is utterly beyond their conception to be able to give a young man a square deal—that is, unless he happens to be some relative of theirs.

It takes a brave man, Brother Richardson, to take the bull by the horns and state bare facts the way you have been doing. If anything should ever happen to you, I wonder where the projectionists will ever get another *man* who will come forward and champion our cause the way that you have done?"

I did and do not expect to get far with the ideas set forth in the article in question. I set forth the idea and leave those interested, if any, to make the fight. Anyhow, now would hardly be the right time to push such a matter. We will have to wait to see where we all are at when the NRA dust finally settles down.

Yes, it does take a bit of nerve to take up such matters, for the reason that the union politician naturally wields very real power. However, feeling I am basically right, I have not the least bit of fear.

CHANGED COILS TO REDUCE HEAT

WILLIAM F. HASS, Projectionist of Pottsville, Pa., offers the following suggestion, which we pass along for your consideration. He says:

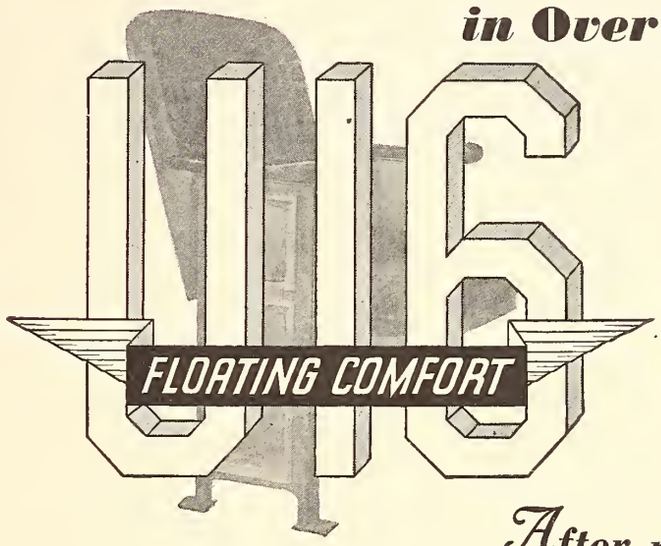
"I have made an improvement which I would like to present for your opinion and possible approval. If you think it worth while, please pass it along to the readers of your columns in BETTER THEATRES. I am a member of mixed local No. 218, employed at the Majestic, Tamaqua, a small city northeast of Pottstown a few miles.

"We use Peerless lamps at LA. C. 20 amperes SRA. Have always been annoyed at the frequent adjustment required of the arc control. At last I decided to do something about it. At starting, when

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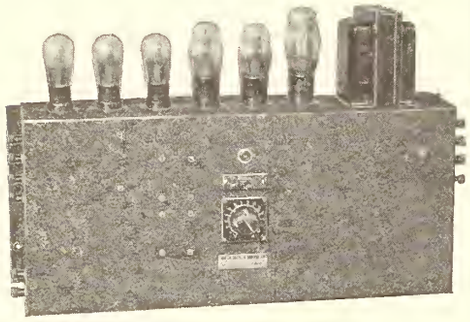
U16 FEATURES of outstanding importance to these expert judges.

1. MAXIMUM COMFORT — Built on the identical "POSTURE ANGLE" of the automobile seat, recognized as most comfortable. **2. MINIMUM MAINTENANCE** —Standard unit construction makes all parts changeable without removing chair, eliminating costly mechanical help. **3. COMPLETE FLEXIBILITY**—All auto-body steel, interlocking parts without bolts, nuts, or screws, enabling speedy set-up and simple interchangeability. **4. MODERN BEAUTY**—Metal process-finished gives exquisite color effects—absence of protruding parts, bolts and springs emphasizes streamline elegance. **5. PATRON PROTECTION**—Rounded smooth corners on back moulding and seat edges, complete casing of center standard eliminates danger of tearing clothes. **6. SPRING CUSHION CONSTRUCTION**—Auto-type springs, tied with resilient rods give cushions extreme depth and softness. **7. VERMIN CONTROL** — Open-bottom construction of cushion, easy to remove from seat pan, allows complete access to inner springs and upholstery. **8. PATENTED BACK CONSTRUCTION** — Patented wire-on back ties upholstery into rounded corners, affording undisturbed relaxation. **9. ELIMINATION OF HINGES**—Auto-type shackle-bolt construction eliminating obsolete hinge-binding, placing stress in center of standard.

Illustrated Literature Sent on Request

INTERNATIONAL SEAT CORPORATION
PARAMOUNT BUILDING, NEW YORK, N. Y.
J. George Feinberg, Vice-President, in Charge of Sales

GATES



A REAL
Wide Range Amplifier
Not Merely a Slogan

Your theatre can have just as good an amplifier as they use in half the broadcasting stations and a large number of sound picture studios in this country. Nothing but the highest quality will do for such instruments. Only the same quality will do for you.

A Gates Amplifier can have only good effect on your performances, for it is designed by the same world-leading engineers who planned and built instruments used in Hollywood.

The Gates Amplifier that brings money into your theatre has the same frequency range as its brother in the studio that made the film you show. That means exact reproduction—every word spoken in your house as it was uttered on the sound stage.

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ARC REFLECTING MIRRORS:
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4829 So. Kedzie Ave. Chicago, Ill.

everything was cold, the adjusting knob would have to be turned out several turns. When the lamp warmed up it then had to be turned in until at the end of the run it would be where it was when we first started.

"After some experimenting I decided the temperature of the lamp itself was not responsible, but instead the fault was chargeable to the changing temperature of the coils. They are composed of a great number of turns of very fine wire. As this wire warmed, its resistance changed (increased), thus permitting less current to flow at a given voltage, resulting, of course, in decreased magnetic pull.

"So I said to myself, says I, 'Why not put the coils in series with the arc, instead of in shunt therewith?' The current then must always be the same as that of the lamp, regardless of temperature. To test this idea I removed the coils from one control, replacing them with others I made myself, consisting of 27 turns of No. 12 ename'ed wire on each core. Both windings were then connected in shunt to each other, but in series with the lamp. The armature and contacts were then reversed, so that when the armature would be attracted, the contacts would be seperated.

"The result was wonderful. Once the proper adjustment is secured, it is thereafter not necessary to touch it at all.

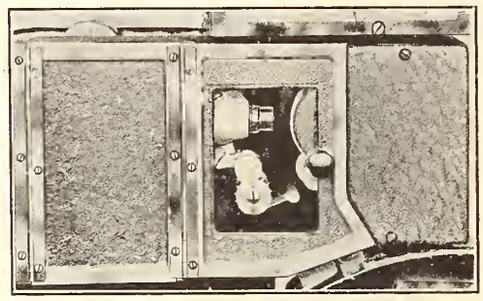
"Do you know of any lamp on the market that uses the idea? If not, then perhaps some of them would be sufficiently interested to adopt it. None of the lamps described in the Bluebook do, but I notice the newer Brenkert a.c. lamp lays claim, in advertising, that once adjusted it requires no further attention. Perhaps you can tell me how it works. I now have both controls rebuilt as above, and believe you me, it works perfectly. It is a great satisfaction to know that when you strike the arc the current regulation will be correct, regardless of whether the lamp parts be hot or cold, without having to fool around with the adjusting knob. Should any of the boys desire further details, they have but to write me. I will be glad to help them out, as the coils must be designed for the proper amount of current."

After considering the foregoing, I concluded to consult an authority in whom I have a great deal of faith in such matters. The answer reads:

"Mr. Hass is correct, both in theory and practice, with regard to the relays on his low intensity lamps. However, there is one drawback, namely, the series type relay cannot be used with a series type generator, since for it to function there must be a change in current value, and that is not presumed to occur where a series type generator is used. Moreover, the series type relay cannot be used in connection with a rectifier, since current fluctuations would cause the relay to vibrate rapidly with resultant objectionable noise.

"This projectionist should, however, be commended for his accurate reasoning. May the good Lord provide us with more men willing and able to really study the apparatus they are handling with constructive intelligence."

LET'S ALL MAKE MONEY!



Syncrofilm
SOUND EQUIPMENT

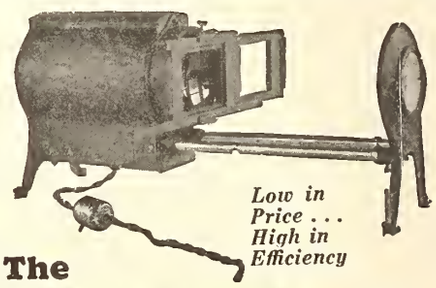
Can Do It for Us

A reputation for moneymaking has been well earned by Syncrofilm Sound Equipment. Sound heads are bought to make money. If they don't make money they fail to satisfy. Every Syncrofilm has been sold on a satisfaction or money back guaranty. Not one has been returned. They must have satisfied: they must have made money.

We are the oldest independent firm in the business. We couldn't have stayed in such a competitive business so long if Syncrofilm hadn't been right in every detail. And the biggest detail is earning power.

You make money when your sound heads deliver voices and music so clear and faithful that patrons come back often. Syncrofilm can do that for you. And when you make money we make money. Let's all make money! Write right now for the details. What projectors are you using?

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Low in Price . . . High in Efficiency

The **Besteropticon**

Range 75 feet or less. Cooling for 500-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer **$23**

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

Personally, I am not so sure about this matter. I have therefore written the McAuley Manufacturing Company, makers of Peerless equipment, who have replied in part as follows:

"In our opinion, to generally recommend this change to projectionists using our Peerless lamps, would not be a wise thing to do. Further, we believe, that there would be a considerable question as to the actual advantages that would be derived by so doing.

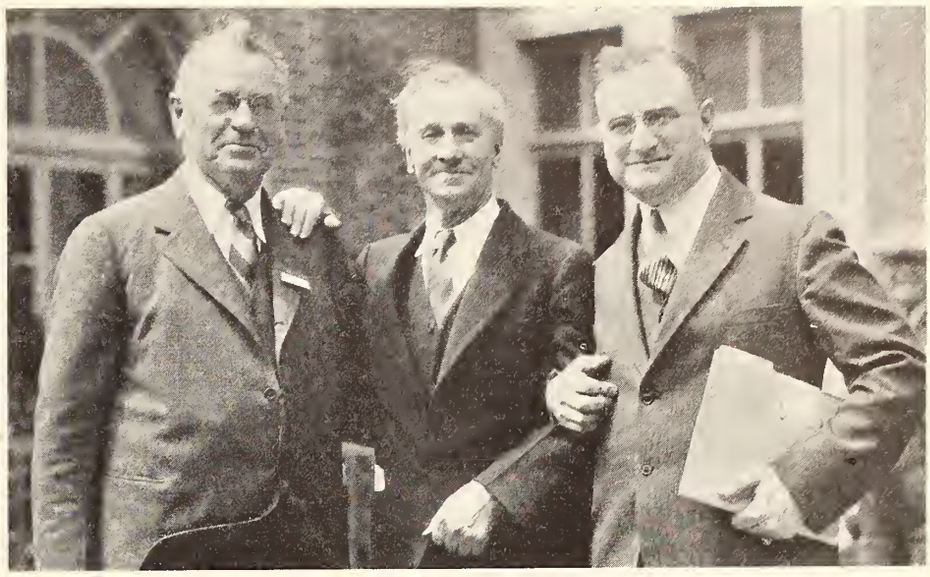
"We have made this type of control for over a decade and we believe that the enviable reputation Peerless lamps have earned over this period speaks for itself and indicates conclusively that we were right in design and principle when we started.

"In so far as this concerns the question of the variation in electrical characteristics due to temperature changes, our early experiments indicated that the substitution of the type of magnet referred to for those which we use did no contribute to more satisfactory operation.

"We are of the opinion that the major cause of the difficulty Mr. Hass has had can be attributed to the possible incorrect spacing of the relay contact points and probable change in the distance of the relay armature from the magnet cores, plus the inherent voltage variation across the arc due to the gradual consumption of the carbons.

"We would advise, therefore, the use of National SRA or SO Bito carbons, which will reduce the above referred-to voltage variations to a minimum."

With which I turn the whole matter over to you for careful consideration, with thanks to Projectionist Hass for having brought it to our attention.



William Reed of Atlantic City (center), who was honored with the title of "dean of projectionists" at the spring convention of the S. M. P. E., where this picture was taken, showing him with F. H. Richardson and Dr. A. N. Goldsmith, society head.

THREE QUESTIONS CONCERNING MOTORS

CHARLES A. GARLON, of Adair, Ky., asks, "Is it possible to start a motor in either direction at will? Can small motor be connected to the line and started without limiting resistance? By what methods may a squirrel cage motor be started?"

Yes, there is such a thing as a "reversing starter." It is so made that a motor may be started in either direction at will. It really comes under the head of controllers.

LOWER OPERATING COSTS . . . FINER REPRODUCTION!

● You will enjoy materially reduced hourly operating cost with SYLVANIA Sound tubes. Scores of theatres now using them can attest to this fact. Types 242-A and 205-D employ the exclusive SYLVANIA Graphite Anode construction with its many inherent advantages. Type 264-B is a non-microphonic tube for use in head amplifiers. Rigid construction and special filament mounting eliminate the noise sources common to tubes of this type now on the market.



Sylvania Type 205D

Hygrade Sylvania Corporation also manufactures three types of phototubes for use in theatre sound equipment. These are the types 803-A, 868 and 814-A. Engineering information is available on request.

Consult your supply house or we will be glad to furnish complete technical information directly from our Clifton office.

HYGRADE SYLVANIA CORPORATION

ELECTRONICS DEPARTMENT

CLIFTON, NEW JERSEY

FACTORIES: SALEM, MASS. EMPORIUM, PA. ST. MARYS, PA. CLIFTON, N. J.



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In This
Moderate-priced
PROTECTION!

Write Dept. BT-6 For Details

Dayton Safety Ladders protect against accidents. Stand without wabbling or tipping, permit workmen to use both hands safely. Straight back allows close work in corners, against walls. Sizes 3 to 16 feet.

The DAYTON SAFETY LADDER CO.
121-123 W. Third Street, Cincinnati, Ohio

DAYTON Safety Ladder

PATENTED
Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
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SOUND EQUIPMENT
Rebuilt and New



Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . . .

Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

S. O. S. CORP.
1600 Broadway, New York City

Yes, small motors may be connected directly to the line. As to limit of power that may thus be connected and started without limiting resistance, you should consult the local power company. Five horsepower is about the largest motor any company will permit to be thus connected.

A squirrel cage motor, subject to power company limitations as to size, but never larger than five horsepower, may be started merely by closing the switch. No limiting resistance is required. It may be started by means of a resistance to reduce the voltage at the terminals of the primary winding. A resistance may be used in each of the phases, but ordinarily only two are employed, one to each of two of the phases. They may be started by using an autotransformer to reduce voltage applied to terminals of primary windings, or they may be started by changing the connections of the three-phase primary windings from delta to star, which operates to lower the voltage applied to each winding.

Note: The last method is applicable only when both terminals of each phase winding are brought out, and when a relatively low starting torque will serve.

In asking such question it always is best to indicate what type of motor the questioner has in mind, as in your last query.

KNOWLEDGE MEANS UNDERSTANDING

FROM J. H. Jones, projectionist of the Carolina in Anderson, S. C., comes a letter, part of which follows:

"I want first to thank you for the help I have gained from your articles in BETTER THEATRES. I look forward to each copy to see what will be up for discussion. I am young in projection, having only been in my present position seven years. Am still well satisfied and not only willing but anxious to learn.

"The owner of the Carolina, the theatre I work in, is far ahead of the average theatre manager. He understands projection thoroughly. That, I think, is why we get along so well. I have never yet been refused anything needed in the projection room. He is always more than willing to have me get whatever may be required.

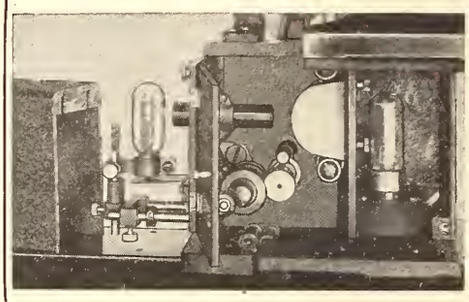
"Apparently there are so many exhibitors and managers who are unable to understand why a projection room cannot just run along for years without any outlay, except perhaps for carbons. They do somehow manage to get the idea that a carbon just won't last always.

"I could not work under such a man, unless I could see some chance to bring him to an understanding of the fact that in a theatre, not only does equipment wear out, but also it must be kept up with the trend in modern improvements.

"Well, Brother Richardson, in closing may I ask that you send me a book of the report blanks spoken of in BETTER THEATRES recently? Best regards and more power to you."

The demand for the blanks has not been sufficient as yet to justify their printing. However, this still may be done. If it is, you may rest assured you will get some.

MELLAPHONE
WIDE RANGE



BY using Mellaphone's Weekly payment plan, you can have the best Sound Equipment in your theatre NOW. Over 3,000 users in 23 countries.

Choice of the
UNITED STATES GOVERNMENT

MELLAPHONE CORPORATION
ROCHESTER, NEW YORK

SOUND PROJECTING PICTURES
By AARON NADELL
For beginners and experienced projectionists
Chapters on
Film Reproducing
Sound-on-disc
Sound-on-film
Amplifiers and Rectifiers
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Loud Speakers
Motors and Generators
Tracing Trouble
Recording
Price.....$2.60
QUIGLEY BOOKSHOP
1790 Broadway New York

For Managers concerned about their projection



GARVER KURRENT CHANGER
Elliminates change-over troubles. Saves 20-30%, changing A.C. to D.C. Delivers 15-30 amps constant, pure white light quietly, dependably, without sound interference. Recommended by leading lamp manufacturers. $125 complete.

The NATIONAL REGULATOR
for brilliant mazda projection. Small, sturdy, simple, dependable, quiet. Ideal for highly concentrated spot or flood lighting. 110 or 220 volts. $60.

Garver Electric Company
Union City, Indiana

The exhibitor in question has adopted a sane, sensible course, and has been met half-way by Brother Jones, all of which is as it should be.

As has been set forth in this department hundreds of times through the years, projection equipment must, in many of its parts, function with enormous accuracy. Even so little as one ten-thousandth of an inch of inaccuracy in some of its parts may be visible on the screen. That should by now be known, and is known to all theatre managers worthy of the name. It therefore is plain that frequent repairs will be required and must be made if the screen image is to be right.

Moreover, Brother Jones is perfectly correct when he says that projection equipment must keep up with improvements. If it is not, slowly but surely the theatre will drop back and the box office income dwindle. My compliments to both Jones and his up-to-date employer.

NATURE OF THE EIDOLOSCOPE

JOHN L. BARRINGTON of Bellows Falls, Vt., asks, "Can you tell me just when a projector called the 'Eidoloscope' was made and what kind of a projector it was? What kind of intermittent movement did it have?"

The Eidoloscope was one of the several projectors unsuccessfully offered to the market in late 1895 and 1896, under a number of corporate names, by Otway and Grey Latham, sons of Major Woodville Latham, whose name is made familiar to motion picture history through the "Latham Loop," a great issue in early patent litigation.

The Eidoloscope was the successor to the Pantiopikon, demonstrated in late 1895 by Major Latham in New York. The Pantioptikon was a shutterless machine with a star wheel intermittent. It copied in essense projection experiments made earlier in the Edison Laboratories in West Orange, and the copying was done by Edison ex-employes employed by the Lathams. The Eidoloscope probably carried a similar movement, although the records tend to indicate experiment with beater movements, too.

The machine was never a commercial success. Enoch J. Rector, a friend of the Lathams and an employe of the original enterprise to build a projector, brought out a machine in 1897 called the Veriscope, which did achieve some limited success. With it he presented the historic pictures of the Corbett-Fitzsimmons fight in Nevada.

BRITISH GUILD TO CONTINUE

FOR A TIME there seemed some doubt as to whether the Guild of British Projectionists and Technicians would continue its excellent work, or would become largely inactive and possibly disintegrate, as seems largely to be the habit of projectionist organizations that are purely educational. I am glad to report that the Guild, through its official journal, very emphatically expresses determination to continue and to carry forward the excellent work so well begun and so far advanced through years of hard work by its head guild and its numerous branches.

I do believe the Guild might add materially to its usefulness did it take at least some reasonable interest in the working conditions and wages of projectionists. By that I don't mean the Guild ought to enter directly into attempts to raise wages. Of that I am not the judge. However, while education in projection is vitally important, it cannot have its maximum effect unless it be offered to men of sufficient mental ability to assimilate it fully, and men of that type most certainly cannot be had except when the remuneration is at least sufficient to attract them to the profession.

If that be accepted as reasonable and right, it then follows that education automatically ties up with remuneration and working conditions, though not necessarily in the matter of attempting to force things. Not everything, but much may be done by peaceful means. Exhibitors can be shown the effect of good working conditions and reasonable pay upon excellence in projection results, and therefore upon box office receipts.

I trust my British brothers will forgive me for this little talk. I have only spoken thus because I have many friends in England, and in the Guild, I hope, as well.

HOLLYWOOD
AT
A CENTURY OF PROGRESS
228 N. LaSalle Street
CHICAGO

WRIGHT-DeCOSTER, INC.
St. Paul, Minn.

Gentlemen: Attention: Mr. D. H. Wright

I feel that you should know of the excellent performance given by three of your Model 109 theatre Reproducers in the sound theatre of the Hollywood concession at "A Century of Progress." This theatre seated 800 people, was acoustically treated and was connected with a glass enclosed stage, through which the audience could view the broadcasting of the following nationally known programs:

Carnation Milk Household Finance
Realsilk White Owl, with Burns and Allen

Your loud speakers were suspended over the glass enclosed stage, connected with a public address system and the regular C B S pre-amplifiers and microphones to make the broadcast audible to the audience.

The speakers performed excellently and without failure under the widely divergent conditions of temperature and humidity encountered in such an installation. Many compliments were received on the quality of the reproduction and the majority of them implied that the quality was far superior to that experienced by those who listened to the broadcast on radio receiving sets. In not a few instances, listeners insisted after the performance of a broadcast that they were entirely unaware of the presence of a glass curtain separating them from the program artists.

I hope you will feel free to refer to me anyone who wishes information about the excellent quality of Wright-DeCoster speakers.

Very truly yours,
(Signed) J. D. KEENER
Hollywood-at-the-Fair

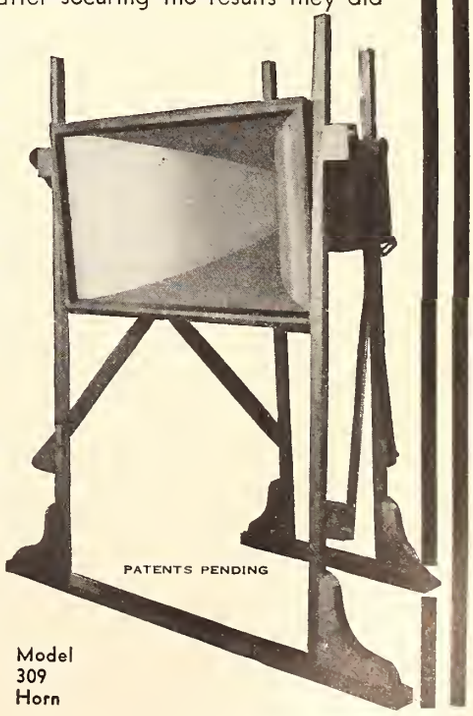
The BEST was Required . . . Wright-DeCoster was Chosen!

The HOLLYWOOD Concession at "A Century of Progress" was ostensibly representative of the Sound and Motion Picture Industry and had to have the best there was in Sound. They chose Wright-DeCoster Reproducers . . . and the letter quoted here shows the results.

Is it any wonder that Hollywood, after securing the results they did last year, should definitely specify that nothing but the new Wright-DeCoster Model 309 Full Range Reproducers and Horns should be used at their concession this year.

Be sure to visit the **Hollywood** Concession at "A Century of Progress" this year. If you have never heard a Wright-DeCoster Model 309 Full Range Reproducer, it will be a revelation to you.

YOU can have the best sound at a most reasonable price. Write for full details.



Model 309 Horn

WRIGHT-DeCOSTER, INC., 2225 University Avenue, St. Paul, Minn.
Manufacturers of SOUND Reproducers for Every Purpose
Export Dept.: M. SIMONS AND SON CO., 25 Warren St., New York
Cable Address: SIMONTRICE, New York

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE HAVE purchased a theatre, including the real estate, and it does not have very much of a stage and we intend in the near future to enlarge the stage with a fly loft, orchestra pit, dressing rooms in the basement under the stage, and an engine room for the light plant. We do not expect to have large stage shows, but to fix it for small musical revues and vaudeville.

The building sets on an L-shaped lot and there is 28 feet from the back end of the theatre to the alley, and the same distance on the left side of the building to widen backstage. The theatre seats 300 and can be increased about 100 more. It is 26 feet, 7 inches wide from wall to wall and is fireproof, being built of cement blocks. I am enclosing a sketch to give you an idea of what we want to do.

We are going to change the front into an Egyptian type theatre, using spear canvas Egyptian canopy. Please tell us where we can get some ideas on Eyptian color scheme and designs. We are going to start this work at once. The interior will be changed later.—S. A.

The Answer:

LOOKING OVER your sketch, I find that the dimensions given in your letter and those indicated on the sketch are not the same, so I will use those noted on the sketch. The size of the proposed stage is all right in proportion to the auditorium, but I cannot figure out what benefit you can derive from building the rigging loft over so much larger area than the stage proper. If there is no special reason for doing so you can save a great deal of the building cost by building the walls supporting the gridiron as follows:

Build rear wall 30 feet from proscenium arch and place the side walls 36 feet apart, as these walls are at least twice as high as the auditorium walls. Outside of these walls to your lot lines there will be ample space left to build all the necessary dressing rooms and connecting corridor. You could plan the floor level of these dressing rooms on the same level with the outside grade or stage floor, whichever you may prefer. By doing this you can save the construction cost of all outside areaways as required by the State code, stairways, etc., and will provide enough space on the left wall for rigging devices, storage and stage props.

You must also provide on each side of the proscenium arch, offsets to take care of surtain slots, tormentors and side tabs, and also provide for an actors' entrance through the wings on the right side of stage. All you would need a basement for is the engine room.

This plan will cost about forty per cent less than the one you suggested, and the efficiency obtained will be equal or better.

Regarding ideas on Egyptian color scheme and designs, I suggest that you consult a local decorator. Decorators generally have color and stencil charts for the use of their customers. Follow the suggestions of your decorator. For an Egyptian scheme a lotus or sphinx motif is mostly used, and as far as colors are concerned, used blue, red, yellow and green.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Question:

MY WALLS are covered with sound-proof blocks all around. These blocks measure 15 inches square. The walls look very dull due to the fact that it is just a plain gray color. Can you advise me how I may improve the walls?—J. E.

The Answer:

AS THE WALLS of your theatre are entirely covered with 15-inch square sound proof blocks, you may change the dull appearance by painting the surface with water color without destroying the efficiency of this material. I suggest you use different colors in alternating horizontal courses of these blocks, or by forming panels with vertical and horizontal courses of tile for borders, these to be painted in different tones from the field. Or you can build pilasters of plasterboard with V-cut rooves for fluting at even intervals on top of the wall surface. The width of these pilasters should be governed by the width of the tiles and the height of the ceiling. This will give a sharp contrast.

The Question:

I HAVE BEEN very much interested in BETTER THEATRES. I have noted some of the questions asked and have a problem on which I would like your opinion.

Can you tell me if I could use a room 60½ feet long, 21½ feet wide and 11 feet 4 inches high as a small theatre to seat about 200 people? Will you please give me some advice regarding above seating capacity, aisles, location of booth (as I can have same at either end of room), whether booth should be on a platform as high as possible or on floor, how little space I can have for foyer and get by with it, how far from screens chairs must be to be out of line with picture, how large a picture I can have, etc., etc. My lobby, etc., will be separated entirely from above room. The booth will have to be built in the room, so will take that much space from lentgh of it.—D. S. C.

The Answer:

A ROOM 60 feet, 6 inches long and 21 feet, 6 inches wide, is not large enough to be remodeled into a theatre with a seating capacity of 200. The ceiling height of 11 feet, 4 inches is really too low, but for such a small house it may do.

For the foyer you should not figure less than 6 feet in width, and the projection room should not have less than 10 feet in depth. Generally the distance from projection screen to first row of seats is equal to the width of the screen, so if you plan for a 12 foot screen, that distance should be the same if it is possible to attain it.

After deducting the above named dimensions, there will be left barely enough space for thirteen rows of seats. The largest amount of seats you can get across the width of the house in a center bank with a wall aisle at each side would be ten 19-inch seats, so the total capacity will be 130, unless you can spare enough space from present lobby to provide room for foyer and projection room. In that case you could gain 6 rows, giving you a total of 190 seats.

The projection room should be located in the center of the wall between foyer and auditorium, with a door on each side leading to the wall aisles. Place the port holes in the projection room wall as close to the ceilin as possible, and be sure that there is a clearance of at least 6 feet at the back of the first row of seats between the lower part of the projection beam and the floor.

EQUIPMENT AFFAIRS

Equipment News and Comment

NEW LIGHT PROJECTOR

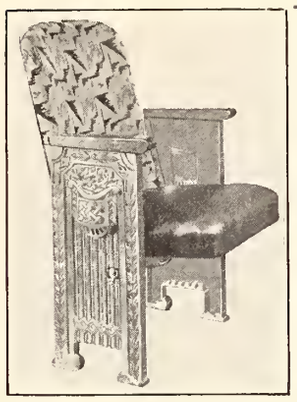
● A new model "Klieglight" for both studio and theatre use has been brought out by Kliegl Brothers Universal Electric Stage Lighting Company of New York, specifications of which indicate a number of departures from previous engineering of light projectors of this general type. According to Herbert A. Kliegl, development engineer and vice president of the company, the projector was designed to have a number of specific uses in the theatre as well as in the studio, as for example, proscenium lighting, balcony front lighting, flood- and spotlighting the stage and orchestra pit from the ceiling, etc. In general, the projector may be used wherever a sharp cut-off light of high intensity without any spill, is required.



New type "Klieglight."

It was demonstrated at the spring convention of the Society of Motion Picture Engineers in Atlantic City, where a comparative test was made with the present standard Kliegl 8-inch studio spotlight, both using 2,000-watt biplane filament lamps and being subjected to the same conditions, a 20-foot spread and a 5-foot spot, projection light a distance of 55 ft. Measurements of the lighted area were taken with a Weston foot-candle meter. Average readings indicated that the standard Kliegl spotlight projected a flood of 11 foot-candles, and a spot of 24 foot-candles, whereas the new Klieglight projected 32 foot-candles and 70-foot candles under the same condition.

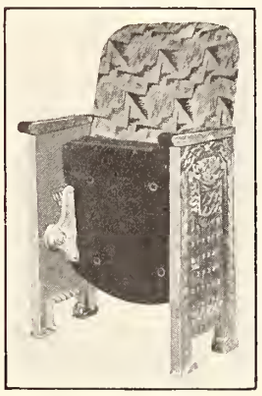
In design, the reflector employs the lock, seat axle which is welded after assembly, a one-piece hinge lock, twin bearing



Lowered seat view shows extreme simplicity, beauty and solidity of deeply upholstered chair.

●

View of raised seat shows streamline construction, absence of protruding springs, bolts, etc., and ample standing space.



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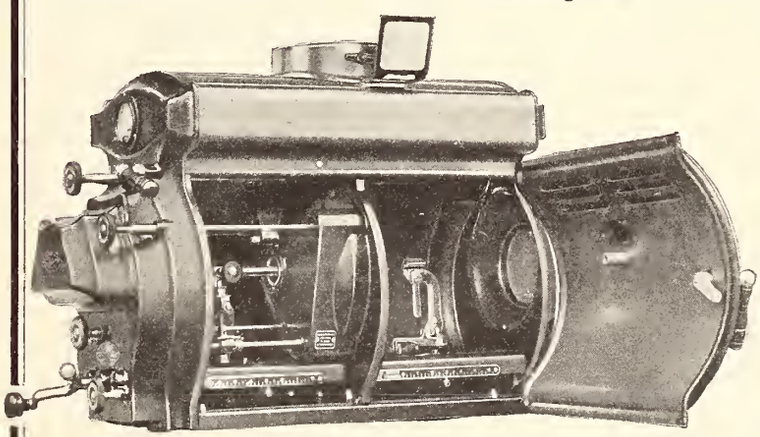
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by J. T. Knight, Jr., offers the theatre owner and manager the help of an accredited engineer who has spent years in supervising the operation and maintenance of motion picture theatres.

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ellipsoidal principle of light reflection. It is a G.R.C. rhodium metal reflector, formed by an electro-chemical process using certain proportions of gold, rhodium, and copper to product a durable, permanent reflector with an exceptionally high reflection factor and a surface that will not chip, peel or tarnish under any condition of heat or weather. The surface of the reflector has a reflection factor of about 74%.

During the period of development, certain difficulties were experienced in adapting high candle power lamps to the reflector-principally because the large filaments apparently were not sufficiently concentrated to permit precise control of the light rays, but it was found that by facing the broad side of the filament toward the sides of the reflector rather than toward the lens, a pick-up was obtained of approximately 90% of the total output of the filament, and that all the light emitted could be directed by the reflector into the lens system. Approximately 40% more light was obtained with the filament facing the sides of the reflector than by facing the lens.

Also, the original lamps were such that they had to be burned with the base down and necessitated an additional hole in the top of the reflector in order to get the lamp in and out of the socket. After experimenting, the General Electric Company developed the bipost base-up-burning biplane filament lamps for use with Klieglights, and they are now available in T24 bulb, 1,000- and 1,500-watt sizes; and T-30 bulb, 2,000-watt size.

The lamp holder is removable and devised to retain the lamp in a fixed prefocused position at an angle of 45°, rotary adjustments being provided for properly setting the lamp filament in respect to the lens.

The lamps are designed to operate anywhere within a 45° tilt either side of the vertical, and by mounting it offset at a 45° tilt from the vertical in the lamp housing, it permits a full 90° down tilt of the Klieglight unit.

The lamp housing is air cooled by direct-draft system of ventilation, with vent openings top and bottom. This louvre ventilation system prevents light leakage without interference with the air circulation.

The lens system incorporates a double lens arrangement on a movable carrier in the cylindrical front housing, permitting beam adjustment and beam intensity variations. By varying the position of the two lenses in respect to each other both the intensity and the spread of the beam can be varied without use of a dimmer. The operation is independent of the framing shutters, which may be changed or remain set as desired while the lenses are varied. By using lenses of different focal lengths, different degrees of maximum beam-spreads can be obtained. The units are furnished equipped with lenses to suit individual requirements.

Both square and round (iris) adjustable shutters are a part of this unit. They are located between the lamp and the pick-up lens in the focal position directly related to the lens system and its beam control. The iris shutter regulates the circular diameter of the light beam, and a projecting handle controls its operation, opening or closing the shutter from black out to a pin point and to full-sized beam.

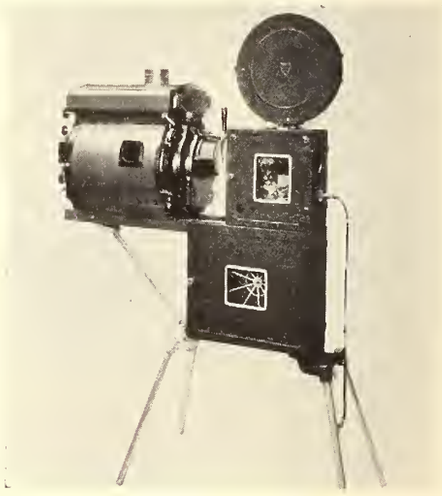
The framing shutters are for shaping square, rectangular, and other angular formations of the light beam (any size desired), and consist of two vertical and two horizontal independently adjustable blades with protruding handles.

Slide grooves are provided on front of housing to receive media frames for color lighting effects; or a special spread lens can be placed in the slide grooves to procure a wider horizontal or vertical spread of light, if necessary. These are now available in practically any degree spread desired, and may be had either with a circular spread of retilinear spread in a horizontal or vertical direction.

The lamp is adjustably mounted on swivel bearings, in a yoke, and swings in any direction. It sets on a telescopic pedestal stand fitted with ball-bearing rubber-tired casters.

NEW PROJECTOR

● Announcement is made by Herman A. DeVry, Inc., of Chicago, manufacturers of projection, sound and other motion picture equipment, of a new professional theatre projector. Details have been withheld for the present, but it is learned that the projector offers a number of innovations, including (as may be gleaned from the accompanying illustration) lightness, simplicity and a radical reduction in the number of parts.



New DeVry professional projector.

It is also learned that drive is entirely by silent chain, and that the mechanism incorporates a new type of framing device. Detailed specifications have been promised for the June 30th issue.

THEATRE CHAIR

● A new theatre chair, marketed under the trade name of "Stream Ease," has been brought out by the Eastern Seating Company of New York, headed by Nick Diack. Among features of the chair, which is of unit construction, are a concealed seat

rollers and provision for line-up of backs eliminating a portion of the usual space between seats. The rear of backs and bottoms of seats are of pressed steel. A variety of fabrics and designs are available for covering.



Eastern Seating Company chair installation in the Traymore theatre in Brooklyn, N. Y.

REPAIR SERVICE

● A system of servicing, repairing and reconditioning of its installed equipment, is offered by Vallen, Inc., of Akron, manufacturers of curtain control apparatus, curtain tracks and other stage equipment. This service, it is announced, has been inaugurated with particular reference to seasonal reconditioning during the summer months. It provides for the substitution of small new parts and cables for Vallen tracks at cost, or in some cases, free of charge.

EMERGENCY LIGHTING

● A handsome new 10-page booklet on its system of emergency lighting and power, has been issued by the Electric Storage Battery Company (Exide) of Philadelphia. The various applications of emergency systems are described (rather dramatically, be it added) and the type of equipment available from this company, and how it operates, is comprehensively discussed and illustrated.

BY WAY OF NEWS

● New York's latest European-type restaurant, Billy Rose's Music Hall at 53rd Street and Broadway, will add motion pictures to the several forms of entertainment offered by this type of establishment, which was ushered into the Broadway scene with Repeal. The equipment for it has already been installed by the Empire State Theatre Supply Corporation of New York.

Suit has been brought by the General Register Corporation of New York, against Reuben H. Helsel, Charles J. Wolfe and Fred J. Faust, declared to be members of the Silent American Ticket Machine Company, charging patent infringement.

Arrangements for distribution of its line of tubes by the National Theatre Supply Company, has been made by the Hygrade Sylvania Corporation of Clifton, N. J. The line includes all sound tubes.

Are you acquainted with this

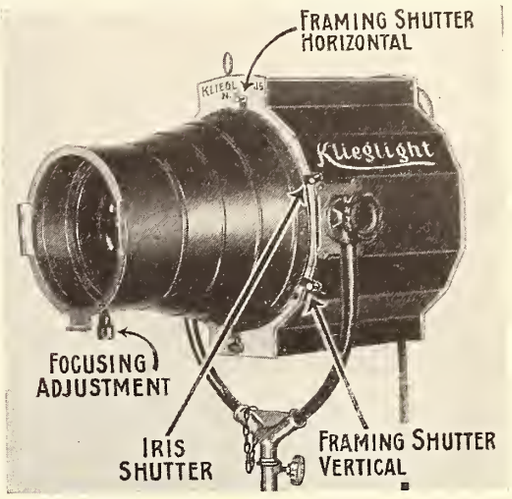
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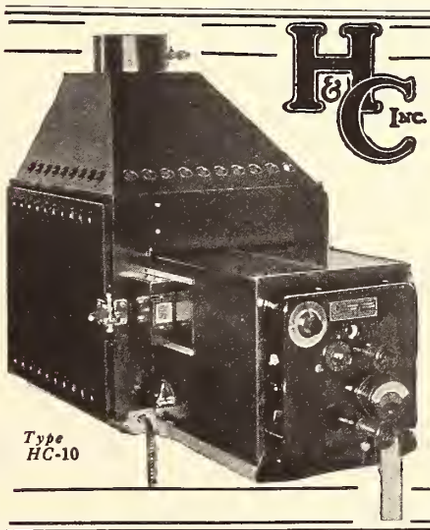
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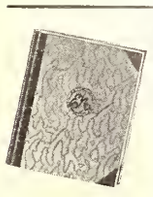
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EASY METHOD LEDGER SYSTEM
SEYMOUR, INDIANA

Building the Theatre Organization

(*Continued from page* 11)

to him: "Are you still satisfied that you want to work in this theatre with this organization, and do you feel that under the conditions I have outlined, you can give loyal, conscientious effort to this theatre, this organization and to me? If not, now is the time to say so; those who think the conditions unsatisfactory will be acting most fairly to themselves and to me by leaving now. There is no one who is dissatisfied? I assume then that we are in agreement."

INSPECTION TOUR

In order that the employes may quickly feel at ease and become accustomed to the theatre, they should be taken on a detailed inspection of the theatre itself. During this tour they should have pointed out to them all physical features and distinguishing names: *stairways,* designated as north or south, front or back; *main floor,* the number of seats, aisles, etc.; *loge floor or balcony,* with the number of seats, difficult steppings, etc.; *drinking fountains, toilets, smoking rooms, exits,* location of *fire extinguisher equipment, public telephones, first-aid cabinet; how to get back stage or up to the projection room or to the boiler, fan or engine room;* the proper use of *house telephone system* or any other buzzer, enunciator or communication system; and, during this trip, *introduce them to all older employes that are met with.*

FIRST FEW DAYS

After this, equip the new employes with uniforms, flashlights or work clothes and give them a few preliminary instructions for their particular jobs, then let them go to work. Let them have about a day or two before the next period of detailed training. During this first day or two give them a chance, with as little interruption as possible, to get the "feel" of the situation, their job and the atmosphere of the theatre. Throughout this time they will learn much and be guided often by the conduct of the older employes.

NEXT TWO WEEKS

After this early period, and when the newness has worn off to some degree, the new employes must receive thorough and detailed information on exactly how you expect their jobs to be performed. This information is best given them at regular intervals and periods throughout the next two weeks. The first two weeks and a half become the total period of intensive training. From here on the entire staff is checked, inspired and keyed up through personal contact with the manager at their individual posts of duty and at weekly meetings. The "follow-through" after the intensive training period is all-important.

In future articles, the details of the intensive training for some specific groups will be covered, also some suggestions for conducting employe meetings. In the meantime, give the plan thus far outlined a very thorough trial. It can and will produce highly satisfactory results. It has for me and it will for you.

A Design for an Exclusive Community

(*Continued from page* 8)

ings, but after all, if that argument were to be considered every time a new structure were erected, there would be no progress. And in any case, this particular building was intended to suggest a motion picture theatre and not a pseudo-18th Century town mansion. The chances are that the Curzon, with its independent modern note, may set the standard for the street in which it stands, rather than the reverse.

An incidental feature of the exterior is that, in keeping with its exclusive nature, there is no allowance for film advertising. The name of the theatre is run out in neon tubing down a vertical projecting surface, while movable transparent letter units over the entrance tell the name of the main picture. That is all.

The drastic severity which characterizes the exterior is fully maintained inside the building. In the vestibule running across the back of the hall the only decoration is in the form of large areas of plate glass mirror and neutral-tinted drapings. Odd touches of chromium steel express the modern atmosphere, the auditorium entrances being further picked up with notices in letters built up in illuminated glass.

At one end of the vestibule a stairway leads down to lounges and telephone booths.

Indicating the exclusive nature of the house, it is noted that the stalls entrances are labeled "Pullman," while further entrances lead into two small reserved enclosures at the rear of the auditorium, holding about thirty seats each, the label in this case being "Club."

The auditorium itself, as seen in the photographs, is a masterpiece in simplicity, with its plain stone-colored cement walls left completely free of ornament. Apart from the essential curtains, the only form of decoration is in the diversity of color-lighting units concealed in the ridges running across the arched ceiling.

Two vivid scarlet doors flanking the proscenium yield other relief, while at the rear, horizontal lighting elements, showing patrons the way into the house, add their quota to the effect. Again, occasional touches of chromium steel on handrails and over the doors add a further effective touch. In this way it will be noted that, as already emphasized, the whole ornamental effect is obtained in the planning of essential features.—*Bernard Charman.*

Patrons' Rights and Other Late Law

(*Continued from page* 14)

tion and refused to cancel the order or return the theatre owner's deposit. The theatre owner filed suit to recover the deposit.

DECISION

It is important to know that the court held the seller bound to cancel the order and return the deposit. This court explained that a buyer of merchandise may without liability cancel an order given a salesman if the cancellation reaches the manufacturer *before* the latter acknowledges receipt of it. Also, this court explained that a manufacturer may without liability refuse to accept an order, although the salesman promises the buyer positively that the contract will be fulfilled.

On the other hand, a contract for purchase of merchandise is valid and enforceable provided the agreement is made verbally or in writing by the purchaser and the manufacturer, or any other persons authorized by the parties to make valid contracts. Also, a series of letters or telegrams may constitute a valid contract, if one party finally accepts the identical proposal made by the other.

LOSS OF PROFITS

Frequently, the courts have difficulty in arriving at the amount of damages allowable a theatre owner who sustains financial losses because of a seller's failure to fulfill the terms of a contract of sale. Ordinarily, a theatre owner may sue and recover from a seller damages *fully equal to his loss* of profits which he sustained because the seller failed to fulfill the terms of the contract.

On the other hand, the theatre owner may purchase the same kind of goods in the open market or at auction and recover in a suit the difference between the price he paid for the goods and the price specified in the contract which the seller breached.

WHEN OWNER NEVER IS LIABLE

A THEATRE OWNER never is liable for loss or damage to a patron's property where it is shown that such *loss resulted from an act of God.*

An act of God is defined by the courts as the result of an irresistible physical force, such as lighting, storm, rain, earthquake, etc., *not* caused by the conduct or responsibility of man, and which is not preventable by human foresight, strength or care. Therefore, when damages are sought from a theatre owner by the owner of goods destroyed as a result of an act of God, the individual ordinarily has no chance of recovery.

A court recently stated that whether or not the owner of goods left in the care

(*Continued on page* 34)

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A

Adler Signs, Inc., Ben 30
Allied Seating Company 28
Amperex Electronic Products, Inc 31

B

Bausch and Lomb Optical Co 20
Best Devices Company 22
Bigelow-Sanford Carpet Co .....Second Cover
Brenkert Light Projection Co 27

C

Cincinnati Time Recorder Co., The 30
Continental Electric Company 31
Coxsackie Mfg. Corp. 31

D

Da-Lite Screen Company 31
Dayton Safety Ladder Co. 24

E

Eastern Seating Company 27
Easy Method Ledger System 30
Enterprise Optical Mfg. Co.....Fourth Cover

G

Garver Electric Company 24
Gates Radio and Supply Co 22
General Scientific Corporation 22
Gordos Products Company 31

H

Hall & Connolly, Inc. 29
Hewes Gotham Company 31
Hygrade Sylvania Corp. 23

I

Internationl Projector Corporation....Third Cover
International Seat Corporation 21

K

Kleigl Brothers, Inc. 29

M

Mellaphone Corporation 24
Moore, William N. 30

N

National Carbon Company, Inc 20

P

Projection Optics Company, Inc 24
Projection Accessories Company 20

S

Scott-Ballantyne Company 28
S O S Corporation 24
Strong Electric Corporation 20
Supreme Heater & Ventilating Corp 31

U

U. S. Air Conditioning Corp 29

W

Weber Machine Corporation 22
Wright-DeCoster, Inc. 25

Among Contributors to This Issue:

¶ *Two rather distinctive phases of developments in theatre architecture in Europe are on view in this issue, in The New 3,000-Seat Metropole in Brussels, and in A Design for an Exclusive Community. Material on the London theatre has been contributed by Bernard Charman, writer on architectural and motion picture affairs in England. Dexter Morand, who describes the Belgian house, is a frequent contributor to European publications on theatre architecture.*

¶ J. T. Knight, Jr. (*Building the Theatre Organization*) *contributes a feature article to each issue of* Better Theatres, *and also conducts the service department, Maintenance Tabs. He is an engineer who has been associated with the motion picture theatre for many years, and is in charge of maintenance for Paramount Publix.*

¶ *The graphic suggestions presented under the title, New Lighting Forms for Today's Theatre Front, form the last of a series worked out in cooperation with research engineers of the General Electric Company.*

¶ Leo T. Parker (*Patrons' Rights and Other Late Law*) *is a Cincinnati attorney-at-law and writer on legal subjects. He has been for many years a regular contributor to* Better Theatres.

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

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L
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Resonant orchestra platforms
Rheostats

S
Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T
Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

U
Uniforms
Upholstery materials

V
Vacuum cleaning equipment
Ventilating systems
Vending machines

W
Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 7 .....
2 ..... 8 .....
3 ..... 9 .....
4 ..... 10 .....
5 ..... 11 .....
6 ..... 12 .....

Remarks: .....

.....

Name .....Theatre .....City .....

State .....Seating Capacity .....

Patrons' Rights and Other Late Law

(*Continued from page* 31)

of a paid bailee may recover damages depends upon whether the loss resulted from an act of God, or the act of a human being for whose negligence the bailee is responsible, impliedly or expressly.

For illustration, if a theatre owner negligently leaves a valuable article in such location that it is ruined by rain leaking through a roof, he cannot avoid liability by pleading that an act of God caused the damage, particularly if the roof had previously leaked. This is true because a theatre owner is required to use reasonable prudence to foresee natural results which may arise. If, however, lightning strikes his theatre and it burns, he is not liable for any loss resulting to his patrons' property which may be in the building.

VALIDITY OF CHATTEL MORTGAGE

A CHATTEL mortgage is effective with respect to persons who are familiar with the transaction, and with respect to all persons who are *not* familiar with the transaction, providing the chattel mortgage is properly *recorded*. This point of the law was discussed in the recent case of Robert Morton Organ Company v. Armour (23 P. [2d] 887, Montesano, Washington).

CASE

In this case it was shown that an organ was sold to a partnership for the sum of $6,500, the purchase contract being signed as follows: "By Glen W. Armour, for Montesano Theatre Corporation, W. P. Armour, Jos. L. Kycek."

Later one of the partners died. His wife knew of prior arrangements and joined with the other partners in selling interest in the theatre to a new company. The new company was composed of all old members of the partnership who of course were informed of prior transactions of the old firm.

The original firm failed to meet the payments due on the organ and the counsel for the new theatre firm contended that, since the above mentioned contract of sale had not been properly recorded, the partners were not required to make the payments that the old firm had failed to make and, also, that the seller was not privileged to take possession of the organ although the original contract of purchase specified that on default of the purchaser in making payments according to the contract the seller could retake the organ, sell it and charge all costs and attorney's fees to the buyers.

In holding the partners of the new theatre firm bound to give possession of the organ to the seller, the court said:

DECISION

"The Armours, Kycek, M & E Theatres, Inc., and Nelson, under the facts recited above, are in no position to claim protection of the statute. The chattel mortgage was good and valid as to them; they had full knowledge of all the facts and, with knowledge, converted the property. With actual notice of the situation, the Srigleys accepted transfer of the organ to them by the M & E Theatres, Inc."

LICENSE FEE COLLECTION UPHELD

IT IS GENERALLY held by the higher courts that a state law, which authorizes collection of license fees from theatre operators, is valid and enforceable providing such law is non-discriminatory and the license fee is reasonable in consideration of the profit which may be earned by the theatre owner.

Also, the fact that a public official gives misleading information, with respect to the amount of the license fee, does not give the theatre operator a legal right to recover damages, or the amount of the license fee, from the state, county or city which the official represents.

CASE

For instance, in the recent case of Morgan v. Johnson County (61 S. W. [2d] 68, Arkansas), it was shown that a person who operated a traveling show sent his advance publicity agent to the county judge for a license and was told by the judge that the license would be issued upon the payment of $50 for the week's exhibitions. The agent accordingly "billed" the town and advertised extensively in the nearby territory. The day before the time advertised for the show to begin the county judge saw the advance agent on the street and told him that the license fee for the show would be $100 per day, and gave him no reason for his change on the question.

The owner of the show was required to pay a county license fee of $100 per day or $600 for the week, and paid in addition thereto a city license. These fees were paid under protest, as was noted on the back of the license by the sheriff.

Later the owner of the show filed suit against the county contending that he was entitled to recover the sum of $550, with six per cent interest, because the judge had agreed with the advance publicity agent that the license fee for the week would be only $50, whereas actually the owner of the show was required to pay $600.

During the trial it was shown that a state law provides: "The county court of each county shall fix the amount of county tax for each and every public exhibition given by any person or persons in any county in this State . . . and such licenses may be fixed for each exhibition, or monthly, quarterly or annually, in the discretion of the county court. . . ."

Therefore, in view of this law the higher court held the owner of the show not entitled to recover any money from the county, and said:

"The county court had the authority to fix and require the license paid, and could do so without regard to the county judge's apparent bad faith in telling the appellant's (show operator's) agent on the street what the amount of the license fee would be, and misleading him to his injury in putting him to the expense of the advertisement of the show, and later disregarding his agreement and fixing the fee at a much greater amount. . . . The fact that other courts in other counties had fixed smaller or different fees for licenses required paid for exhibitions of such nature as that of appellant affords no ground of objection to the fee fixed by the Johnson county judge; it not being a regulatory charge for a particular service rendered as in some cases requiring inspection, but a tax authorized to be levied in accordance with the statute."

DISCOUNT COMPANY FAILS TO COLLECT

VARIOUS manufacturers have adopted the rule, when selling theatre equipment on the installment payment plan, to sell the theatre owner's notes to a discount or finance company. Therefore, often the question arises whether the discount company may sue the theatre owner and recover the amount of the notes. The latest higher court case in which this law was discussed is Smith v. Discount Corporation (60 S. W. [2d] 847, Waco, Tex.).

CASE

In this case it was shown that a man named Smith signed a written contract for purchase of certain equipment. He made a cash payment and the balance was to be paid in monthly installments of $26 each. Soon afterward this contract was sold by the manufacturer to a discount corporation. Smith failed to pay the installments as they matured and the discount corporation brought suit against him to recover the balance of the unpaid installments.

However, since the contract between Smith and the manufacturer of the equipment did not state that the balance due on the purchase price should be paid "to order or bearer" the higher court held Smith not bound to pay the balance due to the discount corporation, and said:

"Said contract nowhere recites that the unpaid balance of the purchase price should be paid to order or bearer. By the express terms of the uniform Negotiable Instrument Act, an instrument to be negotiable 'must be payable to order or to bearer'. . . . It is apparent, therefore, that the instrument here sued on was *not* negotiable."

Therefore, it is quite apparent that a theatre owner never is obligated to pay balance due on purchased equipment to a discount or finance company, unless the contract of purchase or the signed notes contain a clause or other notation which positively renders such contract or notes negotiable.

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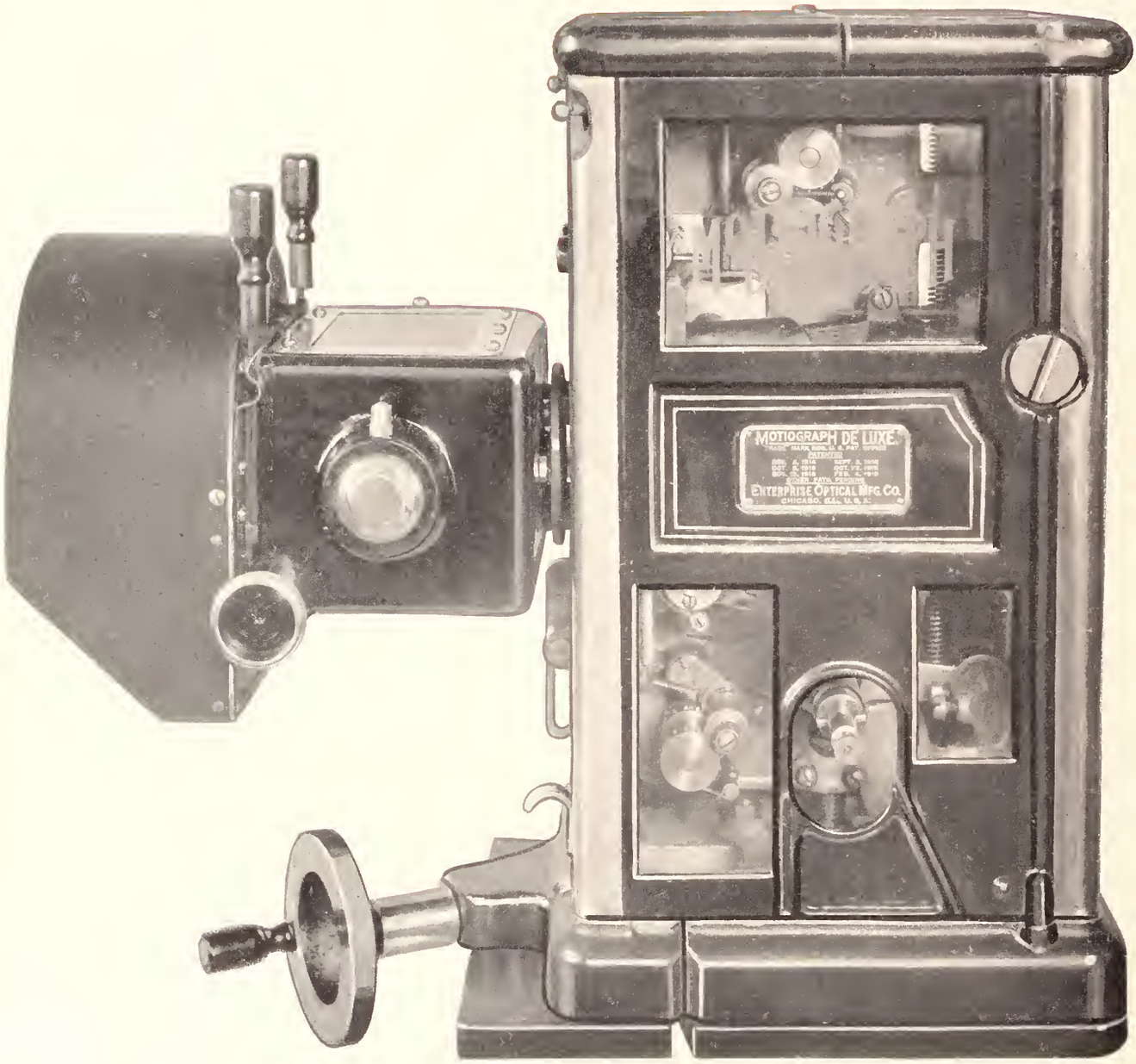
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



FACTS FOR EXHIBITORS ON 104 FEATURES OF NEW SEASON'S PRODUCT

VOL. 115, NO. 11

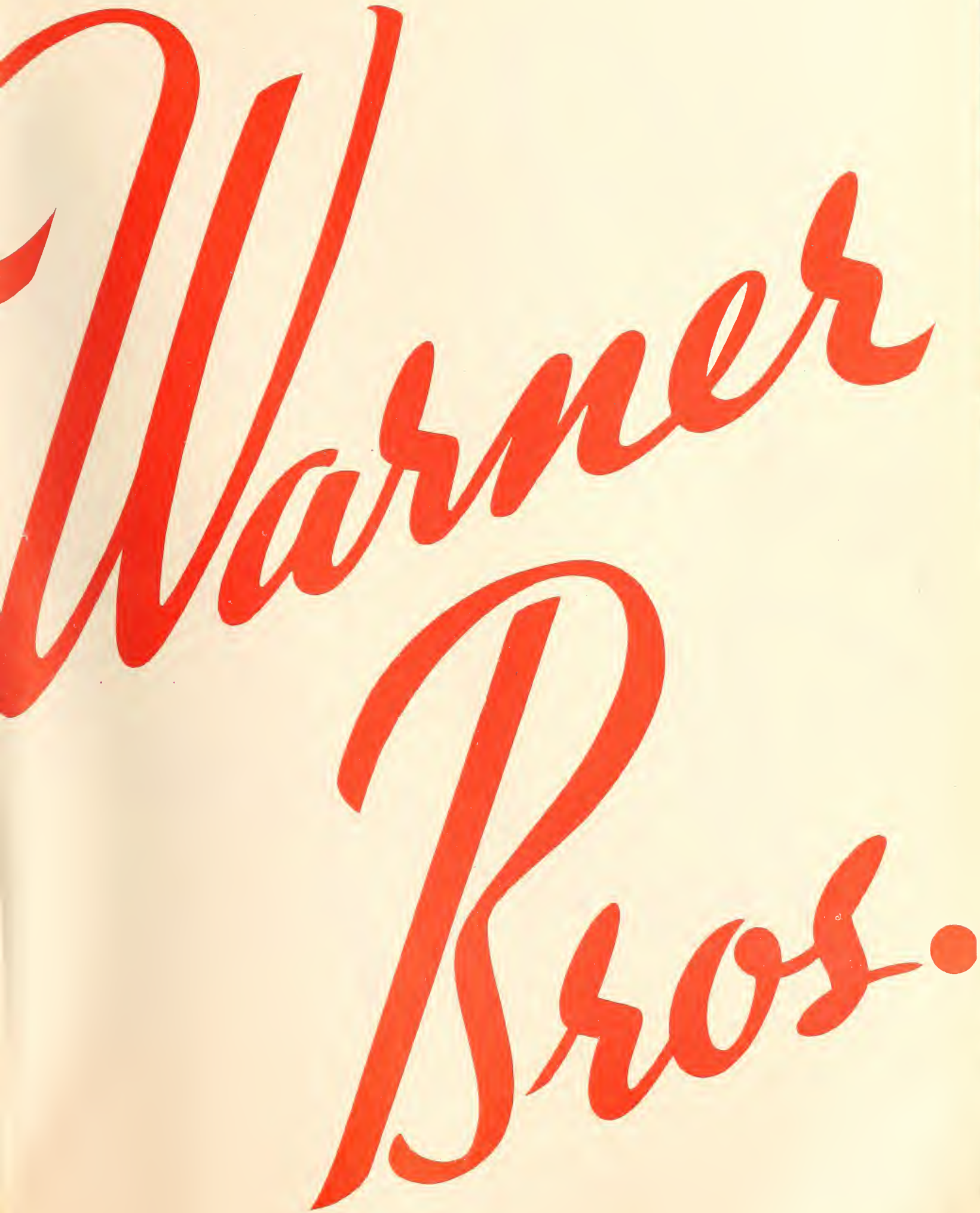
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JUNE 9, 1934



WHILE YOUR PUBLIC delights in the great performance of Wallace Beery in "Viva Villa!" *you* will delight in the news that his next rousing entertainment is also *in the bag!* Already from the West Coast come undercurrent flashes that M-G-M's **"TREASURE ISLAND"** is *something to shout about!* Start your shouting now and keep it up!

THE CAST: WALLACE BEERY, JACKIE COOPER, LIONEL BARRYMORE, Otto Kruger, Lewis Stone, "Chic" Sale, etc. · Directed by Victor Fleming · Produced by Hunt Stromberg


Warner
Bros.

for Nineteen Thirty-four

to Nineteen Thirty-five

READ ALL ABOUT IT ON PAGE 19

The Convention is Over!

And the FOX salesman is headed your way...with the BIG Fox BOOK under his arm...and a load



of good news about the BIG Fox PICTURES under his hat!...

JUN -8 1934 ©CIB 228260

MOTION PICTURE HERALD

Vol. 115, No. 11 June 9, 1934

NEWSREEL REVOLUTION

THE newsreels appear about to go into the show business. This is an exciting eventuation, coming so abruptly after a career in the theatre of only some twenty-and-odd years.

Currently it is announced by Fox Movietone News that it is about to revolutionize its technique of presentation, becoming "a name newsreel," with Mr. Laurence Stallings, dramatist, as editor, and Mr. Lowell Thomas, adventurer and radio news broadcaster, as "chief commentator."

This is obviously an immediate sequel to the splitting off the Hearst Metrotone News, produced in the same plant and in September to become independently produced. It is in another sense a sequel to Universal's successful departure in the founding of a talking newsreel, mostly pictured in silence and accompanied by the corybantic ecstasies of Mr. Graham McNamee, who can get up more excitement in less time and with less provocation than any other man alive.

It is just possible that Mr. Stallings' excellent editorial performance in the dramatic captioning of "The First World War," published by Simon & Schuster this season, had a suggestion value. If he does perchance put into the reel and the voice of Mr. Thomas some part of the irony of "What Price Glory?" the newsreel may yet become a power.

It is to be hoped that more editors and more voices are not now to overwhelm the news screen with words. Mr. Stallings can, plainly enough, think in terms of pictures and it will be well if he keeps his words for the screen, as in the war book, few and pointed—oh so pointed!

Ever since the comic thrill of Mr. George Bernard Shaw's screen appearance in Movietone there have been too many words with the news and topical pictures. In the opinion of many observers the success of the Universal reel was not so much the voice of Mr. McNamee as that the return to silent camera technique brought action back to the chattering news screen.

The news reel began with the tedious function of recording the easy and obvious events from launchings to corner stone layings, and because the name was newsreel there was far too much dominance by newspaper men and far too little recognition that the theatre screen demanded showmanship. For more than twenty years the newsreels have labored with trying to present events of page one importance and but slight emotional content. The newsreel, what with the speed of the wires and the radio, can never be much of a news medium. It never was. But it can be a lot of entertainment.

Since the exhaustion of the first flurry of the novelty of sound, the status of the newsreel has declined rather than gained. Meanwhile it has suffered, too, because of selling methods in the industry.

Now that the newsreels seem headed for a career in entertainment they may once again claim a better share at the box office.

"PEN IN HAND"

AS all publicity craftsmen know, one of the ready devices for getting newspaper space and attention is by the simple process of having letters from assorted points of the compass written to the correspondence columns of the daily press. Just now one may be entertained by examination of the press of the East, preferably the Sunday issues, to discover how many letters, so kindred in pattern and thought, are being written in behalf of the attitude of the Motion Picture Research Council and its pronouncement about "block booking." One smiling fact is that so many of these correspondents expose evidence that they are not actually aware of the meaning of the term. It is just their newly discovered bugaboo. They know it is bad because they have been told it is bad. And so, a lot of "letters to the editor."

△ △ △

Another gem from Mr. DeMille: *"Hollywood is a desert when you are looking for brains, because they are all under contract."* That, may we inform Mr. DeMille, is an impression resulting from the chronic Hollywood habit of always looking under a contract when in quest of brains.

△ △ △

REVEALED AT LAST

"MASS entertainment had its rise with the motion picture," observed that sterling observer Mr. Will H. Hays, speaking before the alumni of Wabash College out at Crawfordsville in his beloved Indiana the other night.

"The motion picture democratized all the other arts and brought to the poorest hamlet in the land the work of the great artists, writers, directors and musicians of our time. Only in the last twenty-five years has the American family formed the habit of getting regular recreation in the theatre, and it is practically only yesterday that the best theatrical diversion became possible and comfortable for the masses."

All this is most nobly said, and felt, but one can not dismiss the disconcerting thought that by its likes and dislikes, by its mad idolatries and hysterias, this grand patriotic mass is revealed to have no taste. The motion picture gave the millions their first look at the theatre, and in turn their theatre has given us a good look at the millions.

Both the content of the screen and the confessions of the consumers by their consumptions give clear evidence that there are yet some eons of labor ahead of the civilizing forces and agencies. And one must believe of the screen and of all the other arts that they reveal rather than create.

All this, let us urge, tends to make it evident that "it's what the public wants," whether true or not, does not constitute for the producer of art merchandise an alibi as truly perfect as some of our industry spokesmen profess to believe.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

CENSOR RELEASES

From the National Council on Freedom from Censorship, division of the American Civil Liberties Union, last week went a demand that the New York State censor board release copies of all censored sequences, dialogue in reviewed films. Said the Council: " . . . If the censors accurately reflect current standards of morality and decency they have nothing to lose by a public inspection of their work. If they do not, they should welcome correction. . . . Refusal . . . violates the rights of the taxpaying citizens of the state." . . .

CHICAGO FAIR

Hopeful are Chicago theatre operators of duplicating last year's increased business as a result of the World's Fair, just opened for its second year. Not particularly disturbed are they by the first week's letdown in business as crowds rushed to be among the first at the Fair, feeling they will get it back, and more, later. . . .

FILM CARRIERS

The standardization, improvement of methods of film delivery was the subject of discussion at the Chicago session this week of the National Film Carriers, Inc., who were agreed improvement was the prime consideration, despite rapid progress. Forty members, it was said, handle 80 per cent of deliveries. . . .

MGM IN ENGLAND

Planned by MGM is the production of pictures in England sufficiently good to warrant American distribution, last week in London declared Sam Eckman, in charge for MGM in Great Britain. . . .

BLUE LAWS

Although the Virginia state legislature thus far has refused modification, liberalization or elimination of the Sunday blue laws, many a film house in the state is open for Sunday midnight performances, apparently without molestation from the authorities.

MPTO PARTY

For its own financial benefit the MPTO of Wisconsin and Upper Michigan, in Milwaukee last week staged its annual film frolic at the Hotel Schroeder. Chairman of the affair was George Fischer. . . .

REALISTIC SCENE

Too active, realistic was the performance of Henry Wilcoxon, on the "Cleopatra" set at Paramount's Coast studio last week. He slipped during a sword fight, was severely stabbed in the left leg, requiring several stitches, several days' rest. . . .

EVANGELIZING FILMS

The screen as a medium to gain converts to the church is the plan of Dr. Benjamin Gregory, English churchman, in Kansas City as guest editor of the "Christian Advocate." To possible use of films in religious work, Dr. Gregory will devote considerable time here. With him he brought "Mastership," film he would use in modern evangelism, in churches, halls. . . .

INSIGNIFICANT "MIKE"

Demonstrating its efficiency with his rendition of the technical paper explaining it, Dr. Harry F. Olsen (jointly with Richard W. Carlisle), RCA Victor, last week introduced to the Philadelphia session of the Institute of Radio Engineers a matchbox-sized microphone, weighing three ounces, which attaches to the lapel of a public speaker and permits of adequate amplification of the voice. In sound newsreel work is expected to be found one field for the immature "mike". . . .

CENSOR DECISIONS

Into Baltimore courts have gone two cases of protest against adverse decisions of the Maryland censor. In city court the appeal of Gold Medal Film Company that the ban on "The Unknown Blonde" be set aside was denied. Bert Lewis has filed an appeal asking the banning of "Children of the Sun" (imported) be set aside. . . .

In This Issue

Facts for exhibitors on 104 features for new season	Page 9
Warner-First National product	Page 12
United Artists' Plans	Page 13
Universal's titles for 1934-35	Page 14
Educational and Fox short features	Page 13

FEATURES

Editorial	Page 7
The Camera Reports	Page 15
J. C. Jenkins—His Colyum	Page 74
The Hollywood Scene	Page 33
The Cutting Room	Page 45
Letters to the Editor	Page 64
Code Questions and Answers	Page 56

DEPARTMENTS

What the Picture Did for Me	Page 67
Showmen's Reviews	Page 47
Managers' Round Table	Page 75
Technological	Page 58
Short Features on Broadway	Page 65
Chicago Notes	Page 65
The Release Chart	Page 85
Box Office Receipts	Page 60
Classified Advertising	Page 90

THEATRE BARS BANNED

On the request of New York legitimate theatre interests that they be permitted to install bars, Chairman Edward P. Mulrooney of the Alcoholic Beverage Board turned thumbs down this week. The delegation of pleaders, headed by William A. Brady, explained such a policy "would add financial life to the legitimate theatre." Mr. Mulrooney cited the law, said it was a matter for the legislature, not for him. . . .

CHURCH HISTORY

Illustrating the history of the Protestant Episcopal Church in America is "The New World," film to be shown in October at the triennial meeting of the general convention in Atlantic City. Last week St. Luke's Episcopal Church, New York, was the set for several sequences, picturing the consolidating convention of that denomination in the New York church in 1865. . . .

"HENRY VIII" SEQUEL

From under the guiding directorial hand of Alexander Korda of London Films will come a sequel to his "The Private Life of Henry VIII," again starring Charles Laughton, and titled "The Field of Gold," announced in Chicago last week by Al Lichtman, vice-president of United Artists, which will release the film, and also the product of British & Dominions. . . .

OPERA TO FILMS

In motion pictures will appear the famous Lily Pons, French star of American opera, she declared in Buenos Aires last week, there fulfilling an engagement. Having signed film contracts, she will appear following vocal engagements in Paris, London and New York. . . .

VETERANS' FILM FARE

Awarded to Universal last week was its fourth yearly contract for features, shorts, newsreels at 70 soldiers homes and hospitals, by the United States Veterans' Administration in Washington. The contract: 16 features, 13 shorts, 52 newsreels, concluded by Herman Stern of the non-theatrical department. . . .

TICKET FRAUD BILL

Now before the state legislature of Louisiana at New Orleans is a measure providing heavy penalties for any person or persons convicted of printing and using fraudulent motion picture theatre tickets.

FUND FOR FILM NEEDY

Considerable was the fund, designed for needy film folk of North Carolina, resulting from the golf tournament, bridge matches and banquet, held last week under the auspices of the Jesters' Club. . . .

FACTS ON 104 FEATURES OF NEW SEASON ANNOUNCED

Universal, United Artists and Warner-First National Make Known Titles, Sources and Players in 1934-35 Product

The 1934-35 production and distribution season made a long stride forward this week when three more large companies, in convention assembled, made known to the motion picture industry the types and titles of their product for the new season. Universal, Warner-First National and United Artists announced a combined total of 126 feature pictures for next year—Universal with 42; United Artists 24, and Warner-First National, 60. A total of 104 titles, with sources of production material and for the most part of players to be featured, was made known by these three companies.

Fox last week set 52 features at its convention in New York and in April, in Atlantic City, Monogram announced 28 full-length pictures for 1934-35.

Conventions remaining are RKO Radio, which has set June 18 in Chicago as the date for its new season announcements; Paramount will have its national sales meeting in Los Angeles, June 18 to 20, and Columbia and MGM, while having made known no definite dates, are expected to hold sales conventions before the middle of July. Warner also has two remaining regional sessions.

Thus the 1934-35 selling season will be well under way by the end of this month —while last year, due to general economic upsets, it did not start until after July 1, as a result of agreement on the part of the major companies.

A breakdown of the new season product situation as it now stands—with final numbers of pictures and tentative figures estimated earlier in the year—as compared with the 1933-34 season, follows:

	—1934-35—		—1933-34—	
Company	Features	Shorts	Features	Shorts
Columbia	52*	130†	48	130
Fox	52	112	54	168
MGM	50*	100†	48	115
Monogram	28	...	28	...
Paramount	65*	125†	65	125
RKO Radio	52*	106†	52	106
United Artists	24	18	30	18
Universal	42	88	42	111
Warner-F. N.	60	130	60	130
TOTALS	425	809	427	903

*Tentative.

†*These figures on short subjects are exclusive of newsreels, of which there are 104 issues annually from Paramount, RKO-Pathe, Fox, MGM (Hearst) and Universal.*

Distributors in New York have indicated from time to time that there might be appreciable reductions in short subject production in the new season, chiefly as the direct result of the current double feature situation and of the motion picture code clause which prohibits distributors from "forcing" shorts with feature pictures. A reflection of this development is seen in the table. Fox, for example, releasing for the greater part Educational comedies, has reduced its short subject output from 168 in the 1933-34 season to 112 for next year. Universal's short product drops 23, from 111 last year to 88 for the new season. While the MGM figure is only tentative it was said at the company's home office that 100 subjects for 1934-35 might easily be the maximum as against 115 currently.

News for showmen on Warner-First National features for 1934-35 appears on page 12.

Details of United Artists features on page 13.

Universal's product is described on page 14.

Educational and Fox short subjects, page 13.

Code a Factor

Sales managers have pointed out that when an exhibitor plays two features on one program an average sale of two short subjects is lost to the distributor, and, as he formerly found himself with an oversupply of short product on hand at the end of the season, the next move would be either to cut down on production or devise some means of banning double features. The code prevents him from disposing of an over-production of shorts by tying in with features.

Another phase of the motion picture code as it applies to the new season selling is the 10 per cent cancellation clause. In the uniform contract unreservedly offered in the 1933-34 season by five major companies—Paramount, RKO Radio, Universal, Fox and MGM—an elimination clause permitted cancellation of 15 per cent of the product—the first five pictures allowed without payment, the second five permitted with exhibitors paying 50 per cent of the contract price of the pictures cancelled, and the third remitted in consideration of 100 per cent payment. Under the code the exhibitor may cancel the full 10 per cent without any payment.

8 from Liberty, 12 from Mascot

Other developments in the product situation during the week included announcement that Liberty Pictures Corp. will have eight features on its 1934-35 program, six of which have been completed. Production on the remaining two is expected to get under way shortly. Those already completed are "No Ransom," "Two Heads on a Pillow," "Cheaters," "When Strangers Meet," "Take the Stand" and "Once to Every Bachelor."

Mascot Features announced its 1934-35 program will comprise 10 Mascot Master productions and two exploitation specials.

The titles are "Crimson Romance," "The Marines Have Landed," "Confidential," "One Frightened Night," "Waterfront Lady," "Headlines," "Man From Headquarters," "Streamline Express," "Along Came a Woman" and "Anything Once." The two exploitation specials are "Young and Beautiful," with the Wampas Baby Stars of 1934, and "Harmony Lane," the life story of Stephen Foster, with his best known folk songs incorporated.

Effects of Double Featuring and Code Restrictions on Tying-In Are Reflected in Reduction of Short Subjects Projected

Majestic Pictures Corp. will produce 12 features, Herman Gluckman, president, announced. Included in the group, the titles of which were not made known, will be "The Scarlet Letter."

Golden State Productions has a 1934-35 schedule calling for six features. The company also is arranging distribution on the three-reeler "Sword of the Arab," with Harry Meyers, Duncan Renaldo, George Durrell, Lucien Kaye, Frank Leigh and Paul Panzer, and the two-reel "Stars in the Making," with Freddie Albertson.

More Color Cartoons

Hugh Harman and Rudolf Ising, creators of "Bosko," "Loony Tunes" and "Merrie Melodies," have signed a contract with MGM to produce 13 one-reel cartoons and a two-reel, all in color. The two-reel subject, based on Tschaikowsky's "Nutcracker Suite," is now in production.

At the close of the second regional convention of Monogram Pictures in Cincinnati this week, W. Ray Johnston, president, declared that pictures designed primarily for family trade will be the aim of the company during the 1934-35 season. He said he hoped every story would win the endorsement of parent-teacher organizations, as well as women's clubs and religious groups. Among the pictures for the coming season are Gene Stratton Porter's "Girl of the Limberlost" and "Keeper of the Bees"; Robert Herrick's "The Healer" and Edward Eggleston's "The Hoosier Schoolmaster."

Shamrock Pictures Corp. is scheduled to make six features and 52 short subjects for the 1934-35 season. The six features are "4 O'Clock in the Morning," "Partner Wanted," "The Spirit of Perkins," "At the End of the Rope," "The Midget Races" and "The Hour is Nine."

National trade showings on all United Artists releases in exchange centers throughout the country will be continued during the coming year, Al Lichtman announced on his return to New York from the Chicago convention.

Fire Razes Cellofilm Plant

Explosion and fire wrecked the plant of the Cellofilm Corporation in Woodridge, N. J., Tuesday with loss estimated at $50,000. Cellofilm is a subsidiary of Universal Film Corporation.

still photography unusual



• From "Treasure Island," Metro-Goldwyn-Mayer production, adapted from the classic by Robert Louis Stevenson. Director Victor Fleming. Cinematographers: Ray June, Clyde DeVinna, Harold Rosson. Art director, Cedric Gibbons. Cast: Wallace Beery, Lionel Barrymore, Jackie Cooper, Dorothy Peterson, Lewis Stone, Chic Sale, Otto Kruger, Cora Sue Collins.

PHOTOGRAPH BY BILL GRIMES

¶ Now and then Motion Picture Herald endeavors to present pieces of pictorially remarkable photographic material. This endeavor is but slightly encouraged by this photographic industry which spares no effort to get pictures on film and makes relatively no effort to get them on paper. This occasional page is dedicated to the neglected art of the still and the mostly unappreciated skill of the still photographer. ¶ The scene reproduced above records the "Hispaniola," the old three-master "Nanuk" from "Eskimo," now made over by Metro-Goldwyn-Mayer for the purposes of their version of "Treasure Island." ¶ There's a might o' glamour in "a ship with sails," and we shall be glad to be a-seein' of old Long John Silver and his lads again.

AMERICAN FILMS RETAINING HOLD IN FOREIGN STATES, SAYS HUMMEL

Superiority Appreciated, Declares Warner Foreign Sales Manager; Says Britons Resent Americans in British Films

American-made motion pictures have as strong a hold on the public imagination and pocketbook in foreign countries as they have had at any time, Joseph S. Hummel, general foreign sales manager for Warner Bros., said this week in New York on his return from a nine-month tour of Europe, Asia and South Africa. This is true, he said, even in Great Britain, despite the fact the British industry has made such rapid strides during the past year in quality production. In this respect, however, Mr. Hummel declared that it is more the technique of American films than the question of artistry or story values which captures the British public at present.

Mr. Hummel contended that, at the same time, British production is making what in his opinion is a grave mistake in the matter of casting too many American stars and players in British productions.

"The British public, I have found, resent this practice on the whole," he said. "They want either straightforward American plays with American casts made in Hollywood, or they want 100 per cent British product turned out at Elstree. Obviously, the British industry, through the importation of American talent for their productions, is trying to gain a foothold in the American market and the limited extent to which they have been able to accomplish that in this fashion speaks for itself. Practically every British-made picture which has met with even moderate success in this country during the past year has been notable for its all-British cast."

Mr. Hummel voiced the greatest respect for the progress being made by the British film industry, but insisted it will never get a firm foothold in the American market until its players learn to speak an English—or an "American"—which can be easily understood by American audiences. He pointed to the success of "The Private Life of Henry VIII" as a case in point.

"I never would have known that film was not made in Hollywood," he said.

Several exhibitors in the smaller communities of this country, however, reporting on product in the columns of MOTION PICTURE HERALD'S "What the Picture Did for Me" department, disagreed with Mr. Hummel about this picture. Typical were the remarks of Herman J. Brown, operating the Adelaide and Majestic theatres in Nampa, Idaho, in the March 24 issue:

"A very hard picture to unload on a farmer town. Some liked it, some didn't. I got by by forcing it over by main strength."

Nevertheless Mr. Hummel said, good pictures, whether they be American, British, French or Siamese, will always be acceptable to an audience of average intelligence.

Sam Eckman, Jr., in charge of Metro-Goldwyn-Mayer's London offices, who is currently in New York, agreed with the Warner foreign executive in this respect.

"Good entertainment is the only thing in which the picture-goer is interested," Mr. Eckman said. "This is behind the great progress recently made by British films."

Mr. Eckman also declared that the clever American producer welcomes the increasing popularity of the British product, first, because competition is the life of trade, and secondly, the mounting number of excellent British pictures made with Great Britain primarily in mind "must necessarily create a greater British motion picture public.

"Once this increased audience is created, it will be available for good American productions as well," Mr. Eckman said.

American Dialogue Too Fast

In spite of the fact that the British public on the whole still prefers American pictures to those made domestically, the average English audience finds American dialogue too fast and hard to follow, just as American audiences find British pictures slow, it was pointed out.

"It's the production technique of the Hollywood product they like," Mr. Hummel said. "The camera work, lighting and general direction of Hollywood's technicians are unsurpassed."

Mr. Hummel's tour took him through more than a dozen countries, including Japan, China, Manchukuo, Java, Australia, South Africa, France and England.

Chinese and Japanese exhibitors, he said, are much the same as their brethren in America, presenting the same sales arguments and obstacles in the path of the distributor.

"Furthermore, they know more about the American film industry than our own exhibitors do. I have seldom failed to find a copy of some American motion picture trade paper on their desks, and they can tell you, much quicker than I could, the name of the director of a certain picture, the author and the cameramen."

Directors' names mean considerably more on a theatre marquee in both Japan and China than do the names of stars, Mr. Hummel said. American pictures are far more popular in these two countries and their provinces than those of any other, next to their own.

700 Features Made in Japan

China's motion picture production is negligible when compared with that of Japan, which turns out an average of 700 feature pictures annually. These 700 are divided mainly among three large producing companies, with 33 small producers turning out approximately 250 of the total.

Mr. Hummel opened new offices in Shanghai, Hong Kong, Manila, P. I., Java and Singapore. In the fall he probably will go to Russia and may open new Warner offices in Turkey, Rumania, Poland and the Balkan States.

Mr. Hummel doubted there is much of an opportunity at the present time for the distribution of American films in Russia, saying:

"They are still too much wrapped up in the utilization of the motion picture as a medium for propaganda—just as in Germany today—and it will be a long time before they get out of that frame of mind."

ARE YOU READING EXHIBITOR REPORTS?

Frank A. Finger, of the New Gem theatre at Marissa, Ill., a contributor to Motion Picture Herald's "What the Picture Did For Me" department, writes:

"I usually turn to these columns first and check over 'What the Picture Did for Me,' then read the rest later."

The exhibitor-contributors do not always agree in their verdicts on pictures, but it is threshed out quite frankly when there is a difference. A third round in a duel of words between two exhibitors opens with the following haymaker from Edith M. Fordyce, Princess theatre, Selma, La., in commenting on "Tarzan And His Mate":

"This is box-office plus. Be sure to give it extra playing time and have your first aid kit ready to bind up broken legs and other casualties brought about by the rush on the box-office. Even Peter Bylsma, who thinks I am a bum critic, will agree with me when he plays it. It's your summer vacation, folks. You'll be thanking Metro for a natural like this."

Sam Eckman, Jr., of MGM's London Office, Agrees Good Picture Always Is Acceptable Regardless of Origin

St. Louis Receivership Litigation Concluded

The receivership litigation involving the St. Louis Amusement Company has been disposed of, following the surrender of 875 shares of Class A and 501 shares of Class B stock for cancellation. Stipulations by counsel have been approved by the court. The company, controlled by Warner through Skouras Brothers Enterprises, was taken out of receivership last August, and Jack Shea, his sister, Katie Shea, Harry Koplar and others were ordered to pay court costs.

Under the compromise the defendants withdrew the appeal, $22,724, turned over to the company by the receivers, was released from court jurisdiction, and the Sheas, Mr. Koplar and others surrendered various amounts of stock.

47 WARNER FEATURES ALREADY SET

Warner-FN with 60 Covers Wide Field

Total of 47 Stories Already Prepared; Roster Includes 19 Stars, 38 Featured Players, 18 Directors, 73 Writers, Meeting Told

Sixty feature pictures will be released by Warner Brothers and First National for the season of 1934-35, Major Albert Warner, vice-president in charge of distribution, told the eastern sales meeting in Atlantic City Tuesday.

To date 839 contracts for new product, totaling $2,500,000, have been sold, it was announced at the final session.

At the initial session on Monday, Harry M. Warner, president, and Joseph W. Bernhard, Warner theatre executive, had reiterated their definite opposition to the playing of company product on double feature bills, and declared they stood ready to lead the way in a general movement for their complete elimination should encouragement for such action be indicated by other theatre circuits and distributors.

Mr. Bernhard let it be understood that the company "will augment its exhibition interests wherever the company decrees the step to be necessary to insure its product proper representation."

Other speakers Monday included Major Warner; A. W. Smith, eastern and Canadian sales manager; Sam E. Morris, vice-president in charge of foreign distribution; Joseph S. Hummel, assistant to Mr. Morris; Gradwell Sears, southern and western sales manager; Norman Moray, Vitaphone sales manager, and Harold Bareford and I. Levinson of the company's legal department.

Returns from Abroad Increase

Harry M. Warner declared the production budget would be the largest in the company's history. Mr. Morris, who recently completed an extended foreign tour, told the convention that returns from abroad are on the increase.

In announcing titles of new season product at the Tuesday session, Major Warner said:

"We have never been so fully prepared in advance of a new selling season as we are this year," he said. "Already we have a total of 47 stories ready for early production, with casts that will include the strongest array of acting talent, and of names, in the annals of Warner Bros. and First National.

"We have found subjects of universal appeal. The 47 stories already prepared include published novels and stories of recognized merit, original stories written directly for the screen and based upon actual life, and the most successful plays of the international stage."

Among the outstanding productions planned are "Anthony Adverse," "Sweet Adeline," "Oil for the Lamps of China," "Firebird," "Gold Diggers of 1935," "War Lord."

The production roster currently includes 19 stars, 38 featured players, 18 directors and 73 writers.

The 47 screen stories, including originals, stage plays, novels and short stories, published and unpublished, for the 1934-35 season comprise the following:

FIREBIRD, based on the international stage success, by Lajos Zilahay.

MEN AGAINST DEATH, based on the life of Louis Pasteur.

GOLD DIGGERS OF 1935, a new musical comedy spectacle with an all-star cast.

ROADHOUSE, adapted from two stories by Arthur Somers Roche.

THE MAGNIFICENT AMBERSONS, from the American novel by Booth Tarkington.

SWEET MUSIC, a sequel to the musical, "20 Million Sweethearts."

I'M BACK IN THE CHAIN GANG, a sequel to "I Am a Fugitive From a Chain Gang."

RIDE 'EM, JOCKEY, a comedy-drama of the racetrack.

WAR LORD, the story of a Chinese war lord with a modern Oriental background.

THE CINCH, with the Boulder Dam project as the setting.

THE SIX-DAY BIKE RACE, a Joe E. Brown comedy.

HALFWAY TO HEAVEN, a comedy-drama by Lawrence Hazard, author of "Man's Castle."

BABBITT, from Sinclair Lewis' famous novel, with Guy Kibbee and Aline MacMahon.

THE LITTLE BIG SHOT, the story of a small-timer with big ambitions.

ANTHONY ADVERSE, from the novel by Hervey Allen.

SWEET ADELINE, a musical based on the Broadway stage hit.

BORDER TOWN, starring Paul Muni in a romance of the dividing line between the United States and Mexico.

FAREWELL TO SHANGHAI, co-starring Dolores Del Rio and Franchot Tone in a romance of the Far East.

EARTHWORM TRACTOR, another Joe E. Brown comedy, with Brown as Alexander Botts, familiar *Saturday Evening Post* character.

AIR DEVILS, an aviation thriller teaming James Cagney and Pat O'Brien.

GO INTO YOUR DANCE, from a story by Bradford Ropes, author of "42nd Street," and probably starring Al Jolson.

I'LL SELL ANYTHING, comedy-drama.

THE STORY OF A COUNTRY BOY, from the best-seller by Dawn Powell.

TRAVELING SALESLADY, described as "a spicy bit of present-day Americana."

A PRESENT FROM MARGATE, adapted from the London stage play by Ian Hay and A. E. W. Mason.

THE SKIPPER OF THE ISAPHAN, an adventure story of the China seas.

KANSAS CITY PRINCESS, a comedy now in production with Joan Blondell.

LAFAYETTE ESCADRILLE, a romance of love and warfare by the author of "The Dawn Patrol," John Monk Saunders.

KING OF THE RITZ, being the adventures of a chef and his press agent.

WINDOW PANES.

GLORIOUS, starring Jean Muir.

THE PERFECT WEEK-END, starring James Cagney.

A LADY SURRENDERS, with Jean Muir, George Brent and Verree Teasdale featured.

BIG HEARTED HERBERT, from the current Broadway success, with Guy Kibbee and Aline MacMahon.

BLACK HELL, a story of the coal mines, with Paul Muni.

CAPTAIN BLOOD, from the Rafael Sabatini sea novel.

A LOST LADY, from the novel by Willa Cather.

APPLESAUCE, a comedy.

THE CASE OF THE HOWLING DOG, from Erle Stanley Gardner's *Liberty* Magazine detective thriller.

THE CASE OF THE CURIOUS BRIDE, another by Mr. Gardner.

CONCEALMENT, a problem play.

JUST OUT OF COLLEGE, the adventures of five graduates.

LOST BEAUTY, an ultra-modern love story.

OIL FOR THE LAMPS OF CHINA, based on the best seller by Alice Tisdale Hobart.

CASINO DE PAREE, with Al Jolson heading an all-star cast in a musical comedy-drama.

SCHOOL DAYS, a story of youth.

The 47th title has not been made known.

57 Featured Players

There are currently 57 featured players on the Warner-First National roster, including 19 stars. The stars are:

Paul Muni	Ricardo Cortez
Joe E. Brown	Joan Blondell
Barbara Stanwyck	Franchot Tone
Ruby Keeler	Bette Davis
Warren William	Leslie Howard
Rudy Vallee	James Cagney
Kay Francis	Dick Powell
Al Jolson	Dolores Del Rio
Edward G. Robinson	Jean Muir

Claudette Colbert

New additions to the list are Miss Del Rio, who was signed to a long-term contract recently, Franchot Tone and Claudette Colbert. Joan Blondell and Jean Muir were raised to stardom in the past season.

Featured players include:

Mary Astor	Phillip Reed
Patricia Ellis	Ann Dvorak
Lyle Talbot	Donald Woods
George Brent	Mary Russell
Philip Faversham	Allen Jenkins
Helen Lowell	Enrico Caruso, Jr.
Hal LeRoy	Terry LaFranconi
Arthur Aylesworth	Josephine Hutchinson
Philip Regan	Harry Tyler
Guy Kibbee	Aline MacMahon
Frank McHugh	Claire Dodd
Virginia Pine	Ruth Donnelly
Robert Armstrong	Gordon Westcott
Verree Teasdale	Dorothy Tree
Pat O'Brien	Henry O'Neill
Hugh Herbert	John Eldredge
Margaret Lindsay	Helen Trenholme
Robert Barrat	Paul Gould
Hobart Cavanaugh	Glen Boles

Dorothy Dare

Authors of Stories and Plays

Stories and plays, both dramatic and musical, by the following authors will be included in Warner Bros.-First National releases for 1934-35:

Earl Baldwin	Rida Johnson Young
Bertram Milhauser	Niven Busch
Charles Kenyon	Edward Chodorov
Lillie Hayward	Warren Duff
F. Hugh Herbert	Gene Markey
Ben Markson	Sidney Sutherland
Pierre Collins	Erwin Gelsey
Sheridan Gibney	Lawrence Hazard

(*Continued on page* 14. *column* 3)

UNITED ARTISTS ANNOUNCES TITLES

112 Shorts from Fox Include 100 From Educational

Fox will release 112 short subjects and 104 issues of Fox Movietone News during the 1934-35 season, it was announced at the annual sales convention in New York last week. Of this number, Educational Pictures, producing exclusively for Fox distribution, will provide 100 releases, while the Fox Movietone Studios will produce Fox Movietone News, Magic Carpet of Movietone and Adventures of a Newsreel Cameraman series.

Educational will provide the entire program of 52 two-reel comedies, consisting of six new series, including Star Personality Comedies, Musical Comedies, Frolics of Youth, Coronet Comedies, Marriage Wows and Young Romance Comedies.

The Star Personality Comedies will offer 12 two-reel featurettes, six of which will star Ernest Truex.

Other two-reelers are as follows:

12 Musical Comedies described as extravaganzas "in which many novelty features will be introduced."

6 Frolics of Youth, featuring children. This is the series in which Shirley Temple made her debut.

8 Coronet Comedies with stage, film and radio casts.

8 Marriage Wows, dealing with incidents in the life of a young married couple.

6 Young Romances with boys and girls "at the laughing and loving age."

The one-reelers are as follows:

104 issues of Fox Movietone News with Laurence Stallings, newly appointed, as editor. Truman Talley now is producer of the reel, and Lowell Thomas will be the new commentator.

26 Terry Toon Cartoons, produced by Paul Terry, Frank Moses and Philip A. Scheib.

6 Magic Carpets of Movietone.

6 Adventures of a Newsreel Cameraman.

8 Treasure Chests, the first to be "Pagliacci."

10 Song Hit Stories with well known singers in "unique dramatizations of famous songs."

In addition, it is planned to re-issue four two-reel Bing Crosby comedies produced by Mack Sennett. These are "I Surrender, Dear," "Just One More Chance," "Billboard Girl" and "Dream House."

Suit Is Filed Against Importers of "Mussolini"

Abraham J. Gellinoff, in behalf of Guido Orlando, has filed suit in New York supreme court against Vincenzo Melocchi, Luigi de Giogio and Fernando Villa, who brought the film "Mussolini" to this country, for alleged breach of contract. Damages of $100,000 are asked.

United Artists Plans to Release 24 Features

One Each from Mary Pickford and Charles Chaplin Expected; Eighteen Silly Symphonies and Mickey Mouse All in Color

United Artists expects to release 24 feature pictures, produced in Hollywood and London, as well as 18 Walt Disney productions, on its 1934-35 program, it was announced in Chicago this week by Al Lichtman, vice-president and general manager, at the annual meeting of branch managers and home office executives at the Drake hotel.

At the conclusion of the two-day session, attended by members of the sales and production personnel, Mr. Lichtman disclosed that Mary Pickford and Charles Chaplin are expected to make one feature each next season, thus bringing the total to at least 24 features.

All the Walt Disney cartoons—Silly Symphonies and Mickey Mouse—will be entirely in Technicolor.

Denies Cancellation Clause Applies

The producing companies whose films will be released through United Artists include 20th Century Pictures, Samuel Goldwyn, Reliance Pictures, London Films, Viking Productions and Walt Disney.

On Sunday, Mr. Lichtman reiterated United Artists' contention that its pictures are not subject to the code 10 per cent cancellation clause because they are sold singly and on individual contracts.

"It was part of our understanding when we signed the code and also our agreement with the division administrator that we were not subject to the clause," he declared.

The Kansas City Grievance Board's secretary was notified by the United Artists' branch manager there recently that the company did not consider itself subject to the clause, when asked by the secretary for release dates for cancellation notices.

"Laboratory" for Productions

The Chicago meeting was told that a producing alliance between A. H. Woods, New York theatrical producer, and 20th Century Pictures, had been formed for the purpose of creating a "laboratory" where future screen productions first would be perfected as stage plays. Mr. Woods will stage a number of plays in New York, the first of which is to be "The Red Cat," from the European success by Rudolph Lothar and Hans Adler. This later will be made into a motion picture with Constance Bennett and Fredric March in the leading roles.

For the coming year, Walt Disney will make nine Mickey Mouse productions and nine Silly Symphonies, all in Technicolor.

20th Century Pictures, of which Joseph M. Schenck is president and Darryl F. Zanuck vice-president in charge of production, will bring forth films written by noted modern writers, as well as adaptations of classics.

Among those 20th Century productions set are:

The Affairs of Cellini, starring Fredric March and Constance Bennett, from the Broadway stage success, "The Firebrand," by Edwin Justus Mayer.

Bulldog Drummond Strikes Back, starring Ronald Colman, with Loretta Young.

The Last Gentleman, starring George Arliss, with Edna May Oliver.

Cardinal Richelieu, also starring Mr. Arliss.

The Mighty Barnum, starring Wallace Beery and Fredric March and written by Gene Fowler.

Clive of India, another starring vehicle for Ronald Colman, based on the successful London play now in its seventh month.

It Had to Happen, starring Clark Gable and Constance Bennett.

Forward March, a pageant of modern America.

Call of the Wild, from the story by Jack London, with an all-star cast.

The Red Cat, with Constance Bennett and Fredric March.

Samuel Goldwyn Productions

Samuel Goldwyn Productions will contribute the following productions to the United Artists list:

We Live Again, starring Anna Sten, based on Tolstoy's "Resurrection," with Fredric March.

The Treasure Hunt, an Eddie Cantor musical, with Ann Sothern, Ethel Merman and Block and Sully.

Barbary Coast, with Anna Sten and Gary Cooper, a panorama of the California gold rush days.

Reliance Pictures

Reliance Pictures offer the following for the 1934-35 United Artists program:

The Count of Monte Cristo, from The Alexandre Dumas immortal work, with Robert Donat, British player, and Elissa Landi heading a cast which includes O. P. Heggie, Louis Calhern, Sidney Blackmer and Irene Hervey.

Trans-Atlantic Showboat, with a cast assembled from screen, stage and radio, including Jack Benny, Nancy Carroll, Gene Raymond, Sid Silvers and Frank Parker.

Catalina, an elaborate musical to be cast shortly.

London Film Productions

London Film Productions, headed by Alexander Korda, who already has produced "The Private Life of Henry VIII" and "Catherine the Great," will present the following:

The Private Life of Don Juan, with Douglas Fairbanks, Sr.

100 Years to Come, from H. G. Wells' "The Shape of Things to Come," directed by Lewis Milestone.

The Scarlet Pimpernel, with Leslie Howard.

Viking Productions

Viking Productions will present the following:

Our Daily Bread, written, directed and produced by King Vidor, with Karen Morley and Tom Keene.

UNIVERSAL NAMES TITLES, AUTHORS

42 from Universal, Convention Is Told

Short Subjects Will Depend on Double Feature Solution; Four Serials, 26 Two-Reel Comedies, 58 Single Reels

Carl Laemmle, president of Universal Pictures, was to announce on Friday a schedule of 42 productions for the 1934-35 season, which, he said, exceeds in scope, in cast, in prestige of authorship and direction all previous Universal schedules.

Mr. Laemmle's announcement came at the company's annual sales convention at Essex House, New York.

Last year Universal added $2,000,000 to the customary production budget; the amount will be increased by $1,000,000 more for the 1934-35 season. The company also plans English production, Mr. Laemmle said.

Shorts Depend on Double Bill Solution

Among the leading pictures announced in the new season schedule are the Ziegfeld production of "Show Boat"; Blaise Cendrar's novel, "Sutter's Gold"; two roadshow productions starring Margaret Sullavan; "The Good Fairy," by Franz Molnar; "The Great Ziegfeld," starring William Powell and based on the life of the showman, from a story by Billie Burke and William Anthony McQuire.

The amount of short product Universal will make next season will be governed, it was indicated at the convention, by the unsolved question of double features, but assurance was given of four serial pictures, 26 two-reel comedies and 58 one-reel subjects, together with the customary 104 issues of Universal Newsreel with Graham McNamee, the Universal Talking Reporter.

The complete product announcement follows:

THE RAVEN, from the poem of Edgar Allen Poe.

ZEST, by Charles G. Norris, with Douglass Montgomery.

THE MAN WHO RECLAIMED HIS HEAD, from the Broadway play by Jean Bart.

TRANSIENT LADY, by Octavus Roy Cohen.

IT HAPPENED IN NEW YORK, with Heather Angel, by Ward Morehouse.

FANNY, a play by the French author, Marcel Pagnol.

CHEATING CHEATERS, from the Broadway play by Max Marcin.

A CUP OF COFFEE, by Preston Sturges, author of "Strictly Dishonorable."

STRANGE WIVES, by Edith Wharton.

SHOWBOAT, by Edna Ferber, from the play by the same author.

SUTTER'S GOLD, from the novel by Blaise Cendrar.

THE GOOD FAIRY, by Franz Molnar.

WITHIN THIS PRESENT, by Margaret Ayer Barnes.

THE GREAT ZIEGFELD, dramatized by Billie Burke and William Anthony McGuire.

GREAT EXPECTATIONS, from a Charles Dickens novel.

THE MYSTERY OF EDWIN DROOD, also based on a Dickens' novel.

PRINCESS O'HARA, by Damon Runyan.

RANSOM, ONE MILLION DOLLARS, also by Damon Runyon.

NIGHT LIFE OF THE GODS, by Thorne Smith.

MAGNIFICENT OBSESSION, by Lloyd C. Douglas.

THE BRIDE OF FRANKENSTEIN, a sequel to the famous horror picture.

Two road-show productions starring Margaret Sullavan.

MOON MULLINS, a picturization of the comic strip.

CASTLES IN THE AIR, the first Russ Columbo starring picture.

CONFESSIONS OF A MODERN WOMAN, by an anonymous authoress.

AT YOUR SERVICE, a tennis story.

WHAT WOMEN DREAM.

KEEP ON DANCING.

I'VE BEEN AROUND.

THE JOY OF LIVING.

GIFT OF GAB, starring Edmund Lowe and Gloria Stuart.

THE HUMAN SIDE, with Adolph Menjou and Doris Kenyon.

There will also be several adventure pictures starring Buck Jones.

Among the directors who will produce pictures for Universal next season are John M. Stahl, James Whale, Lowell Sherman, William Wyler, Stuart Walker, Richard Thorpe and Eddie Buzzell.

Buck Jones Serial First

The lead-off serial on the program of short subject material for 1934-35 will be Buck Jones in "The Red Rider"; other Buck Jones films will include a picturization of the comic strip, "Tailspin Tommy," and "Rustlers of Red Dog" and "Call of the Savage."

Among the novelties scheduled are 13 seriocomics entitled "Going Places with Lowell Thomas." Each will be complete in one reel. Another series of 13 will be called "Stranger Than Fiction," factual oddities. In addition to the 26 Oswald single reel cartoons—the same number that Universal produced for this season—Walter Lanz, creator of Oswald the Lucky Rabbit, will produce six "Cartoon Classics" in color, the lyrics and music for these being written by James Deitrich and Victor McLeod.

Among the stars who have been signed for at least one Universal production for 1934-35 are:

Margaret Sullavan	Karloff
William Powell	Jane Wyatt
Edmund Lowe	Buck Jones
Sally Eilers	Binnie Barnes
Chester Morris	Slim Summerville
Paul Lukas	Zasu Pitts
Polly Walters	Henry Hull
Roger Pryor	Frank Lawton
Douglass Montgomery	June Knight
Heather Angel	Victor Moore
Russ Columbo	Leila Hyams
Gloria Stuart	Onslow Stevens

Alice White

Universal also is now operating a stock company consisting largely of young players from the New York stage.

Warner Writers For New Season

(Continued from page 12)

John Monk Saunders	Brian Marlow
Harry Sauber	Robert T. Shannon
Harry Warren	Robert Lord
Sammy Fain	Allie Wrubel
Barry Conners	Mary McCall, Jr.
John van Druten	Leonard Ide
Ian Hay	Hervey Allen
William Hazlett Upson	Dawn Powell
Willa Cather	Sophie Kerr
Sigmund Romberg	Maxwell Anderson
Booth Tarkington	Lajos Zilahy
Ralph Block	Al Cohen
Cy Bartlett	Tom Buckingham
Laird Doyle	Brown Holmes
Carl Erickson	Robert N. Lee
Paul G. Smith	Kathryn Scola
Doris Malloy	Peter Milne
Frank McDonald	Tom Reed
Manuel Seff	Delmar Daves
Dan Templin	Jerry Wald
Abem Finkel	Al Dubin
Mort Dixon	Irving Kahal
Carroll Graham	Robert Lee Johnson
Erle Stanley Gardner	Bradford Ropes
Harrison Jacobs	Alice Tisdale Hobart
A. E. W. Mason	Frank Howard Clark
Frederick Hazlett Brenna	Rafael Sabatini
Sinclair Lewis	Arthur Somers Roche

The eighteen directors under the Warner Bros.-First National banner are:

Lloyd Bacon	William Keighley
Mervyn LeRoy	Busby Berkeley
William Dieterle	Archie Mayo
Michael Curtiz	Robert Florey
Alan Crosland	Frank McDonald
Alfred E. Green	Daniel Reed
Frank Borzage	Arthur G. Collins
Ray Enright	Stanley Logan
H. Bruce Humberstone	Edward Logan

Two More Regional Sessions

Following the Atlantic City meeting, there are to be two more regional conventions, the first at Chicago, June 11-12, and in San Francisco, June 18-19.

Among those of the home office present in Atlantic City, in addition to those already mentioned, were:

A. W. Schwalberg, A. Sachson, Stanley Shuford, Harry Rosenquest, C. Kemke, I. F. Dolid, J. Kelly, L. Tietjen and H. M. Doherty.

From the field were: Ray S. Smith, Albany; Thomas B. Spry, Boston; H. A. Seed, Buffalo; Nat Furst, New Haven; R. Mochrie, Philadelphia; Robert Smeltzer, eastern district manager with headquarters in Washington; M. White, Cincinnati; M. Mooney, Cleveland; F. E. North, Detroit; A. Shmitken, Indianapolis; Charles Rich, Pittsburgh; Roy H. Haines, district manager of New York, and Harry Decker, Harry Hummell, S. Lefkowitz, G. Solomon and P. Swift, all of the New York exchange.

A. W. Smith announced the promotions of Fred North, formerly branch manager at Detroit, to central district manager with headquarters in Detroit; Charles Rich, former salesman in Baltimore, to branch manager in Pittsburgh, and Harry Decker, who handled the Brooklyn territory, to New York and Brooklyn branch manager.

THE CAMERA REPORTS



EASTERN SALES DIVISION CONVENES. Warner Brothers division and branch managers with home office executives, including H. M. Warner, president of the company, on the boardwalk at Atlantic City, during their two-day sales convention.



IN PERSON. G. M. Wolf, manager of the RKO-Radio exchange in San Francisco, greeting Irene Dunne, co-star of RKO-Radio's "Stingaree," as she arrived to appear with that picture at the RKO Golden Gate theatre.



ITALIAN STAR. Isa Miranda, who heads cast of "The Lady of Everybody," produced by Novella Film, a new company, at Cines Studios in Rome.



TIME OFF. For Sylvia Sidney, whom the camera here has recorded coming into New York for a short vacation in the East ere work calls again.



MITEY HOSTESS. In her starriest manner did Shirley Temple thus play hostess to former Fox child player, Francis Carpenter, as he visited Fox studio during filming of "Baby Takes a Bow," which features Shirley.



MAP NEW SALES CAMPAIGN. United Artists home office executives at sales meeting at the Drake Hotel, Chicago. From left: Hal Horne, Earl Kramer, Paul Berger, Joseph Moskowitz, Al Lichtman, Harry Buckley, G. Ericksen, H. Gold, M. Streimer, C. Stern.



FROM EUROPE. (Left) Lilian Ellis, Danish actress, as she arrived recently, to appear in comedies for Hal Roach, released by MGM.

INDEPENDENT DEALERS MEET. (Below) At convention of the Independent Theatre Supply Dealers Association in Chicago:

N. Hamburger, Baltimore; E. A. Willeford, Cleveland; I. Perse, New York; Ted Karatz, Memphis; Ray Colvin, St. Louis; Ben Shearer, Seattle; Joe Robin, president of association; George Feinberg, New York. (Other convention views to appear in June 30th Better Theatres.)





BRINGS PRINT. (Right) Harold Lloyd in New York, as he arrived bearing print of "The Cat's Paw" for showing at Fox convention.

"CHILD'S GUIDE TO LOVE IN TALKIES"

In Which Beverly Nichols, Author and Editor, Records Boy's Questions and Mummy's Replies

By BEVERLY NICHOLS

The scene is any big cinema, during the performance of any big love-"talkie." The child, having been promised Mickey Mouse, is feeling somewhat restive by the minor allure of an actress who is fluttering her titanic eyelashes across the screen. Also, he does not understand what it is all about, as the following dialogue suggests.

Q. Why is the lady making those funny faces, Mummy?

A. Ssh!

Q. But, Mummy . . .

A. Do not rattle your bull's eye in the bottle. Hold them still.

Q. There she is again, Mummy. Why . . .

A. She is waiting for the man she loves.

Q. Do women always make funny faces when they are waiting for the men they love, Mummy?

A. They are *not* funny faces.

Q. If I made faces like that at school . . .

A. Be quiet!

Q. And why is she squirting scent on the cushions?

A. I really don't know.

Q. And on herself, too? Does the lady smell peculiar, Mummy?

A. Do not be disgusting.

Q. Then why is she squirting scent all over herself?

A. She wants to attract the man she is waiting for.

Q. Will he be attracted by all that scent?

A. Yes . . . *yes!*

Q. How do you know?

A. I don't know.

Q. How do you know she isn't doing it because she smel—

A. I forbid you to ask such revolting questions. Listen to the story.

(The lover now enters. She flies to his arms. She cries: "You are so str-r-rong, so str-r-rong, and I so weak, so ver-r-ry we-e-eak! That is why I lo-o-ve you, and that is why you lo-o-ve me!")

Q. Why does the lady love the gentleman because he is so str-r-ong, Mummy?

A. I really don't know.

Q. Is he going to lift her over something?

A. Do not be ridiculous.

Q. And why does the gentleman love the lady because she is so we-e-ak?

A. He wishes to protect her.

Q. Is something going to hit her?

A. No. He wants to protect her from the world.

Q. What is the world going to do to the lady?

A. It has treated her very cruelly.

Q. Then how did she get all those diamonds?

A. I did not mean money.

MR. BEVERLY NICHOLS is a whimsical, scholarly young man who lives in an English village and writes, mostly in that introversive manner of most writers, about his mental insides and his environment. He was over in the New York region for a spell in 1928-29 being the editor of the *American Sketch*, a publication which did not precisely "come off." Meanwhile, Mr. Nichols has written many books, among them: "Twenty-five," his autobiography, "The Star Spangled Manner," "Evensong," "Down the Garden Path" and "A Thatched Roof." Recently Mr. Nichols contributed to "The Sketch," published in London, a screed on the subject of a little boy's reactions to a typical motion picture sex drama, which we reproduce here solely because of its large educational value. If you find it amusing, that is sheer velvet.

—*T. R.*

Q. Then what did you mean?

A. The world has misunderstood her.

Q. And is that why she is so weak?

A. Oh—yes, yes.

Q. Well, if she is so weak, why is she biting the gentleman on the ear?

A. Ssh!

Q. And if he is so strong, why doesn't he stop her?

A. They are in love with each other.

Q. Is that why she is biting the gentleman on the—

A. Yes!

Q. Does he like being bit—

A. I don't know.

Q. Do you bite Daddy on the ear, Mummy?

A. Certainly not!

Q. Then aren't you in love with him?

A. It is quite a different thing.

Q. Suppose you went up to Daddy and bit him on—

A. Be *quiet!*

(The passionate intensity of the scene deepens. Suddenly there is a lull, and the Man, with the whites of his eyes gleaming in a highly significant manner, whispers a Suggestion in the Woman's ear. She instantly leaps to her feet, registering Horrified Astonishment. And she cries the words which every nice woman in the audience has been waiting for: "NOT THAT! NOT THAT!")

Q. (In tones of bell-like innocence.) Not what, Mummy?

A. Ssh!

Q. But, Mummy, not what?

A. Be quiet, and listen to the play.

Q. I am listening to the play. And all the lady does is to keep on saying "Not that."

A. Yes, yes.

Q. Not what, Mummy?

A. (Desperately.) She does not want him to go too far.

Q. Where does she want him to go to, then?

A. I mean, she does not want him to make love to her *too* much.

Q. Then why does she keep on biting him on the ear?

A. I do not know.

Q. How much does she want him to make love to her, Mummy?

A. Listen!

(The heroine's voice croons out, like an intoxicated saxophone: "Can't we be . . . just . . . fr-r-riends?")

Q. Isn't the lady friendly with the gentleman already, Mummy?

A. It seems not.

Q. Then why does he let her bite him on the—

A. Oh, do be quiet!

Q. I'd have to be jolly friendly with Harry Smith before I let him bite my ears.

A. I hope you will never do anything so vulgar.

Q. Is the lady being vulgar, Mummy?

A. No. She is just in love.

Q. Can't one be vulgar when one's in love?

A. Love alters everything.

Q. Then, if the lady is in love, why does she keep on saying "Not that?"

A. She is married to another man.

Q. Does she say "Not that" to her husband?

A. Oh . . . oh . . . you are insufferable!

Q. There she is again. Not what, Mummy?

A. Why can't you listen?

Q. I am. But, Mummy, not what?

A. I shall have to take you out.

Q. Not what?

(Icy voice from behind: "Some people have funny ideas! Bringing little boys to see films of this sort. Modern education, I suppose!")

(They stumble out of the darkened theatre. In the distance the child's voice can be heard querulously asking, "Not what? . . . Not what? . . . Not what?" And meanwhile the heroine is continuing to repeat "Not that! . . . Not that! . . . Not that!" But, somehow, she does not sound determined as she sounded a moment ago. So perhaps it is just as well that they went.)

DOUBLE BILLS LOSE BY 5 TO 1 IN SURVEY

Final Returns from Questionnaire of MPPDA Coast Office Show 1,182 Opposed to Practice, With Only 217 in Favor of It

A vote of five to one against double featuring is registered in the final tabulation of returns from questionnaires sent to representative organizations and individuals throughout the country, from the office of Mrs. Thomas G. Winter of the studio relations department of the Motion Picture Producers and Distributors of America. The complete results bear out the story told by the first analysis of returns, in March.

In reply to the questionnaires, 1,399 organizations and individuals representing organizations, cast their votes—1,182 against double features and 217 in favor.

The problem, as a distribution policy issue, was brought to a head recently when discussions in New York concerning the possibility of a 1934-35 contract clause outlawing the practice became known.

A number of distributors have in their contracts clauses specifying they will not be "obliged" to service theatres playing their product on double feature programs. Last week in Philadelphia the distributors' right to ban double featuring contractually was challenged in court by Harry Perelman, independent exhibitor, asking nullification of a Warner contract prohibiting double billing. A hearing was scheduled for Friday.

See Selectivity Defeated

"Cheap short subjects have too long constituted a cheap price level for shorts," said George Zehrung, chairman of the motion picture bureau of the Y. M. C. A. in New York. "Thus, when a really good short subject comes along, the distributor will have a hard time to convince the exhibitor that an added rental may be warranted."

Balance Lost, Says Federation Chairman

Mrs. Willis P. Miner, motion picture chairman of the New York City Federation of Women's Clubs, believes that double featuring is violative of well balanced and consistent programs.

"The program of double features weakens the entertainment interest of good pictures by coupling with the latter undesirable features," Mrs. Miner said. "One does not wish even to appear to indorse the undesirable while supporting the good. Also the double feature prolongs to a wearisome degree a program, and makes it impossible to plan a program that will include the children or family group. I also believe it to be an unfair competition in business, and the defense of independents that the discontinuance of the double feature program will increase unemployment is untenable, for it takes quite as many employees to show a single feature picture with appropriate short subjects as to show double features."

Independents contend that were a legal prohibition to be placed upon double bills, the resultant curtailment of a market for their product would virtually put them out of business.

Meanwhile, further indications that distributors are planning definite action came this week at the Warner regional sales convention in Atlantic City when Harry M. Warner, president, and Joseph Bernhard, theatre executive, told the salesmen that Warner theatres stand ready to make the first move for elimination of the policy if the slightest encouragement is indicated by other circuits and distributors.

Metro-Goldwyn-Mayer will continue to include in its contracts the clauses prohibiting duals with any one of its percentage pictures. The great majority of the company's films are sold on this basis.

Dr. James E. West, chief Scout Executive, Boy Scouts of America, said:

"So far as is possible, I believe the local exhibitor should be held responsible by local communities for the type of motion picture entertainment they want. To accomplish this, the exhibitors' selection of product should be unhampered by trade practices in so far as that is practical. I believe that with a fair system of arbitration—as through local grievance and clearance and zoning boards—this can be accomplished without sacrificing the economics for the industry and the public alike which result from the wholesaling of motion picture merchandise.

"To my mind, the playing of two pictures on a single program is a vicious practice. It violates our traditional concept of drama. It is a surfeit. It precludes intelligent selection of one's entertainment. It almost eliminates the motion picture as a feasible source of recreation for children. So far as I can learn, it satisfies no one. If the spread of the double billing practice was a result of economic necessity in the years just passed, let us hope the necessity is now at an end."

Woolf–Shanberg Claim Approved

Fox Midland and Fox Rocky Mountain creditors late Wednesday in bankruptcy court in Kansas City approved the compromise agreement settling the Herbert M. Woolf-M. B. Shanberg controversy with Fox West Coast and Fox Rocky Mountain over the balance due on the Midland purchase.

Under the agreement, major creditors recognize the Woolf-Shanberg claims as superior and secured. The old agreement with Fox West Coast and subsidiaries will be superseded by one providing for long extension payments with no definite annual payments provided.

Woolf and Shanberg are to be paid periodically a part of the net income from theatre operations until the full amount of $478,000 has been paid, by Feb. 15, 1940.

C. Francis Jenkins, Inventor, Is Dead

C. Francis Jenkins, 67, who 40 years ago invented a device which was a forerunner of the present motion picture projector, died in Washington Wednesday.

Mr. Jenkins also is credited with development of a slow motion camera and a system of television transmission.

Film Daily Holds 22nd Tournament

The 22nd Golf Tournament sponsored by *Film Daily* was to be held on Thursday at the Great Oaks Golf and Country Club, Great Neck, L. I. There were nearly 150 entries.

Aside from the individual play, a feature was the pitting of teams representing the Motion Picture Club of New York and the Associated Motion Picture Advertisers against each other for the *Film Daily* Trophy, first donated in 1921 for the lowest net score.

Quigley Publications again offered a silver statuette for low gross.

Max Fleischer contributed 200 Betty Boop dolls as souvenirs, while wine was donated by Melvin Hirsch, "Beyond Bengal" hats by Dave Mountan and surprise novelties from W. Ray Johnston and others.

New Saenger Plan Given to Referee

The Paramount Publix trustees in bankruptcy late Wednesday submitted to Referee John E. Joyce in New York a petition for hearing of a plan of reorganization for Saenger Theatres. The new company would have bondholders' support.

Under the plan Saenger is to withdraw from theatre operation in North Carolina, Florida and Texas. Thus Louisiana, Mississippi and Alabama would be its field.

The plan also provides that E. V. Richards, operating receiver, will receive a 50 per cent stock dividend in the reorganized company. Paramount retains the other 50 per cent.

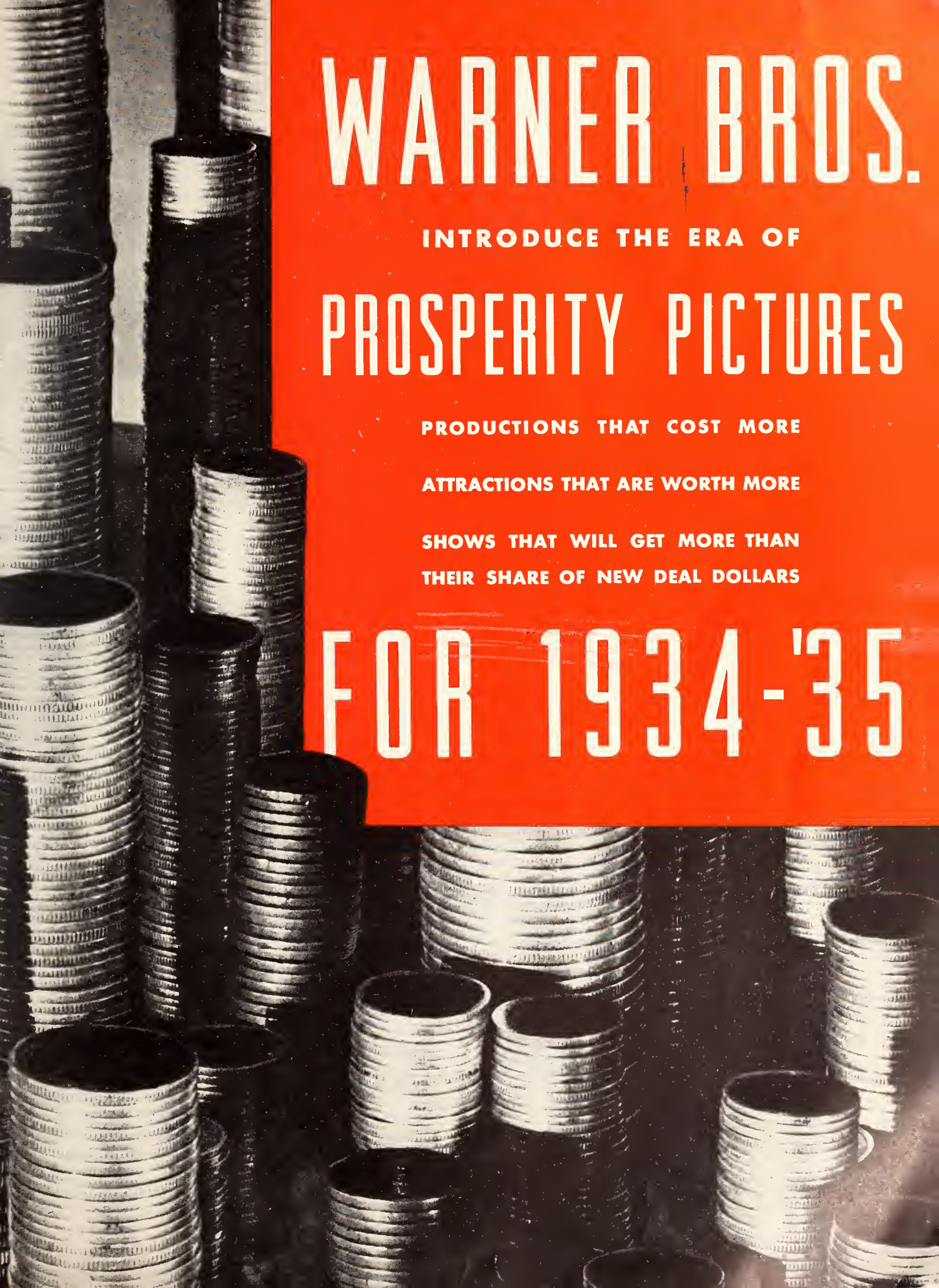
IATSE Convention Underway in Louisville

The International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada met in its 32nd annual convention in Louisville, Ky., on Monday of this week, (with 790 delegates present. The first session adjourned early Monday afternoon with the report of the resolutions committee set for Wednesday. Officers were to be named Thursday.

Speakers at the opening session were William C. Elliott, of New York, IATSE president; Mayor Neville Miller of Louisville, Peter Campbell, secretary of the Kentucky Federation of Labor; J. G. Woodward, president of the United Trade and Labor Assembly, and Wood F. Axton, president of the Axton-Fisher Tobacco Company.

Herrington Asks Senate Investigate Film Code

Senate investigation of the motion picture industry, including "the personalities and incidents leading to the promulgation of the code and the activities of the Darrow Recovery Review Board," was asked Wednesday of Senator James J. Davis of Pennsylvania by Fred Herrington, secretary of the M.P.T.O. of Western Pennsylvania.


WARNER BROS.
INTRODUCE THE ERA OF
PROSPERITY PICTURES
PRODUCTIONS THAT COST MORE
ATTRACTIONS THAT ARE WORTH MORE
SHOWS THAT WILL GET MORE THAN
THEIR SHARE OF NEW DEAL DOLLARS
FOR 1934-'35

ALL THE WORLD'S THE STAGE FOR

"ANTHONY ADVERSE"

—BEHEMOTH OF BEST-SELLERS, WHICH WILL BE PRODUCED WITH 15 PRINCIPAL STARS AND THE LARGEST CAST OF FEATURED PLAYERS EVER USED IN ANY MOTION PICTURE.



FROM THE PRODUCERS OF "GOLD DIGGERS OF 1933"

GOLD DIGGERS OF 1935"




"I AM A FUGITIVE"
WAS A WARM-UP FOR
PAUL
MUNI
IN
"BLACK
HELL"
THE STORY OF THE WAR
AMERICA IS IN TODAY
LEWIS DANIEL

IT'S TIME FOR ANOTHER "DAWN PATROL"–BY THE SAME AUTHOR, JOHN MONK SAUNDERS



"LAFAYETTE ESCADRILLE"



THE ADVENTURER EVERY MAN WOULD LIKE TO BE
...THE MAN EVERY WOMAN WOULD LIKE TO LOVE

"CAPTAIN BLOOD"

BY THE MOST POPULAR ROMANTIC WRITER SINCE DUMAS—THE AUTHOR OF "THE SEA HAWK"

RAFAEL SABATINI




THE BIG STAR PRO-
DUCTION HE EARNED
WITH "WONDER BAR"
AL JOLSON
IN
"CASINO DE PAREE"


A RESPLENDENT MUSICAL
ALL THEIR OWN, SCIENTIFI-
CALLY DESIGNED TO SHOW
OFF THE TREMENDOUSLY
POPULAR PERSONALITIES OF
RUBY KEELER
AND
DICK POWELL

AN EXOTIC LOVE STORY SO UNUSUAL THAT
IT DEMANDED THIS UNUSUAL STAR TEAM

DOLORES **DEL RIO** FRANCHOT **TONE**



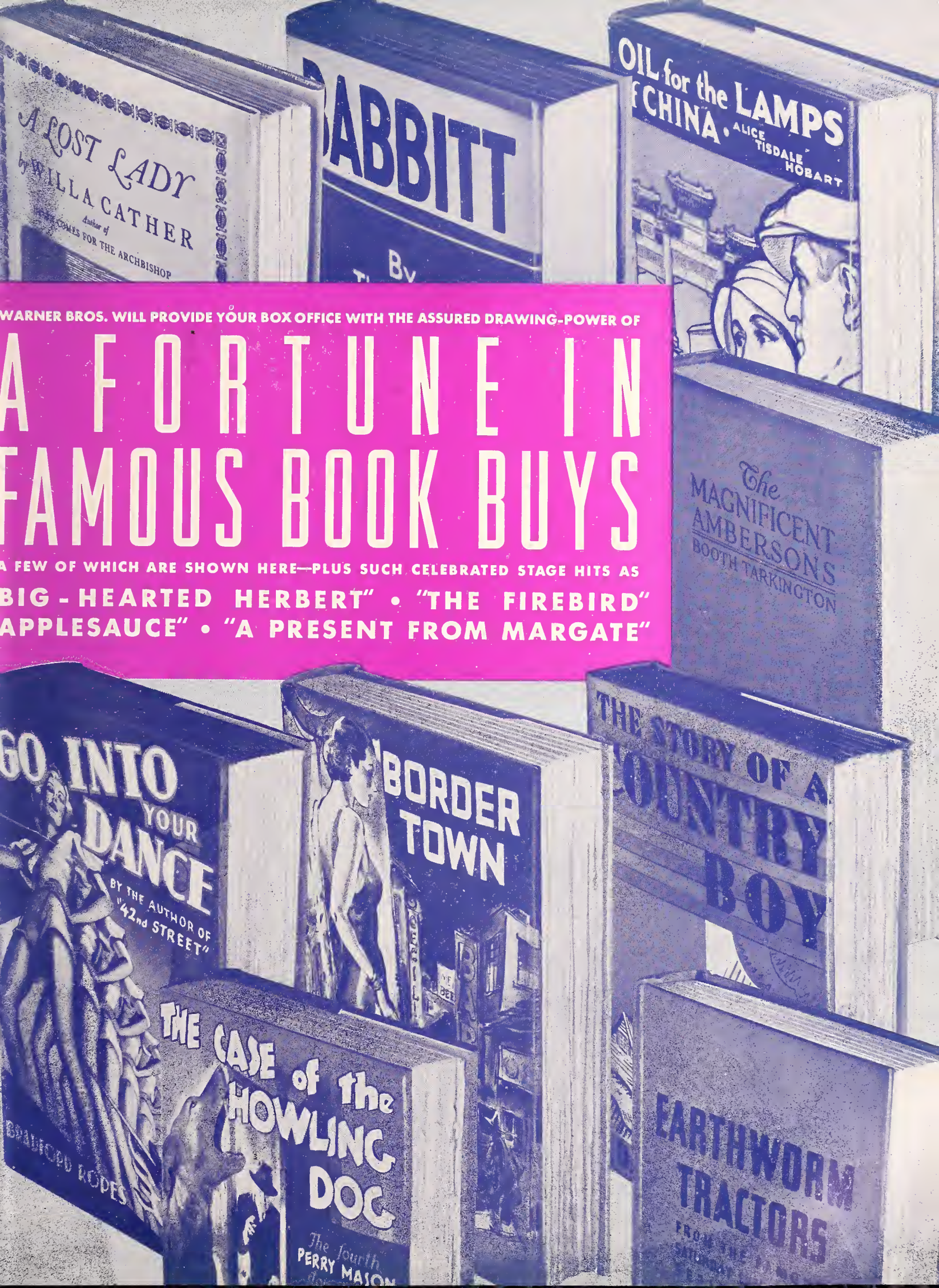
"FAREWELL TO SHANGHAI"



AFTER 63 WEEKS ON BROADWAY

"SWEET ADELINE"

BY JEROME KERN AND OTTO HARBACH, AUTHORS OF A SCORE OF HIT SHOWS—A HUNDRED HIT SONGS, WILL BE BROUGHT TO THE SCREEN WITH THE SENSATIONAL SONG NUMBERS THAT MADE TORCH-SINGING A NEW ENTERTAINMENT TECHNIQUE . . . WITH ALL ITS AFFECTIONATE RECOLLECTION OF THE DAYS WHEN MOST OF US WERE YOUNG.



WARNER BROS. WILL PROVIDE YOUR BOX OFFICE WITH THE ASSURED DRAWING-POWER OF

A FORTUNE IN FAMOUS BOOK BUYS

A FEW OF WHICH ARE SHOWN HERE—PLUS SUCH CELEBRATED STAGE HITS AS

BIG-HEARTED HERBERT" • "THE FIREBIRD"
APPLESAUCE" • "A PRESENT FROM MARGATE"

Improving conditions invite expansion. This industry must get its rightful share of increased consumer expenditures. So in the coming season WARNER BROS. WILL TAKE THE LEAD IN ATTRACTING A DUE PROPORTION OF NEW DEAL DOLLARS TO THE THEATRES OF THE NATION . . . Pictures such as those just presented, produced on a more elaborate scale than has been attempted in the past four years, will enable show business to compete victoriously with all other luxury attractions—not by ruinous price-cutting, but on a sound financial basis of reasonable admission scales . . . We *believe* that these spectacular shows, and 38 others like them from this company, will lead the industry back to the great days of big-scale showmanship after years of forced economy. We *know* that only the most reckless of exhibitors will want to run their theatres next year without

WARNER BROS.' and FIRST NATIONAL'S

60 PICTURES FOR 1934-1935

Vitagraph, Inc., Distributors

FRENCH, WITH MARKET OVERRUN BY FOREIGN FILMS, AWAIT NEW QUOTA

Producers Consider Plan to Protect National Product Without Antagonizing Others; Three-Months Embargo Is Proposed

By PIERRE AUTRE

Paris Correspondent

With the approach of July 1, all the usual meetings and stories about "what will be the new French quota" are increasing and more frequent. The present French quota will end June 30, and everybody in the trade is arguing about the next one.

The 1933-34 quota had allowed importation of 140 dubbed pictures at a rate of 70 every six months. All foreign talkers were admitted without restriction if each was to be shown in not more than 15 French theatres, five of them in the Paris area.

Members of the "Chambre Syndicale Française de la Cinématographie" (producers) are now considering what would be the best system to protect the national production without antagonizing foreign companies—chiefly American—by such vexatious decisions as the former quota.

At this writing, I know that a meeting soon at the "Chambre Syndicale" will examine and discuss a plan which has been set up by some French independent producers as the code of the French cinema industry. It is probable that this plan will be subject to many modifications, but it is likely its structure will be retained as a basis for a full reorganization of the French industry.

The following outline has been sent to the 32 members of the board of the "Chambre Syndicale."

The plan is preceded by a statement on the status of the French industry in 1934.

Market Overrun by Foreign Films

During 1933 there were 418 new features released through the 4,600 cinema houses of France, among them 280 foreign features, or 67 per cent.

During the same year German cinemas, totaling 5,054, had only 208 pictures, among them 83 foreign pictures, or 40 per cent.

For the same period American houses had, for 12,500 theatres, 644 features, among them 137 foreign, or 21 per cent.

The 137 foreign talkers shown in the United States are of little account being exhibited only in a few theatres, and having general release very rarely.

During 1933, 685 pictures, among them 456 American and 196 British, have been shown in the 4,672 cinemas of the British Isles, or 70 per cent.

It is definitely established that French pictures can no longer recover their cost. The 138 pictures released in 1933 have cost at least 140 million francs. Of this 140 millions, receipts of French theatres allowed only a recovery of 97 millions for these productions. The total gross of all the French cinemas during 1933 was about 900 million francs, divided as follows:

Taxes (state and charities)	780 million francs
Part for the cinemas	360 million francs
Part for the Distributing Companies and print expenses	116 million francs
Short subjects	50 million francs
Part for feature producers:	
French producers	97 million francs
Foreign producers	97 million francs
Total	900 million francs

The fact that 97 millions of the French receipts go to the French producers to recover 140 millions shows clearly that under these conditions French production is not operating profitably. There is a deficit of 43 millions which cannot be recovered by exportation.

It is established that in 1933 foreign companies have taken 250 million francs from the French market.

The following table shows this distribution:

Pictures		133 millions
Features (dubbings)	88 millions	
Features (American and other foreign talkers)	9 millions	
Short subjects	35 millions	
Selling in Franch of non exposed film		83 millions
Negative	68 millions	
Positive	15 millions	
Booking of recording machines in the French studios		5 millions
Selling or booking of reproduction equipment in the French cinemas		10 millions
Recording royalties (sound)		5 millions
Total		235 millions

Block Booking and Blind Booking of Foreign Pictures Would Be Barred; Required Showings of Home Product To Be Increased

In France producers are paying more than anywhere in the world for recording and non-exposed film. They are obliged to book, at a price fixed by foreign companies, use of the foreign recording apparatus and to pay also a tax or royalty in regard to the footage recorded. The same producers are obliged to buy non-exposed film (negative or positive), from foreign companies.

The cost of the film used for a picture of eight reels and 20 prints is: In France, 156,000 francs; in England, 95,600 francs; in Germany, 117,750 francs; in U. S. A., 66,750 francs.

For the recording of sound, for film and 20 prints a French picture is costing nearly $6,000 more than an American picture.

High prices of film in France are due to the fact that there is no manufacturer of film in this country and because of high customs rates. These prices impose on the French producer an extra charge of about 50,000 francs for film, or about seven million francs of the whole 1933 production cost.

The French film employees, hit by the depression, are now in competition with foreign workmen, specially the German exiles.

French Exports Negligible

The depression in the French cinema industry has no connection with the world depression. The total receipts of all the French cinemas for 1933 is nearly the same as in 1932. The previous quotas have been shown as ineffectual. It has been looked upon by foreign interests as a vexatious decision and did not help the French producers.

The quota has neglected pictures under three reels, which are nearly all foreign and represent 15 per cent of the whole receipts.

The quota allows for 15 cinemas all the foreign talkers, which represent 6 per cent of the receipts.

The figure of 140 films for dubbing means very little. These pictures can make 88 million francs on the French market.

The quota protects only the printed pictures, or 27 per cent of the money received by the foreign companies in France.

Something else had to be found, and it is the following plan, which includes 10 main points. This plan asks for its application a law to be

(Continued on following page)

HOW FRENCH EXPORTS APPEAR

The following table indicates the number of pictures shown during 1933 in the various countries, with particular reference to the country of their origin:

Countries	American pictures	German pictures	British pictures	Various origins	French pictures	Totals
U. S. A.	507	60	26	34	17	644
ENGLAND	456	14	196	11	8	685
GERMANY	65	125		8	10	208
SPAIN	240	80		20	70	410
ITALY	165	53	11	31	41	270
CZECHO-SLOVAKIA	20	80	9	35	26	144
FRANCE	181	59	20	20	138	418

PERCENTAGE OF IMPORTATIONS

The following table indicates the number of pictures shown during 1933 in each of the countries listed, and the percentage of those pictures which were of foreign origin:

1933 Countries	Theatres	Pictures released in 1933	National Production	Imported Features	Percentage
ITALY	2,500	301	31	270	89%
ENGLAND*	4,672	685	196	489	70%
FRANCE	4,600	418	138	280	67%
GERMANY	5,054	208	125	83	40%
U. S. A.*	12,500	644	507	137	21%

* In these countries foreign talkers rarely have general release and are only shown in a few theatres.

FRENCH PLAN OWN CODE

voted by the parliament. It is somethig new and nearly revolutionary.

Plan for French Film Code

1. Embargo on all importation of foreign pictures during three months as soon as this plan will be effective.

2. Definitive elimination of the present quota. Distributors and exhibitors will have to sell or to book and show a percentage of French pictures. This percentage, low now, will be more stringent every year. Every new picture to be shown will be registered by an organization different from the censor. Some fines and even corporal sanctions could be taken against those who violate these provisions. No differentiation would be made between the original versions and the dubbed versions.

3. A special license will be created for producers, distributors and exhibitors. This license will be taken back in two cases:

(a) bankruptcy.

(b) infraction of the law of protection of the French industry.

4. No producer's license will be allowed to a company which has capital of less than 500,000 francs. No distributor's license for a company whose capital is less than 250,000 francs.

5. French workers will be protected by the strict application of the law on foreign employees. There will be a special quota for people working in the studios. Dubbing of foreign pictures will be done in French studios.

6. Film prices: elimination of the quota on non-exposed film. Independent producers will be able to buy film cheaper in Berlin or London.

7. Elimination of block booking and blind booking for foreign pictures. Booking will be looked upon as a real contract only after the trade show or the first public showing of every picture.

8. The "ad valorem" tax for the importation of printed films, positive or negative will be established as follows:

15 francs per meter for original positive prints in French language.

25 francs per meter for original positive prints in foreign languages.

300 francs per meter for negative prints or duplicating prints of foreign pictures in French talking version.

500 francs per meter for negative prints or duplicating prints of foreign pictures in foreign language.

9. These additional custom taxes will be paid to the French cinema industry for the cinema houses which have shown more than the number of French talkers imposed by the new quota.

10. A central distribution office for French pictures will be established in each of the chief cities of the world. These offices will get an automatic option on every picture produced in France by a company not having foreign direct agencies. These offices will be able to acquire their own theatres in the chief cities to show French pictures.

The plan does not touch the important question of limitation of the number of the pictures. But it obliges distributors and exhibitors to book and to show a quota of French pictures, similar to the English quota.

French Producers Partly at Fault

At the present time all French producers and distributors would prefer to take any kind of decision rather than to remain in their present situation.

The fault lies also with the French producers. They have never concentrated their efforts to make pictures of international appeal. The best French pictures, such as René Clair's "Under the Roofs of Paris," "The Million," and some others, have been very good money makers in all the foreign countries. French producers have made too many local pictures, which are nearly always vulgar. That is why foreign pictures, especially American talkers, have had so much success in Paris and in such cities as Lyons, Bordeaux, Nice, Marseilles.

Anybody must acknowledge that French production needs protection, just as do English, German or Italian. Until now the former quota and restriction never gave good results and always brought a fight between foreign distributors and French producers and distributors.

There must be another way. Foreign distributors and French producers and distributors must not be enemies. They must work together for the prosperity of the industry and of the exhibition which will bring them prosperity.

"Little Women" Breaks Records

The gala premier of the RKO Radio picture "Little Women" was on May 3 at the Cinema Edouard VII, Paris, for the benefit of the Charities of the Junior Guild of the American Cathedral Church of the Holy Trinity, under the patronage of American Ambassador Jesse Straus, and Mrs. Straus.

Seats had been sold at $7.30, $5.30 and $3.30 and the house was filled with all the American personalities in Paris. The picture opened for the public the next day and is doing splendidly. For the first week—May 4 to 11, receipts totaled $10,733, for a house of 600 seats with only three performances a day. The $10,733 breaks all the receipts records of this theatre.

"Little Women" is shown in the original English version, distributed directly by RKO Radio Pictures' Paris office headed by Harry W. Leasim. French journalists have been enthusiastic about "Little Women" and have written that the picture is a real masterpiece and one of the best pictures, perhaps the best, shown here for years.

'Stampede' MPTO Of Pennsylvania

The Independent Exhibitors' Protective Association in Philadelphia on Tuesday walked into a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware and attempted to stampede the MPTO out of existence through proposals calling for withdrawal of the MPTO unit from the national body; elimination of affiliated theatres from membership in the organization; changing the name of the organization and holding a new election of officers.

Considerable disorder is reported to have ensued and when quiet was restored MPTO members gained control of the meeting and defeated all four proposals, and, in addition, passed a ruling prohibiting any one from being a member of both the MPTO and the independent group.

The new Independent Exhibitors' Protective Association came into existence with the filing of a suit last week by Harry Perelman, Philadelphia independent exhibitor, against major distributors over contractual restrictions on double bills. The new group has voted to make application for a charter.

For charter application purposes the officers are listed as: Morris Wax, president; Morris Namez, treasurer; Raymond Schwartz, secretary. Directors, beside the officers, are Columbus Stamper and Louis Berger.

Independents Aid Allied Film Plan

New support from independents for the plan of Allied States Association to sponsor a production list next season was evident following a meeting of exhibitor representatives from eight eastern states at the Hotel Astor, New York, last week, when a three-point program, looking to more advantageous terms on product, was discussed.

A committee of five, known as the Independent Film Buyers' Protective Group, will work out the details of the plan. On the committee are: Lou Blumenthal, chairman; Dr. J. B. Fishman, John Benas, Edward Ansin and David Barrist. Harry Brandt and Sidney Samuelson, Allied president, acting in an ex-officio capacity, were named to cooperate with the committee.

The committee was directed to explore all possible sources of product, with a view to lining up films that may be purchased on "fair-play" terms; to seek definite tieups with certain existing companies whereby additional product will be made available to independent theatres; to organize and formulate protective measures against unfair rentals, percentages and the like.

The meeting was held under the joint auspices of the Independent Theatre Owners' Association, New York, and the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware. Both have pledged their support to Allied in the production plan, in return for Allied support in their opposition to certain sales policies. Allied is expected to reveal details of the plan after the national directors' meeting in New York June 13 and 14.

The MPTO of Maryland, local Allied organization, has gone on record opposing any production activity by national Allied. Replying to a bid for support from Mr. Samuelson, Frank Hornig, heading the local unit, stated the organization was equally opposed to exhibitors in production and producers in exhibition.

Allied has passed a resolution opposing the entrance of the major producers into the trailer business, and urges upon exhibitors the "extreme danger of encouraging the distribution of trailers by the major producers," asking the exhibitors to refrain from purchasing trailers from producers "so far as the proper conduct of theatres will permit."

Sam Kaplan Must Serve Prison Term

Sam Kaplan, ousted president of the Motion Picture Operators' Union, Local 306, New York, and Theodore Greenberg, an organizer, must serve six-months sentences for coercion, the court of appeals in Albany ruled Tuesday in affirming their conviction.

Three others were fined $500 each and four were fined $250 each, but Kaplan and Greenberg were the only ones appealing.

Sam Kaplan headed one of two factions in the union. Acts of violence charged against Kaplan's faction and the expulsion of members of the rival group from the union were alleged to have been designed to stop court actions for an accounting, for damages and for an injunction.

The Hollywood Scene

CRAFT CONFUSED BY CIVIC ATTACKS
TEN FILM START, SEVEN FINISHED
FAMINE OF STORY MATERIAL FACED
ROTHACKER MAY BE PRODUCER AGAIN

by VICTOR M. SHAPIRO

THERE is confusion among the craft in Hollywood. The cause for the perplexity lies in the unified attacks by religious, club and parent-teacher groups.

Hollywood, a bit stunned, is trying to analyze all phases of the crisis.

The Production Code Committee has had but routine difficulty with producers during the last two months. Three official requests for changes were made. Two companies agreed to make changes, the third refused and turned the film over to a jury of three, whose decision coincided with the Code Committee's, and the changes were effected.

Scripts being turned in prior to filming are living up to the Code, with but few exceptions.

Advertising matter is in step with Code requirements. Fox West Coast recently dispatched instructions to all advertising men of the circuit to adhere to the tenets of the Code and whenever possible to use the ads prepared by the companies as already approved by the Advertising Committee.

Writers Vigilant, Too

Writers, sensing that the final onus for bad taste in scripts may fall on them, are giving careful attention to the wording of any questionable lines.

On the surface, by and large, Hollywood is complying. Underneath, however, in certain quarters, is a seething palaver. At present this dissatisfaction is "just so much talk."

One group, which always opposes anything the companies do, says, "The handwriting's been on the wall for a long time; the industry has been spoiling for just this kind of an attack for years and never did anything about it—not so far as their pictures are concerned."

Another group see in the move an attempt to make the picture industry a political football, which ultimately may vest control and authority over films in some governmental agency as a neutral body. A director suggested that "Washington will then be reading scripts, so at least we'll have something to shoot from."

Some justify crusading by a moral institution like a church, considering it within their province to obtain types of films in keeping with religious precepts. Most of Hollywood refuses to see the Research Council as justified, however.

Not many in Hollywood understand why pictures alone have been singled out for the pillory when pulp magazines, sensational newspapers and periodicals, that exploit sex in devious ways, proceed on their even tenor.

Hollywood is somewhat nonplussed in view of the fact that newspaper syndicate articles, reaching twice the number that see films, go without censure though they describe kidnaping and other crimes in detail, run photos and drawings telling how.

Some of the bigger producers are ruffled at the general attitude of the press, which, by editorial, cartoon, comment and opinion, seems to have stepped out of its way to take a slap at the industry.

What Hollywood intends doing about the whole matter is a moot question. At present it is pursuing the policy of passive non-resistance, waiting for someone to assume leadership if and when a counter offensive may be launched.

Much is heard about "the best defense is the bold attack," but, seemingly, no one wants to be the "goat" in the fight. No official meetings have been held. An unverified report has it that the industry intends using the newsreels and the radio to offset the assaults.

▽

Ten Pictures Launched

Ten pictures were started and seven were finished, in the week of May 25 to June 1. Fox put two before the cameras, as did MGM. Radio, Paramount, Reliance, Mascot, Monogram and Willis Kent Productions each began one. Of the newly finished pictures, Paramount is credited with two, the others coming from Fox, Monogram, Columbia, Mayfair and Invincible.

The new ones at Fox are "She Was a Lady," in which Helen Twelvetrees, Donald Wood and Frank Morgan will be seen, and "Marie Galante," introducing a new screen personality, Ketti Gallian, in a cast including Spencer Tracy, Ned Sparks, Leslie Fenton and Stepin Fetchit. MGM's starting pictures are "Sacred and Profane Love," teaming Joan Crawford and Clark Gable, and "Student Tour," with Charles Butterworth, Jimmy Durante and Maxine Doyle.

At Radio, "A Hat, a Coat, a Glove," with Ricardo Cortez and Barbara Robbins, finally got going. Reliance started "The Count of Monte Cristo," the Dumas classic, with Robert Donat and Elissa Landi. The Mascot contribution is "Burn 'Em Up Barnes," a serial, featuring Jack Mulhall, Frankie Darro and Lola Lane. Monogram's new picture is "Happy Landings," in which Ray Walker and Jacqueline Wells have the leading roles. A western, "Guns for Hire," was put on the stages by Willis Kent Productions. Lane Chandler and Sally Darling are featured. The new Paramount picture is "52 Weeks for Fleurette," with W. C. Fields and Helen Mack.

Of the completed pictures, Paramount's pair are "She Loves Me Not," with Bing Crosby and Miriam Hopkins, and "Shoot the Works," featuring Jack Oakie, Dorothy Dell, Roscoe Karns and the late Lew Cody. "Charlie Chan's Courage," with Warner Oland and Drue Layton, was finished at Fox. Monogram moved "Shock," co-starring Ralph Forbes and Gwenllian Gill, to the cutting room as did Mayfair with "Alice Takes a Hand," in which Buster Crabbe and Gloria Shea will be seen. Invincible completed "House of Strangers" with Erich von Stroheim, Wera Engels and Leslie Fenton. Columbia's completed feature is "The Defense Rests," Jack Holt, Jean Arthur and Nat Pendleton.

Fewer Productions

Merian Cooper's comfortable share of Radio Studio profits last year, his marriage to Dorothy Jordan, the Honolulu honeymoon and the arrival of a daughter, motivated Mr. Cooper's desire to produce fewer films for Radio, for which few he recently signed.

Other there are in the colony who also are either producing or directing fewer pictures for next year, due to the income tax stipulations which takes up forty per cent of returns, in most instances.

Enforced leisure among the higher bracket class, for whatever reason, is making room for others in the lower brackets.

▽

From Ticker to Screen

Exhibitors who became acquainted with the stock market somewhere around 1929, or sold theatres for cash plus stock, will find an interesting sidelight anent stock transactions in Will Rogers' latest film, "Handy Andy."

In the picture, Rogers receives some cash and some stock when his wife importunes him to sell his drug store. The buyer of his store tells Rogers to hold the stock, and not sell until it hits $200.

What Rogers does in the film is a leaf from the experience of Sol Wurtzel, the producer of Mr. Rogers' latest. Years before 1929, before Mr. Wurtzel knew what a broker's office looked like, a banker took him to a ticker shop to see what the market was doing. There the banker met an industrial magnate. Vociferous were their greetings. The magnate urged the banker to "buy, buy, buy" a certain stock. After the magnate left, the banker called a customer's man and "sold, sold, sold" the stock in question.

The banker explained, "Whenever they tell you to buy, that's the time to sell, because that's what that magnate is doing."

Years roll by. It is now early 1929—boom

(Continued on following page)

COAST BANDITS MISS U. A. PAYROLL

The three thugs that held up the Bank of America across the thoroughfare from the United Artists studio in Hollywood last Thursday afternoon missed a few thousand due to the holiday. The gunmen missed their guess about the United Artists pay date and showed up two days too late.

HOLLYWOOD SCENE

days. Mr. Wurtzel is busy making pictures. The telephone rings. It's the banker who first initiated him into the secret mysteries of the stock market.

"Hello, Sol," said the banker. "I thought I'd let you in on something sweet—to pay for a new car or something. Buy some ——— common, and buy plenty. It's going up ten points in a week."

"Okay," said Wurtzel, "I appreciate the tip."

To the telephone he went, called his broker and "sold, sold, sold," and made himself plenty.

In "Handy Andy" this experience, dramatically built by Will Rogers, is one of the big comedy spots, and if the banker sees the film he'll know for the first time how his advice of years ago did double duty for Sol Wurtzel, in finance and in film.

▽

Faminine of Story Material

Famine has hit the film coast, with producers crying for story material. Great is the demand for new dramas, novel romances, intriguing plots with fresh viewpoint. Writers' services are at a premium and story departments are scouring sources once they spurned—the classics.

Yet, with all this dearth, one studio turned down more than fifty stories recommended for purchase, which later were bought by other studios.

Suggestions from exhibitors, once frowned upon, are now received eagerly. Showmen's ideas are invited, but on published material only, or on trends.

Acuteness of the present story famine is due somewhat to the many limitations or restrictions, imposed by nationalistic sensitiveness of other countries, censor boards or by the self-imposed provisions of the Production Code.

Astute producers are reverting to originals, but from staff writers only, handing out assignments with attachments suggesting exactly what cannot be included in films.

▽

News Flashes

Watterson Rothacker established headquarters at General Service Studios last week. He may re-enter the production field as an independent producer.

* * *

Eddie Cantor is now making a personal appearance at the Orpheum in San Francisco, receiving 50 per cent of the gross. Asked what he was going to do with all the money, he said, "After I pay the orchestra there won't be much left."

* * *

Jefferson Davis, local attorney, recently appointed as the impartial man on the Studio Labor Board, returned from New York. All complaints now on file with the State NRA compliance board will be transferred to him.

* * *

Herman A. Wohl and C. F. Kimball have formed a new producing organization under the corporate name of California Pictures, Inc., and will make a series of eight action drama pictures for the state right market. They have acquired the exclusive rights to the California Studios for their production headquarters.

* * *

Adding impetus to the current "Better Films Movement," the local Parent-Teachers Association, representing 17 Hollywood public schools, has entered into a deal with the management of the Mirror theatre whereby they will stage Saturday matinees for children, showing programs of their own selection.

* * *

In line with encouraging new talent within their own ranks, Paramount last week promoted three assistant directors. Charles Barton and Arthur Jacobson have been promoted to directorship, co-directing the first of four westerns starring Randolph Scott. John Paul Jones, former writer and assistant director, was made assistant to William LeBaron.

* * *

Howard A. McDonnell, former general manager for General Service Studios, has been engaged by Columbia to succeed N. M. Stephenson, studio comptroller, who resigned.

* * *

Earl Sinks and Howard J. Sheehan filed suit against Fox West Coast asking for $500,000 damages on alleged breach in the operation of the Iris, Hollywood and Egyptian theatres in Hollywood. The plaintiffs charge the West Coast, by changing the policy of the Egyptian theatre without their consent, jeopardized the earning power of the Iris and Hollywood houses. Not only did West Coast, according to the charges, change the Egyptian over to double features, but also gave the house first choice of pictures.

Gillmore Reelected Equity President

Frank Gillmore was reelected president of the Actors' Equity Association for another three-year term and the other candidates of the nominating committee were likewise selected, at the annual meeting in New York last week.

By the narrow margin of one vote the liberal faction of the association carried one of its main objectives, a constitutional amendment to extend voting privileges to members one year or less in arrears on dues. The proposition still must be submitted to the paid-up membership in a referendum.

Others elected were Osgood Perkins, Florence Reed, Arthur Byron and Peggy Wood, vice-presidents; Leo Curley, recording secretary; Paul Dullzell, treasurer; George Arliss, Eddie Cantor, Katharine Cornell, A. G. Andrews, Augustin Duncan, George Heller, Victor Kilian, Philip Loeb, Louise V. Prussing, Albert Van Dekker, councillors. The councillors are elected for a five-year term.

The Actors Emergency Association was formed last week by 50 actors to work for more relief for actors, and, specifically, the increase of P. W. A. dramatic projects.

SIGNED . . .

Columbia

Hugh White, Nick Copeland and Charles Wilson complete cast of "The Hell Cat". . . . Harold Huber, Reginald Barlow and Stanley Mack engaged for "Special Agent". . . . Lambert Hillyer to direct "The Defense Rests".... "Blind Date" will be directed by R. William Neill. . . . Walter Brennan, Nick Thompson and George Humber added to "Whom the Gods Destroy". . . .

Fox

Leslie Fenton signed for "Marie Galante". . . . Ned Sparks, Walter Connolly and Louise Dresser in "Servants' Entrance". . . . Edmund Lowe and Victor McLaglen teamed in "Dames Is Dynamite," Raoul Walsh to direct. . . . Jack Donahue, dance director and actor, awarded contract. . . . Sam Hellman preparing script of "Lottery Lovers". . . .

Mascot

Michael L. Simmons loaned from Reliance to collaborate with Earle Snell on adaptation of "Young and Beautiful". . . .

▽

MGM

Jean Parker assigned feminine lead in "Have a Heart". . . . "Her Excellency's Tobacco Shop" will star Ramon Novarro. . . . Hale Hamilton in "One Hundred Per Cent Pure". . . . C. Henry Gordon and Lionel Atwill increase cast of "Stamboul Quest". . . . Mady Christians, Rosamond Pinchot given contracts. . . . Oscar Hammerstein, 2nd, to be associated with filming of musicals. . . . Robert Montgomery will star in "Hide-out," original by Mauri Grashin. . . . Charles Brabin will direct "Wicked Woman," with Mady Christians. . . .

▽

Monogram

Colin Clive and Joan Standing added to "Jane Eyre". . . . William Cagney and Robert Armstrong join "Flirting with Danger". . . . Betty Burbridge to do screen play of "Redhead" from the novel by Vera Brown. . . . Cast of "Shock" increased with signing of Reginald Sharland, Roy J. Pomeroy directing his original. . . .

▽

Paramount

Lee Tracy's first will be "Fifty-two Weeks for Florette" instead of "A Son Comes Home". . . . Leon Errol given part in "Notorious Sophie Lang". . . . Charles Brackett, Paul Moss, Lewis Foster, Dore Schary and Keene Thompson are additions to writing staff. . . . Ralph Murphy signs new directorial contract whereby he will direct for Charles R. Rogers and Paramount. . . . Joe Penner engaged for "The Big Broadcast of 1934". . . .

▽

RKO Radio

Dorothy Burgess cast for "A Hat, A Coat, A Glove". . . . Berton Churchill joins "Bachelor Bait". . . .

▽

United Artists

Lewis Milestone will direct "The Hundred Years to Come" (London Film). . . . Walter Walker, Ferdinand Munier and Irene Hervery in "The Count of Monte Cristo" (Reliance). . . . Marion Ballow, Harris Gordon and Bill Engel in "Our Daily Bread" (King Vidor).... Joan Gardner and Benita Hume cast for "The Private Life of Don Juan" (London Films)....

▽

Warner - First National

Alfred Green to direct Barbara Stanwyck and Ricardo Cortez in "A Lost Lady". . . . Franchot Tone opposite Dolores Del Rio in "Farewell to Shanghai". . . . Dorothy Tree replaced by Mariana Schubert in "British Agent". . . . Contracts to Gordon Westcott, Colin Clive and Helen Trenholme. . . .









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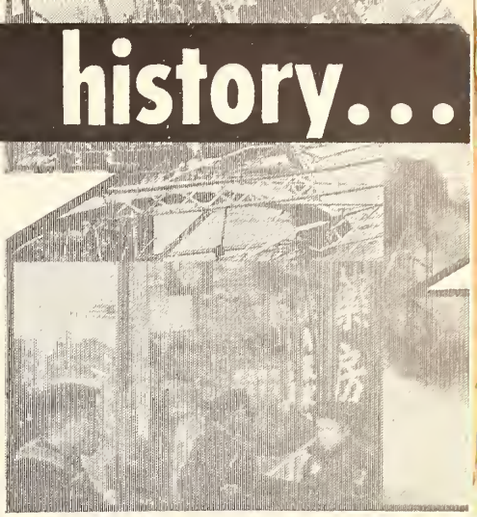
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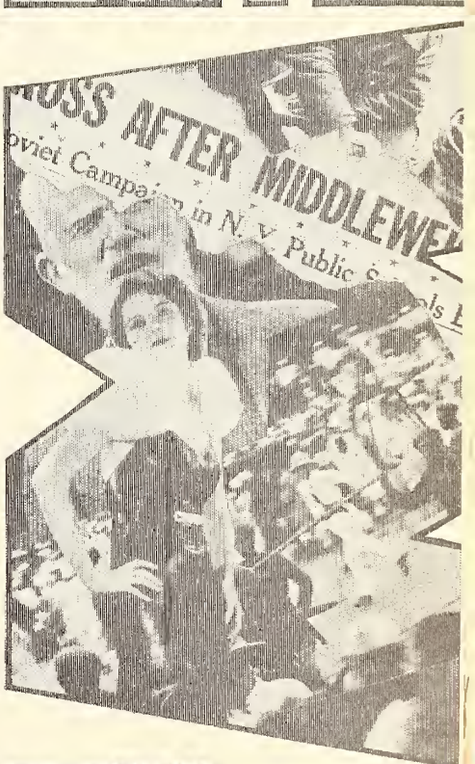
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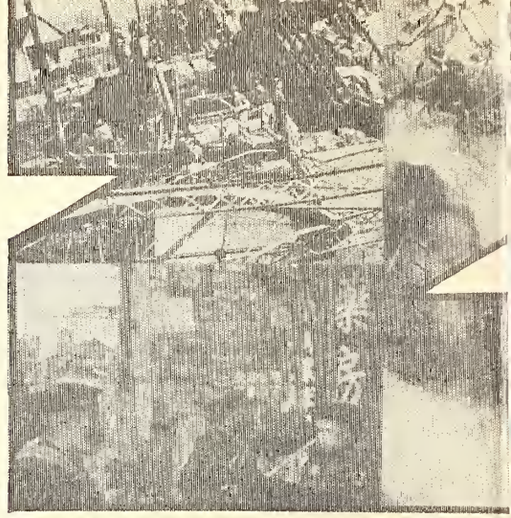
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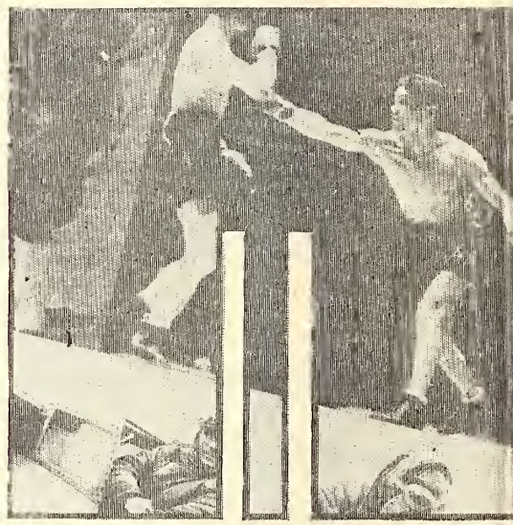
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MACDONALD REFLECTS BRITAIN'S RECOGNITION OF FILM IMPORTANCE

Milliken Is Honor Guest at English Speaking Union; Exhibitors Protest Radio Competition; Moss Empires' Status Better

By BRUCE ALLAN
London Correspondent

Evidence of how fully the national importance of the cinema industry is recognized in high quarters was forthcoming this week in a message from Ramsay Macdonald, the prime minister, to a group of exhibitors in his constituency.

The theatre men wrote protesting against the absence of any provision in the Budget for reduction of the Entertainment Tax. Mr. Macdonald, replying through his secretary, makes a defense of the Chancellor of the Exchequer which sometimes reads almost like an apology. What is more important, he reiterates the Chancellor's statement in the House of Commons that the tax will come up for reconsideration if a surplus is obtained in the current financial year.

The Government attitude, as again defined by the Prime Minister, is that the restoration of unemployment benefits and salary cuts must have priority over all other claims for relief from the Exchequer. It is something to know, however, that tax revision ranks high on the list of other "claims to relief." The revision campaign, inside and outside the House of Commons, however immediately ineffective, has had a perceptible effect on the official mind.

▽

Ad Valorem Duty Move Up June 13

J. R. Remar's proposed amendment to remove the existing import duty on films as a method of introducing the suggestion of an ad valorem duty of 33 per cent, comes up in the House of Commons on June 12.

The object of this amendment is not a vote but a government statement on the principle. This is regarded as the first step in the campaign for taxation of American films with reduction of the entertainment tax as the excuse. A dozen members of Parliament are supporting Mr. Remar. Parliament cannot directly move for the new tax in the budget and the immediate aim of the amendment is thought to be propaganda.

▽

Sub-Standard Film

Sub-standard film is in the news this week. Efforts to establish agreement on uniformity of gauge throughout Europe have been renewed, with Paul Kimberley (Secretary of the British Kinematograph Society) and J. W. Brown (Secretary of the Film Institute), as British representatives. The way was cleared by the decision of the recent Rome conference against the 17.5 film.

The Permanent Executive Committee of the International Institute of Educational Cinematography insists on an agreement being reached before August 1.

At home, 16 mm. films are giving rise to some feeling among exhibitors, who see a danger of sub-standard versions of popular features being used by enterprises outside the trade to the detriment of established theatres.

At Sheffield it was asserted that local hotels and clubs had been offered copies of all films two months after the "standard" release date. For the film company concerned this was denied and a statement made that sub-standard films would be supplied only for purely private exhibition.

The doubtful point is whether a display to club-members (practically all of them potential or actual cinema patrons) is to be described as public or private and it is obvious that the point will have to be clarified.

▽

The Standard Contract

One suggestion is that a clause shall be inserted in the Standard Contract, making it a breach to hire, in sub-standard form, any film booked to play in a regular cinema

There are, however, many other disputable matters to be cleared up before the Standard Contract takes definite shape. At the moment another K.R.S.-C.E.A. conference on the problem is due and, in the background, is an exhibitors' move to appeal to the Board of Trade to appoint an arbitrator, with powers to draw up a definite form of contract. A resolution to this effect to the General Council of the Cinematograph Exhibitors' Association has been suspended until it is seen if negotiations with the renters show definite results.

▽

Protest German Plan Indorsement

Strong criticism is being made of a recent decision of the British Film Institute, acting on the advice of the British Kinematograph Society, to indorse the D. I. N. (German) system for 16 mm. sound-on-film standardization.

Protesting in a letter to Simon Rowson, president of the BKS, F. P. Culbert, managing director of RCA Photophone, said:

"The British Government in its various departments has invested considerably more money to date in both films and apparatus which follow the SMPE standard. . . . We are one of at least four British companies who are following the SMPE standard . . . there is only one British manufacturer to the standards now recommended by the BKS."

To all this, Mr. Rowson replied:

"Having listened very carefully to all the evidence that was produced in connection with the two standards (S. M. P. E. and D. I. N.) we had no difficulty in reaching a unanimous decision in favor of the continental standard."

"The Pathe machine," he said, "is based on a 17 mm. standard and no films based on any other standard could go through his machine."

▽

Milliken Honor Guest

The English Speaking Union is going to apply its objectives to motion pictures, with the aim of raising standards, declared Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, in addressing a luncheon given him Tuesday on the eve of his sailing home.

The Duke of Sutherland, who presided, praised such pictures as "The Covered Wagon" and "Little Women," saying that these gave England a truer idea of America, as "Cavalcade" better represented England.

Lord Lee of Fareham, vice-president of Gaumont British, said he thought the proper development of British pictures was along the lines of the recently produced "Man of Arran," instead of "slavish imitation" of Hollywood. He added that Britain did not fear Hollywood's competition and that a spirit of friendly rivalry would be helpful to both countries.

▽

Protest Radio Competition

Hull branch of the CEA has protested to the General Council against any cooperation between the entertainments industry and the British Broadcasting Corporation.

This action is a sequel to the disastrous effects on box-office receipts of the recent broadcast of the Royal Command Performance. Throughout the United Kingdom people stayed at home to hear this star variety show, presented before King George, and receipts tumbled in every type of house.

▽

Moss Empires Status Improves

George Black, variety specialist to Gaumont-British, was elected a director of Moss Empires, Ltd., at the annual meeting. He has been responsible for the direction of Moss "twice nightly" policy since the tie-up with Gaumont-British.

A substantial profit had been earned to date this year, as against a loss for the corresponding period of last year.

A six months' dividend on the preference shares, which were two years in arrears at Dec. 31, 1933, will be paid on June 30.

▽

Gaumont-British Production Peak

Gaumont-British announces the early presentation of three special features, "Jew Suss," "Chu Chin Chow" and "Little Friend," which are expected to be a demonstration to the world that British production has taken another big leap forward, in technique, as well as in entertainment values.

▽

London Films Plans Own Studio

London Films will establish itself in its own studios, probably at Elstree, on the expiration of its studio lease next summer.

▽

Sliding Rental Scale Loses

The Kinematograph Renters' Society rejected the proposal of the CEA for a joint discussion of the advisability of inaugurating a sliding scale of rentals, permitting decreases in proportion to number of pictures bought.

London Films Plans Own Studio; Renters' Society Turns Down the Exhibitors' Proposal for a Sliding Scale of Rentals

Production Code Scrap of Paper Says Mundelein

Charging that those persons with whom he helped to draw up the present moral code for motion pictures regard the code as little more than a scrap of paper, George Cardinal Mundelein, archbishop of Chicago, on Tuesday issued a statement urging moral censorship of films.

In a letter addressed to Catholics in the Chicago diocese, the archbishop declared that when he helped draw up the moral code for films "we believed we were dealing with moral gentlemen."

"We were mistaken," the letter asserted. "To them it was just another scrap of paper."

Cardinal Mundelein also charged that in recent years "no other agency has exercised so debasing an effect on public morals as films." Sin is made to appear attractive and the producers treat vice as the accepted thing, he said.

At the same time the Cardinal said that many wholesome pictures are made and declared it is absurd for any one to say these wholesome films are not patronized.

"Catholic schools and spiritual leaders cannot stand supinely and see salacious films menace and destroy the souls of little children," the letter continued, "and for this reason, if for no other, the church urges a censorship in regulation from without.

"In Chicago and other large centers, work has already begun which will demonstrate the effectiveness of refusals to patronize theatres which continue to offer indecent and debasing pictures."

Cardinal Mundelein's statement was given an eight-column streamer head across the front page of the Chicago *Tribune* Tuesday.

Milwaukee Pupils Sign Film Boycott

As the result of a motion picture crusade inaugurated by the senior class of the Messmer High School in Milwaukee, approximately 3,300 students of the city's seven Catholic high schools this week signed a pledge to boycott motion picture theatres in the city for one week and thereafter to "attend only such movies as are approved by competent church authorities."

The movement also advocates passage of the Patman anti-block booking bill to do away with the present booking system.

A questionnaire recently distributed among 1,000 Messmer students showed that 208 attended film theatres once weekly; 182, twice a week; 38, three times, and 10 four times weekly. Twenty-five went to the pictures three times monthly; 180, twice a month, and 125, once.

Asks Federal Censorship

Bishop Thomas F. Lillis of the Kansas City diocese, expressed a hope for federal film censorship, at a district conference of Catholic priests in Springfield, Mo., last week.

Maryland U. Head Attacks Films, Radio, Cheap Literature

An attack on the screen, the radio and what he termed cheap literature was made by Dr. Raymond A. Pearson, president of the University of Maryland, last week at the commencement exercises in Baltimore.

"I think it will be admitted without argument," said Dr. Pearson, "that we have made more progress in respect to health and knowledge than in character. While science has had a profound effect in recent years on our health and material prosperity, there has been no such awakening of our character. We remember the prominence given a generation ago to three great influences upon the character of youth. They were the home, school and the church. Their teaching still continues, but it is being overshadowed by teaching of another kind, which comes from three other sources that are not so high minded and not so much interested in the best development of the youth of the nation. I refer, of course, to the lower type of radio broadcast and movies and cheap literature."

Lew Cody, Star of Films Since 1915, Dies in His Sleep

Lew Cody, man about town of Hollywood, long known as one of the screen's urbane villains, in both the era of the silent motion picture and the current talking film, died suddenly last week, discovered in his bed at his Beverly Hills home by a servant. Heart disease, was the verdict of the police surgeon hastily summoned, who concluded Mr. Cody had died peacefully in his sleep. He was 47 years old.

His last appearance on the screen of a Broadway theatre was in "Wine, Women and Song," in which, strangely enough, Lilyan Tashman also made her farewell appearance, though neither was aware of it. Three years ago Mr. Cody's wife, Mabel Normand, died of tuberculosis in a California sanitarium.

Born in Waterville, Me., Mr. Cody was variously active before he engaged in a motion picture career. Ambitious to become a doctor, he studied at McGill University, Montreal, in off hours appearing in amateur theatricals. Deciding to become an actor he attended dramatic school. One-night stands and complete obscurity were his start on the stage, then came vaudeville, stock and he became owner of five stock companies. As leading man for Bessie Barriscale in "Mating," he began his screen career, appearing in 1915 in his first success, "For Husbands Only." Stardom was his in such films as "Time the Comedian," "Exchange of Wives" and "A Slave of Fashion."

At various times under contract to MGM, Paramount, First National and other studios, Mr. Cody appeared rather infrequently in the past few years, although the advent of the talking mechanism proved no obstacle to him. Among his better known films were: "Tea for Three," "The Demi-Bride," "The Gay Deceiver," "His Secretary," "On Ze Boulevard," "Adam and Evil," "Revelation," "Shooting of Dan McGrew" and "So This Is Marriage."

Presbyterians Ask Federal Censoring Of Motion Picture

New impetus to the concentrated drive being made against salacious motion pictures developed last week when the general assembly of the Presbyterian Church, meeting in Cleveland, passed a resolution condemning certain film practices and urged passage of a law by Congress for a board of review of moral censorship.

The resolution read in part:

"We indict, as public enemies of the moral welfare and spiritual progress of the young of our land, those who are responsible for the production of the indecent and immoral pictures shown upon the screen."

The Reverend D. C. Buchanan, missionary to Japan, told the assembly: "One of the greatest detriments to missionary work is the type of motion picture exported from the United States. People in foreign lands, seeing these pictures, get the idea that every American woman is impure and that every American man carries a gun. Boys and girls attempt to copy the lives they see portrayed."

Dr. Buchanan's criticism was made during the period devoted to the report of the board of foreign missions. "I am ashamed of the films shown in Korea and Japan," he said.

Church Group Opposes Federal Film Censorship

The Massachusetts Congregational Conference and Missionary Society, meeting in Boston last week, disapproved government censorship of films, but advocated federal legislation which would prohibit block booking.

U. S. Supreme Court Rejects Paramount Creditor Review

The United States Supreme Court this week refused to take any action in the Paramount Publix trusteeship, rejecting a petition of Norman E. Bensinger, a creditor, for a review of an adverse decision in his suit to remove Charles D. Hilles, Eugene W. Leake and Charles Richardson as the company's trustees.

Mr. Bensinger's counsel told the court the trustees were disqualified by their business connections, pointing out that Mr. Leake is president of Film Securities Corp., and connected with the Chase National Bank, while Mr. Hilles is a director of the Bankers Trust Co., prominent in film financing, and that Mr. Richardson "is treasurer of Fox."

Trustee of Statewide Sues for $119,000

A suit in behalf of Statewide Theatres has been filed in federal court, Milwaukee, by the trustee in bankruptcy to recover $119,000 in cash and property from the M. L. A. Investment Company. The trustee charges the company obtained this cash and property to the detriment of Statewide creditors when it took over the Tower and Oriental theatres before Statewide was declared a bankrupt in 1933.

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BABY, TAKE A BOW

with

SHIRLEY TEMPLE

JAMES DUNN

CLAIRE TREVOR

Alan Dinehart

Produced by John Stone

Directed by Harry Lachman

Based on a play by James P. Judge

Screen play by Philip Klein and E. E. Paramore, Jr.

Released June 22nd

CHARLIE CHAN'S COURAGE

with

WARNER OLAND

Drue Leyton Donald Woods

Based on the novel, "The Chinese Parrot," by Earl Derr Biggers

Produced by John Stone

Directed by George Hadden

Screen play by Seton I. Miller

Released June 29th

SHE LEARNED ABOUT SAILORS

with

LEW AYRES
ALICE FAYE

HARRY GREEN

Frank MITCHELL & Jack DURANT

Produced by John Stone
Directed by George Marshall

Screen ploy by William Conselman and Henry Johnson. Based on the story by Randall H. Faye

Released July 6th

WARNER BAXTER

in

GRAND CANARY

with

MADGE EVANS

Marjorie Rambeau **Zita Johann**
Roger Imhof **H. B. Warner**

A Jesse L. Lasky Production
Directed by Irving Cummings

From the novel by A. J. Cronin
Screen ploy by Ernest Pascol

Released July 13th

SHE WAS A LADY

with

HELEN TWELVETREES

DONALD WOODS

RALPH MORGAN

Produced by Al Rockett
Directed by Hamilton MacFadden

Story by Elizobeth Cobb
Adaptotion by Gertrude Purcell

Released July 20th

WILL ROGERS

in

HANDY ANDY

with

PEGGY WOOD

Conchita Montenegro **Mary Carlisle**
Roger Imhof **Robert Taylor**

Produced by Sol M. Wurtzel

Based on "Merry Andrew" by Lewis Beach. Screen play by William Conselman and Henry Johnson. Adaptotion by Kubec Glasmon.

Directed by David Butler

Released July 27th

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THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

THERE'S ALWAYS TOMORROW
(Tentative Title)

Universal

Predominant showmanship material here is to be found more readily in the story than any other factor. It's a family drama and concerns an American husband and father, unappreciated by wife and children, the situation in which he becomes involved and the moral effect its results have upon his family.

The yarn is an original by Edward Sloman, who is also directing. Continuity is by Christine Ames, who did "The Human Side" and "Today We Live," and William Hurlburt, scenarist on "Secret of the Blue Room."

Several new personalities are included in the cast. Frank Morgan, who has the lead, is currently appearing in "The Affairs of Cellini" and is familiar to theatre-goers for such recent pictures as "Bombshell," "When Ladies Meet" and "Cat and the Fiddle." Lois Wilson, heroine of "The Covered Wagon," is presented as his wife. Making her American screen debut, and possessing that charm and talent that goes with popular players, is Binnie Barnes, a young British actress, who in the stage versions of "Cavalcade" and "Private Life of Henry VIII," became one of London's sensations. Louise Latimer is also new, coming from the New York stage; as is Margaret Hamilton, product of the Cleveland, Ohio, Community Theatre and New York stage, who appeared in MGM's "Another Language." Also comparatively new is Robert Taylor, who made his real screen debut in "Handy Andy." Others in the cast are Elizabeth Young, Maurice Murphy, Dick Winslow and little Helen Parrish.

The story is laid in a typical American city. It suggests topical and related showmanship that brings its dramatic human interest entertainment right up to everybody's front door.

HAT, COAT AND GLOVE

Radio - Kenneth Macgowan

This picture story is an adaptation of a stage play by Wilhelm Speyer, which met with considerable success in its metropolitan runs. The screen play is by Francis Faragoh, who numbers "Little Caesar" and collaboration on "Frankenstein" among his accomplishments and is also credited with "The Last Man" and "Undercover Man." Direction is by Worthington Miner, whose first picture effort was Radio's soon to be released "Let's Try Again."

Fundamentally a dramatic romance, in which husband and wife decide to test in a modern manner the strength of their love, the ensuing triangle situation is given an odd twist as the yarn assumes a baffling murder mystery atmosphere. For climax there is picturization of a sensational courtroom situation, in which the husband, a great criminal lawyer, defending his wife's young lover, vividly demonstrates the unreliableness of circumstantial evidence. While convincing the court, even to the extent of almost incriminating himself, he convinces his wife that their love is deeper than any temporary affection.

Possessing the elements that often have proved their entertainment and showmanship value, the personalities interpreting the story are additional business stimulating assets. Ricardo Cortez, whose work in "Wonder Bar" and the forthcoming "Madame DuBarry" have given him a new prestige, plays the part of the lawyer husband. A newcomer, making her screen debut, is Barbara Robbins, recruited from the New York stage, in the role of the wife. John Beal, who appeared in "Another Language," is the man with whom the wife attempts her experiment in love and also the accused murderer whom Cortez defends. Others in the cast are Margaret Hamilton, Sara Hayden, Samuel Hinds and Murray Kinnell.

ONE MORE RIVER

Universal

This picture story is based on a widely read novel by John Galsworthy, the English author. It is being directed by James Whale, whose previous credits include "Journey's End," "Frankenstein," "Waterloo Bridge," "Kiss Before the Mirror" and the recent "Invisible Man." The screen play is by R. C. Sheriff, who was associated in a similar capacity with Whale on "The Invisible Man.."

In the cast are several new and many familiar old names. Diana Wynyard, remembered for her roles in "Cavalcade," "Rasputin and the Empress" and "Reunion in Vienna," has the lead. Opposite her is a newcomer, Frank Lawton, a Continental and American stage actor, who just completed an engagement in the New York stage success, "The Wind and the Rain." A third most important character is Colin Clive, a success in many pictures and currently in "The Key." Another newcomer, making her initial screen appearance, is a young American girl, Jane Wyatt, who appeared in Many Broadway shows, notably "Dinner at Eight" and "Conquest." The supporting cast includes Mrs. Patrick Campbell, now in "Riptide"; Reginald Denny, C. Aubrey Smith, Henry Stephenson, Lionel Atwill, Alan Mowbray, Kathleen Howard, Robert Greig, Tempe Piggott and E. E. Clive. In connection with the cast, and the character of the story, it is interesting to note that it is composed almost exclusively of artists of British birth.

It is a modern yarn, with vivid theme and localed in England. Dealing strongly with the peculiarities of British courts and social customs, it traces the career of a woman who fled from Ceylon to her home to escape her husband's cruelties and suspicions. A romance with another man builds into a daring triangle situation. The trials and tribulations of the trio lead to divorce courts the direct antithesis of similar American institutions. It suggests a novel line of showmanship, in which author, cast and story assets have distinct business creating functions.

OLD FASHIONED WAY

Paramount

The showmanship possibilities of this production seem to be almost unlimited. The one that probably will be used to the greatest extent is the teaming of W. C. Fields and Baby LeRoy. Secondly, it presents the entire cast of "The Drunkard" in a condensed version of the old-time melodramatic farce that has been running in Los Angeles for a solid year.

Naturally the story is a comedy, full of asides and interludes of little relation to the general theme. Although not credited, Fields wrote the original himself. The screen play is by the noted humorist, J. P. McEvoy, and Jack Cunningham. The adaptation is credited to Walter DeLeon and Garnett Weston. Music and lyrics are by Revel and Gordon, and William Beaudine, who directed "Make Me a Star" and several Rogers productions for Paramount, is the director.

Supporting the two leads are Joe Morrison, a radio broadcast star, particularly well known in the East; Judith Allen, remembered for "This Day and Age" and "Hell and High Water"; Jan Dugan, the leading woman of "The Drunkard," Jack Mulhall and Oscar Apfel, plus a dozen or 15 more.

As far as the story is concerned, and not being able to prognosticate the specialties that will remain in the finished film, it's just ridiculous comedy, tuned to the tempo of the gay nineties. Fields is the head of a weird collection of showfolk touring the sticks. He falls in love, but both his love making and professional efforts succeed only in winning a series of raspberries from Baby LeRoy. At this stage, the production looks like a carnival of fun for both exhibitor and patron.

BACHELOR BAIT

Radio - Lou Brock

Topical comedy, against which a hectic romantic story is narrated, is the essence of this yarn which has for its motivating element a hilarious expose of the mail-order marriage-bureau racket. A glance at the list of principals, all comedians, with the exception of Rochelle Hudson, who carries the romantic angle, should be sufficient to identify its basic comedy character. As Stuart Erwin, recently in "Viva Villa" and "The Party's Over," has the lead; others who have scored their greatest successes in comedy entertainment include Skeets Gallagher, Pert Kelton, Chick Chandler and Edgar Kennedy.

The modern story is by the Halperin brothers, Victor and Edward, readily remembered as producers of "White Zombie," and the screen play is by Glenn Tryon, noted as both a stage and picture actor. Direction is by George Stevens, maker of the Hal Roach "Boy Friends" series and Universal's "Cohens and Kelleys in Trouble."

Any number of both unique and topical comedy showmanship gags is suggested by the story, which concerns a young marriage license office clerk, who decides that there's a lot of money in a marriage bureau as an aid to the bashful. Set to clean up, he lands a wealthy sucker for a girl, only to find that the miss he is using for bachelor bait is pretty dear to him. Funny as this situation is, the denouement is more hilarious as it develops that the sucker is a district attorney's investigator, ready to put the screws on the bureau, only to be further victimized, as his prey and the girl escape to Europe.

Just fun seems to be the best potential audience-interesting feature in this yarn, but the kind of fun that opens the doors wide to old-fashioned showmanship.

Goldwyn Engages Felix

Seymour Felix has been engaged by Samuel Goldwyn to direct and stage the production numbers for "The Treasure Hunt," starring Eddie Cantor, and released by United Artists. The new plan of Mr. Felix is to pantomime songs and dramatize them without resorting to precision numbers.

PRICE FIXING ILLEGAL, CODE AUTHORITY RULES

Neither Authority Nor Boards May Fix Scales; Buffalo Suit Questions the Local Body's Order; 16 Appeals Are Filed

Price fixing by the Motion Picture Code Authority, or any one of the Grievance Boards throughout the country, this week was ruled illegal by the Code Authority in New York, in a decision which stipulated that any board so doing is exceeding its jurisdiction and powers under the code. As a result, the Authority reversed a decision of the Charlotte Grievance Board, following a hearing on appeal, and refused to act in a Los Angeles case which had been passed up to it. In both instances, the Code Authority maintained, prices of admission are a matter of negotiation between exhibitor and distributor.

Other developments along the Motion Picture-NRA front during the week included:

1. The filing, in New York State Supreme Court, Buffalo, of a suit to test the legality of a local code board's order.

2. Issuance, by the NRA, of regulations designed to clarify the procedure under which members of coded industries will contribute toward code administration cost.

3. Flood of appeals in hands of Code Authority with more coming in from all sections each day.

4. Announcement that the Code Authority may reopen the code assent date.

The Buffalo suit to test the legality of the local Grievance Board's order last week started an action which probably will determine the right of the Grievance Board and distributors to refuse to deliver film to a theatre charged with violation of the board's ruling. Edwin Wick of the Majestic instituted the injunction action in the supreme court against the Buffalo Grievance Board, Universal, Vitagraph, RKO, MGM and First Division.

The case is being held in abeyance for one week, pending a hearing.

Financing Plans Clarified

Financing arrangements for administration of industries operating under codes were clarified this week in a new set of regulations, superseding others announced on April 14 by the NRA.

The regulations repeat that no contributions may be solicited or demanded by any Code Authority unless the Code either specifically makes non-payment a code violation or creates a legal obligation and, unless both, an itemized budget of proposed expenditures and an equitable basis of contribution have been approved by the Administrator.

The new rules provide that Code Authorities may not institute legal proceedings to compel payment of assessments until the NRA has been officially notified of a "certificate of non-payment of contribution," that proper notice of the assessments were given and that the non-contributor was given 30 days in which to pay and did not, within 15 days after receiving notice of dues, file a protest against the assessment.

Sixteen appeals from local board rulings were on the Code Authority dockets in New York last week and more were arriving daily from all parts of the country. According to the code, all appeals must be heard by the Authority and, with 62 boards meeting weekly throughout the country, it is estimated that before long more than 100 appeals will be on file. The Code Authority said last week it would be difficult to hear more than five such cases at each session.

The Code Authority may, as the result of nearly 1,000 requests for such action, reopen the code assent date, the deadline having been March 10. Authority members, it was stated this week, are averse to reopening the compliance date for the benefit of exhibitor leaders who have taken the stand previously that independents should not sign the code because of administration antagonism. Action on this was expected to be taken at this week's meeting of the body.

The Independent Theatre Owners Association of New York on Tuesday filed suit in U. S. District Court to force the Code Authority and local code boards to accept complaints from non-assentors.

In Buffalo, the grievance board ruled against the Schine Theatrical Co. on an overbuying charge brought by Reliance Theatres. The board ordered 17 first run films turned over to Reliance.

The Cincinnati grievance board barred the State Theatre, Greenville, from issuing merchants' coupons entitling patrons to a reduction in price. Complaint was brought by R. S. Winger, Union City, Ind.

Three two-for-ones and other reduced admission cases have been decided in favor of the plaintiffs by the Denver grievance board.

Fred Meyn, owner of the Pershing, Kansas City, Kan., has signified his intention of protesting the contention of United Artists that it is not subject to the 10 per cent code cancellation clause.

Los Angeles Board Upheld

The Code Authority last week virtually upheld the Los Angeles Grievance Board in an appeal of Fox West Coast against the decision granting the Garfield, Alhambra, Cal., operated by Simon M. Lazarus, 20 pictures from the FWC bookings, but it modified the ruling to 13 pictures instead of the 20.

Police powers to enforce its rulings were exercised by the San Francisco Grievance Board this week, when it ordered exchanges to stop supplying films to the Monarch Theatre Corp., operating the Granada, and the Foothill Boulevard Amusement Co., operating the Capitol, both in Oakland. This action was taken when the theatres allegedly defied a ruling of the board to end give-aways.

All Films Cannot Be For Children Says Will Hays

"The problem of better pictures cannot be solved by refusing to permit the screen properly to mirror the life of the day or the history of the past, or to provide suitable adult entertainment," last week declared Will H. Hays, president of the Motion Picture Producers and Distributors of America, speaking before the alumni of Wabash College, Crawfordsville, Ind.

"The industry fully realizes youth must be served," said Mr. Hays. "That problem presents a great study and a great duty. Of course, all pictures cannot be made for children. Nevertheless, in last week's issue of *The Literary Digest,* leading national publication in no way associated with the picture industry, out of 30 feature pictures of outstandingly high character recommended for the week's entertainment, 19 were specifically designated by that publication as films specially suitable for children."

Reviewing the history of the industry and the efforts of the MPPDA to enlist the aid of various community and religious groups in the development and improvement of public taste, looking to better quality in films, Mr. Hays declared:

"This is neither the time nor the place, perhaps, to discuss some of the insidious elements who are using the pretext of the screen to attack the freedom of speech, of expression and of individual initiative, upon the basis of which our country has been built."

Discussing criticism of the industry, Mr. Hays continued:

"It is expressed on the other hand by those who make a living by paid lectures denouncing the motion pictures; by jobseekers who would fasten themselves on federal or state payrolls through proposals for alleged federal regulation or political censorship; by trade chiselers who would gain from the confusion created by the destruction of certain standard trade practices. It is expressed by many who have failed to sell their services, their scenarios or their money-making schemes to the industry.

"Perhaps the severest critic of the product is the trade association which I have the honor to head. The record shows that during the past year 564 scripts, books or synopses for feature pictures and 293 for short subjects, were reviewed within the established machinery of self-regulation; that more than 1,000 conferences to ensure production code observance were held during this period; that more than 1,500 written opinions and suggestions were thus transmitted to our studio and that a total of 548 pictures were finally reviewed and passed."

He declared the industry welcomes criticism, and quoted from a recent address of President Roosevelt in which the chief executive condemned the critic who is not constructive.

Mr. Hays expressed optimism concerning the future, to which he said he expected motion pictures to make full contribution.

"It is my notion," he said, "that for many years to come, the most popular of all after-dinner speeches still will be, 'Let's go to the movies.'"

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Great Flirtation

(Paramount - Charles R. Rogers)

Comedy-Drama

This is good audience entertainment, provided its rib-tickling comedy and genuine heart interest romance drama are properly sold. It's smart enough to catch the fancy of the big city sophisticates, and it's hokey enough to get right down to the level which the run-o'-the-mill fans appreciate. There's salable showmanship in title, story and production values.

The title has an intriguing sound. At first glance the cast does not look impressive, but it's headed by two artists who, because of recent successful pictures, have attained a new drawing power. The story, because of the way in which Elissa Landi and Adolphe Menjou handle their roles, is actually comedy and fun. There's a laugh in almost every line of dialogue and situation, and novel if not absolutely new business and action. Still there is heart drama and romance, the resulting product evenly balanced entertainment with a direct appeal for both men and women. Though it is a mature story, it has interest for all but the youngest.

The show has two locales: Budapest and New York. In Budapest Karpath is a great actor, a continental wow, and knows it. He's jealously in love with Zita. She, in his estimation, is a bum actress, who refuses to realize it, and is very much in love with her career. Under the pretext of fabulous New York offers, Karpath persades Zita to marry him and go to America. There, his European reputation meaning nothing, he can't even get bit jobs. When a lucky break does give him a part, Zita high-pressures herself into the opposite feminine role by bluffing that she's a great Russian artiste. With a sensational performance, she reverses the position. She's the great star. Karpath is just another actor. The situation becomes more comically complicated when playwright Kenyon, not knowing Zita is married, falls in love with her and his affections are reciprocated, much to temperamental Karpath's amazement. Then he disappears and Zita goes on to greater glory. The climax is reached at the opening of the next season. Karpath and faithful Mikos are in the gallery. At the end of the show Kenyon meets him, brings him to Zita. There, again denouncing her as an impossible actress—the greatest bit of acting he ever did, as he is sacrificing the only love of his life—and making it possible for her to go to Kenyon, while he moves on to a $25 a week stock job in North Dakota.

There is plenty of material available with which to create an interest-arousing advance campaign. It's not the kind of show that will sell itself in advance. It won't click unless you let patrons know about it.—McCarthy, Hollywood.

Distributed by Paramount. Produced by Charles R. Rogers. Directed by Ralph Murphy. Original by Gregory Ratoff. Screen play by Humphrey Pearson. Costumes designed by Travis Banton. Sound, Earl Hayman. Photographed by Milton Krasner. Running time, 70 minutes. Release date, June 15, 1934

CAST

Zita Marishka.....Elissa Landi
Karpath ..... Adolphe Menjou
Larry Kenyon .....David Manners
Joe Lang .....Lynne Overman
Henry Morgan .....Raymond Walburn
Mikos ..... Adrian Rosley
Herr Direktor .....Paul Porcasi
Arpad .....George Baxter
Queen ..... Judith Vosselli
Paul Wengler ..... Akim Tamiroff
Bigelow ..... Vernon Steele

The Personality Kid

(Warner)

Comedy-Drama

Although this is a prizefight picture, following the standard theatric formula, a little careful analysis will uncover other much more valuable audience interesting and salesmanship assets. Against the familiar background, once again laying bare all the trumped-up fakery of the ring sport, it tells a vivid, natural story. It is a story colored with human interest, carrying a sympathy stirring romantic angle; is sharply dramatic at times, has an adequate share of topical comedy, develops an odd triangle, and has fast, exciting action paralleling brittle, slangy dialogue.

Realizing the fate of other and more pretentious fight pictures, the human interest element that motivates this show is the most potential showmanship feature. While there is plenty knock-'em-about thrill for fight fans, experience has demonstrated that the ordinary theatregoers look for something more than a series of fistic knockouts in their screen entertainment. This being particularly true of women patrons, a little study of "The Personality Kid" shows that the things that induce them to visit the box office are just as important in this picture as are the fight sequences, which fact should guide the exhibitor in his selling.

Ritzy is an eccentric third-rate pug with plenty of "It" that enthuses the fans. His wife, Joan, is his manager, with the idea of getting enough out of the racket to buy a little grape ranch. Coming under the wing of a couple of highpowered promoters, Stephen and Gavin, Ritzy hits the big time and money, scores a series of knockouts and goes social with the blueblood, Patricia. Learning the fights have been framed for him to win and that Patricia is just amusing herself with him, Ritzy quits the ring, deserts his wife and hits the skids.

Later, as Ritzy agrees to take it on the chin to build up another fighter, Patricia proves that there is some good in her, by tricking Ritzy into visiting his wife. As she is to have a baby, he suddenly decides to be a real fighter, and in the ring he annihilates the pug whom the gang is trying to build up. Mobbed for his treachery, he arrives at the hospital and as he and his wife have made up, gets a chance to climb the championship ladder again to conclude the story.

Play up the human interest, use the fight atmosphere only as far as necessary and emphasize the straight dramatic romance as a direct bid for feminine patronage.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Screen play by F. Hugh Herbert and Erwin Gelsey. Adaptation by David Boahm. Directed by Alan Crosland. Photography by Wm. Rees. Film editor, Terry Morse. Based on a story by Gene Towne and C. Graham Baker. Supervisor, Robert Presnell. Art director, John Hughes. Gowns by Orry-Kelly. Running time, 68 minutes. Release date, July 7, 1934.

CAST

Ritzy .....Pat O'Brien
Joan .....Glenda Farrell
Patricia .....Claire Dodd
Stephen .....Henry O'Neill
Gavin .....Robert Gleckler
Rankin .....Thomas Jackson
McPhail .....Arthur Vinton
Clarence .....Clarence Muse
Duncan .....Clay Clement
Tiny .....George Cooper
Ed .....George Pat Collins
Louis .....Al Hill

Twin Husbands

(Chesterfield)

Drama

There is some little entertainment value in this independently-produced picture, resulting from the unexpected complications of the meeting of a clever crook and a cleverer crook. A kidnaping plot, which is part of a secondary swindle of the funds of a large estate, is smartly nipped by the quick thinking of a big-time, suave thief.

The double identity situation, as suggested by the title, combined with the theme outlined, presents the selling angle to be taken by the exhibitor. The title itself may lead prospective patrons to the idea that it is some sort of marital drawing room drama, which implication in turn might interfere with masculine interest. The exhibitor should be alert to amplify the title so as to make the film equally attractive to men and women patrons, with the understanding that the film is rather adult material.

There is no outstanding name in the cast, though several are familiar, including John Miljan, Shirley Grey, Monroe Owsley and Hale Hamilton. This situation makes adivisable emphasis on story and title.

Miljan awakes with a headache in a strange house, and the realization that he has been kidnaped. As first Miss Grey appears, then Owsley, the situation is made clear to him. Owsley and Miss Grey are planning to use Miljan, who bears a strong resemblance to Miss Grey's missing husband, to impersonate the husband and receive from attorney Hamilton bonds representing the balance of the husband's estate. Threatened with extinction, Miljan agrees to act as the husband.

Miljan takes the bonds from Hamilton when he arrives and crosses the conspirators by placing the bonds in a wall safe, the combination of which is unknown to them. Two cracksmen come for the bonds, but find the safe empty, as the police arrive, called by Owsley. Hamilton claims Miljan is the real husband, Owsley and Miss Grey call him an imposter. The police take Miss Grey, Hamilton and Miljan. But they are actually Miljan's own henchmen, using the police impersonation to further Miljan's hastily formed plan. Miss Grey is brought to Miljan's apartment, where he learns she has planned to save the money from the extravagant hands of her husband. Hamilton admits he has tampered with the estate to a certain extent, and Miljan and Hamilton, raiding Owsley's private vault, discover that the real husband died some time before and that Owsley has been steadily mulcting the estate.

As romance develops for Miss Grey and Miljan, Owsley is revealed in his true colors, and Miljan permits him to make good an escape to South America. When the real police arrive, Miss Grey calls Miljan her husband, and the two are left, presumably to complete their romance.—Aaronson, New York.

An Invincible Picture. Distributed by Chesterfield. Story, continuity and dialogue by Anthony Coldeway and Robert Ellis. Directed by Frank Strayer. Assistant director, Melville Shyer. Art director, Edward Jewell. Sound engineer, L. E. Clark. Photographed by M. A. Anderson. Release date, February 25, 1934. Running time, 62 minutes.

CAST

Jerry Van Trevor.....John Miljan
Chloe Werrenden.....Shirley Grey
Colton Drain.....Monroe Owsley
Gordon Lewis.....Hale Hamilton
Sergeant Kerrigan.....Robert Elliott
Red .....Maurice Black
Chuck.....William Franklin
Butler .....Wilson Benge



Ann ★ HARDING in "The Vergie"

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PREMIERE RADIO CITY MUSIC HALL
THURSDAY, JUNE 14th, 1934

John
BOLES ★
Life of Winters"

WITH *Helen Vinson*



RKO
RADIO
Picture

Directed by Alfred Santell from the story by Louis Bromfield. A Pandro S. Berman production

Born to be Bad

(U. A.-20th Century)

Drama

Despite a strong dominating theme of mother love which carries through this production from Twentieth Century, the film is entirely an adult attraction, dealing as it does with the not too scrupulous activity of a young mother, battling for the protection and the recovery of her young son.

The selling drive should be directed toward the feminine patronage, relying upon the women to bring the men. The mother theme can be depended upon to a large extent. The fact that the child in the case is the result of a hasty elopement years before need not be emphasized.

For names there are Loretta Young and Cary Grant, in the leads, and more or less unknown support, with the exception of Russell Hopton, in a minor role, and Henry Travers. The youngster is played by Jackie Kelk. The title has an intriguing ring, but perhaps should not be too greatly emphasized. The idea of the young mother who will go to any length to protect and regain possession of her son is the selling angle to be taken.

Miss Young, a dress model, is found engaged in the rapid accumulation of money and an effort to impart to her unmannered youngster the precept that he must always be on his guard to fight back, never to let any one get away with anything. This despite the attempt of Henry Travers, elderly bookshop owner, who had taken her in years before, to show her the error of her ways. Trouble with truant officers is apparently an every-day occurrence. When the boy is hurt by a truck temporarily driven by Cary Grant, president of a large company, the mother, with the aid of a shady lawyer and equally unscrupulous doctor, tries to obtain damages. They are shown up, and the court causes her to lose her son to an institution. Interested, Grant assumes responsibility for the child, who is taken to his estate, and his wife, Marion Burns, mothers the boy.

Miss Young gains entrance to Grant's home, tries to entice the boy away, fails, and then plans a compromising plot, whereby, in return for her silence, Grant will release the boy to her. She compels Grant to fall in love with her, makes a phonograph record of his pleas, but reckons without the honorable manner in which he and his wife conduct themselves. Grant tells his wife the truth, which revelation "spikes" Miss Young's guns. Meanwhile the boy, under the tutelage of Grant, has learned something of the difference between right and wrong. Miss Young, after Miss Burns has saved the boy from drowning in the swimming pool, refuses to acknowledge to Grant that she really loves him, and walks out of the lives of her son and the Grants, back to Travers, from whom she asks a job. A reformation, we are left to infer, has been brought in both mother and wayward son.—AARONSON, New York.

Produced by 20th Century. Released through United Artists. Directed by Lowell Sherman. Story, dialogue and adaptation by Ralph Graves. Continuity by Harrison Jacobs. Photographed by Barney McGill. Film editor, Maurice Wright. Art directors, Richard Day and Joseph Wright. Musical director, Alfred Newman. Release date, May 18, 1934. Running time, 61 minutes.

CAST

Letty Strong.....Loretta Young
Mickey.....Jackie Kelk
Malcolm Trevor.....Cary Grant
Fuzzy.....Henry Travers
Steve Karns.....Russell Hopton
Max Lieber.....Andrew Tombes
Doctor Dropsy.....Howard Lang
Adolph.....Harry Green
Alyce Trevor.....Marion Burns
Lawyer,.....Paul Harvey
Butler.....Charles Coleman
Truant Officer.....Matt Briggs
Miss Crawford.....Geneva Mitchell

The Woman in Command

(Gaumont British)

Comedy-Drama

Cicely Courtneidge, generally acknowledged to be the most expert comedienne on the English stage and screen, here, in this Gainsborough, London-produced film, gives further evidence of her versatility, in an exacting dual role. Her support includes Anthony Bushell and Edward Everett Horton, two names completely familiar to the American screen audience, with Horton safely noted as a popular comedian.

The story, of a complicated romance and the activity of a famous English vaudeville "family," the Marvellos, presided over by a queen whose word is law, has Miss Courtneidge supplying most of the amusement, ably aided by Horton. The story, the players and the dialogue are English, with the attendant accent, but there is real amusement in the film, evidence of balanced production, and the two familiar names are something with which to work. Miss Courtneidge may well be billed as the foremost comedienne in England.

Romance, comedy and the dominance of the vaudeville troupe by "the woman in command" should be emphasized in selling.

The Marvello group is toasting the elderly retiring queen, and inducting the new queen, both roles played by Miss Courtneidge. At the same time a newcomer, Dorothy Hyson, is brought into the ranks of the players as a singer and adagio dancer. Horton is stage manager of the troupe and is in love, in his timid way, with Maisie, the new queen, who is too busy to pay much attention to him. One of the rules of the group is that romance on the part of the feminine members is taboo.

With its glimpses back stage the story becomes complicated when Miss Hyson falls in love with Bushell, an English officer, which is against his colonel's orders. It so happens that that same colonel was the object of Miss Courtneidge's own romance of years before, and though she threatens to go to Bushell's colonel to have the new affair broken off, she is afraid the colonel will exercise over her the same dominance which won her once before.

At one of the troupe's major performances, Miss Hyson, off with Bushell somewhere, fails to show up and the not-so-young Miss Courtneidge takes over her part in the adagio act, thereby affording considerable comedy. The old retired queen of the Marvellos, stunned by the exhibition from her box, totters backstage, fires Miss Hyson from the troupe and does likewise to Maisie. But Maisie goes to the colonel and insists he permit Bushell to marry Miss Hyson, as Horton, spurred by fear of losing his love, rages in, and takes command of the situation. Back at the theatre, in soldier's uniform, Miss Courtneidge sings "There's Something About a Soldier," a popular number of the day, and a general reconciliation concludes the film, as both Miss Hyson and Horton achieve their romantic goals.—AARONSON, New York.

Produced in England by Gainsborough. Distributed in the United States by Gaumont-British Picture Corporation of America. Directed by Maurice Elvey. Story by Douglas Furber. Screen play by Jack Hulburt, W. P. Lipscomb, John Orton. Release date, May 28, 1934. Running time, 70 minutes.

CAST

Jenny Marvello } .....Cicely Courtneidge
Maisie Marvello }
Sebastian Marvello.....Edward Everett Horton
Lt. Donald Jamieson.....Anthony Bushell
Judie Marvello.....Dorothy Hyson
Col. Phillip Markham.....Frank Cellier
Albert Marvello .....Rebla
Dan Marvello.....Bransby Williams

Allez Oop

(Educational)

Good

Buster Keaton, of the "dead-pan" expression, gives this comedy a "good" rating by reason of his excellent performance. Patterned largely after the mode of the old Charlie Chaplin subjects, the number ably blends pathos and comedy. Keaton, timid watch repairer, falls in love with the customer whose watch is in need of repair. After stumbling and faltering, he invites her to the circus with him. There she is taken with a member of the Flying Escalantes, aerial artists, and throws Keaton over. In good pantomime he practices trapeze work in his back yard, amusingly. When a fire breaks out in the apartment where the artist is annoying the girl, the circus performer runs away, and Keaton rescues the girl and wins her. It is good comedy material.—Running time, 21 minutes.

Paradise of the Pacific

(Educational)

Interesting

One of the Brown-Nagel Romantic Journeys, this subject takes the screen audience on board a holiday ship bound for Hawaii. There, on an automobile mounted on railroad tracks the traveler is shown the picturesque countryside and the beautiful scenic effects of the island. It ends on the famous beach of Wakiki. The use of color, done with the Cinecolor process, enhances the effectiveness of the subject.—Running time, 9 minutes.

Cracked Shots

(Radio)

Fair

Of the noisy variety, this comedy effort features Tom Kennedy, Nat Carr, Helen Brock and Will Stanton, and has a few amusing moments, but comparatively few. Kennedy, street car motorman, loses his money at the car barns in a crap game, with the assistance of Stanton, his buddy. When they reach Kennedy's home to find Carr, automobile collection agent, awaiting them, Stanton "squares" things by telling Miss Brock that Kennedy is to win lots of money at a trap shooting tournament. They arrive and Kennedy and Stanton supply the antics which result in a veritable shotgun battle, with automobiles and Carr as the objects of attack.—Running time, 20 minutes.

The Lion's Friend

(Educational)

Good

An entertaining Terry Toon cartoon subject, this finds the assorted youngsters of various animal species on their way to school. There, the German-accented teacher tells them the story of the lion and the mouse, recounting the manner in which the mouse saved the lion from the hunters after the lion had permitted the mouse to escape. As the teacher tells the story it unfolds in pen and ink. An amusing subject.—Running time, 6 minutes.

Shoein' Hosses

(Paramount)

Good

As are most of the series, this number of the Popeye the Sailor cartoons is well done and definitely entertaining. As Popeye applies for the job of assistant blacksmith at the shop of Olive Oyl, he is opposed by a huge, brawny applicant who determines to get the job. He and Popeye compete in tests of strength until the argument turns into a battle royal. Popeye, by virtue of a can of spinach, emerges the victor. It is clever and amusing material.—Running time, 7 minutes.

Half-Baked Relations

(Educational)

Some Laughs

Andy Clyde, in this subject, is in trouble again, this time with his brother-in-law. Andy, in court for striking the brother-in-law with a wrench, explains to the judge how it happened, and the film flashes back to picture the reason. In the baking business after his fortune has evaporated, Andy is beset by his wife's brother, a would-be juggler who ruins everything Andy attempts to do, finishing by wrecking the grand new automobile Andy has won in a slogan contest. When the judge hears the reason, he compliments Andy on his self-control and dismisses the case. The subject has its amusing moments.—Running time, 19 minutes.

TRAVELERS . . .

HERBERT WILCOX, production executive of British & Dominions, and HUBERT T. MARSH, president of that company, arrived in New York from England.

JOSEPH M. SCHENCK, United Artists president, arrived in New York from Hollywood.

JOSEPH MOSKOWITZ, HARRY BUCKLEY, HARRY GOLD, PAUL BURGER, CHARLES STERN, C. ERICKSON, MANNY SILVERSTONE, ETIENNE PALLOS, HAL HORNE and MORRIS HELPRIN returned to their desks at United Artists' home office from the Chicago convention.

ETHEL MERMAN, stage and screen star, left New York for Hollywood to appear in the new EDDIE CANTOR picture.

MAURICE SILVERSTONE, United Artists general manager for Great Britain, arrived in New York from England.

AL CHRISTIE returned to New York after a short Hollywood vacation.

HELEN CHANDLER sailed for a European vacation.

ROBERT FLOREY, Warner director, sailed from Shanghai for Los Angeles, accompanied by FRED JACKMAN, chief cameraman. They have been shooting scenes for "Oil For the Lamps of China."

EDWARD G. ROBINSON took a flying visit to New York.

FRANK BORZAGE, DICK POWELL and PAT O'BRIEN arrived in New York en route to West Point for work on "Flirtation Walk."

SID SILVER, stage comedian, left New York for Hollywood.

ESTHER MUIR arrived in New York from Europe.

MAURY COHEN, head of Invincible Pictures, arrived in New York from the Coast.

JOE PINCUS, Fox talent scout, arrived in New York.

VICTOR MOORE left New York to start work for Universal on "Romance in the Rain."

GEORGE JESSEL and his wife, NORMA TALMADGE, returned to New York from a fortnight's honeymoon in Florida and Nassau.

SYDNEY HOWARD, British comedian, arrived in New York from England en route to the Reliance lot in Hollywood.

HERBERT CRUIKSHANK, fan magazine writer, left New York for a European vacation.

AUSTIN C. KEOUGH, Paramount general counsel, returned to New York from a two-week's business trip to the Coast.

E. B. HATRICK left New York for Europe.

KEN ANESER, of Warner Bros.' home office advertising and publicity staff, was married last week to LUCILLE RODER. The couple are spending their honeymoon motoring through Canada.

DOLORES DEL RIO sailed for a Honolulu vacation.

DAVE BADER, CARL LAEMMLE'S representative in London, is in New York.

MERIAN C. COOPER arrived in New York en route to Italy.

GEORGE B. SEITZ arrived in Hollywood by 'plane from the South American interior where he has been shooting exteriors for MGM's "Jungle Red Man."

FRED ASTAIRE and VIOLET KEMBLE COOPER, recently signed by Radio for "The Fountain," arrived in Hollywood.

JOHN COSENTINO, special representative for Amity Pictures, arrived in New York after a three-month tour of the West Coast exchanges.

LEO CARRILLO arrived in New York from the Coast.

B. F. SHEARER, West Coast theatre supply dealer, is in New York on business.

MRS. J. F. MAGUIRE and C. E. RUTH of the Breck Photoplay Supply Co., Los Angeles, are in New York.

EARL CARROLL flew from New York to Charlotte to attend the premiere of "Murder at the Vanities."

Trem Carr Signs Herman Schlom

Trem Carr, Monogram vice-president in charge of production, has signed Herman Schlom as production manager and assistant to Robert Welsh, executive producer. Mr. Schlom was formerly head of the Universal studio leasing department.

BRITISH PICTURES SHOWN IN LONDON

SAY IT WITH FLOWERS

Twickenham production distributed by Radio Pictures, Ltd. Directed by John Baxter. Features Mary Clare, Ben Field, George Carney, Florrie Forde, Charles Coborn, Mark Daly and Marie Kendall.

The story here is little more than an excuse to stage a reproduction of an old-time London music-hall performance with famous veterans of variety singing their most popular numbers—Charles Coborn giving "The Man Who Broke the Bank at Monte Carlo," Florrie Forde with "Down at the Old Bull and Bush," and so on. Excellent values for those who remember and appreciate these old stagers. The plot, very sentimental and interpreted in ultra-Cockney dialogue, pictures the stars as doing their stuff at a charity performance in aid of a street flower seller who has encountered sickness and hard times.

▽

BRIDES TO BE

Produced for and distributed by Paramount. Directed by Reginald Denham. Features Betty Stockfield, Olive Sloane and Ronald Ward.

A comedy-drama of life behind the scenes in a big store, there is little showmanship value here. It is purely a "quota" booking for England.

▽

THE CHURCH MOUSE

Produced by Warner-First National Productions, Ltd. Distributed by First National Film Distributors. Directed by Monty Banks. Features Laura La Plante, Ian Hunter.

Fast moving and sparkling comedy-drama, this is from the stage play. Laura La Plante is excellent as the mouse-like secretary of a business magnate who finds sex-appeal in the office distracting. There is amusing presentation of her scramble for the job, efficiency in it, and ultimate capture of her employer. It is very well acted all through and is directed with a light touch.

▽

THE BLUE SQUADRON

Produced by Warner-First National Productions, Ltd., in conjunction with Society Anonyma Stefano Pittaluga. Directed by George King. Features Esmond Knight, John Stuart and Greta Hansen.

Remarkable aerial scenes, produced with the cooperation of the entire Italian Air Force, make this an unusually impressive production. On the thread of a quite conventional story of rivalry and jealousy between two airmen, are hung really imposing pictures of mass air-maneuvering, mock battles, parachute descents and bombardments from the air. There is propaganda for Italy's air strength, but there are excellent entertainment values.—BRUCE ALLAN, London.

BOOK REVIEW

THE TALKING EDUCATIONAL PICTURE. By Frederick L. Devereux, in collaboration with Nickolaus L. Engelhardt, Paul R. Mort, Alexander J. Stoddard, V. C. Arnspiger, Howard G. Stokes, M. R. Brunstetter, and Laura Krieger Eads. Chicago: University of Chicago Press. 8¾ x 6. 203 pp. with Appendix and Index. Price $2.

Confining themselves to the talking picture (although some others interested in visual education still see a place for the purely pictorial film in school work), the authors have attempted a thorough-going analysis of the use of motion pictures for formal instruction. Their efforts are probably somewhat ahead of the medium itself, which has been retarded in its development by a lack of proper productions, the making of which, in turn, awaits a wider use of films in education.

It is a chicken-and-the-egg situation, but with recognition of the value of instructional pictures rapidly increasing, this promises soon to be overcome. Several of the authors of this volume are associated with Erpi Picture Consultants, Inc., a department of Electrical Research Products, indicating the active interest of a commercial organization of immense resources, and perhaps this is the forerunner of similar alliances between industrial and pedagogical groups which will supply the push necessary to overcome the present inertia.

About half the book is given over to production, the remainder to application of films in study. By production here, of course, is meant the organization of subject matter and instructional materials for translation into talking picture forms. Visual education is highly specialized, and its pedagogy is pretty much of an exact science, having nothing whatever to do with the casual, incidental, instructive character of pictures made for other purposes. Treating it as such, the present authors present its pedagogical bases as experimentation has thus far determined them, describe the physical equipment necessary and its supervision, classify the material lending itself to instruction with films, and expound the teaching methods which experience and research have found best adapted to visual education, in the higher as well as secondary schools.

Pictures and charts augment the text, and there is an appendix containing checking forms to guide the instructor.—*G. S.*

Film Exchange Denies Action

The Film Exchange, Inc., denied this week that a judgment for $1,000 had been entered by the Music Publishers' Protective Association against it for allegedly illegal use of one song in the short subject, "Let's Go Fishing," as was reported on page 13 of the May 19 issue of MOTION PICTURE HERALD.

Named Columbia Branch Head

Oscar Ruby, Cleveland salesman, has been named Milwaukee branch manager by Columbia, succeeding L. George Ross, resigned.

LET'S TALK



Whoopee! . . . The fleet's in—and the boys are rarin' to go! . . . And THIS time they get mixed up with the society set at Newport! . . . Great gobs of Laughter! . . . Great gobs of Drama! . . . Great gobs of Action, Romance, Deviltry—and just plain Fun! . . . A picture built for entertainment, that does a swell job. And look at that Box Office cast!

Watch for ROMANCE IN THE RAIN

IT OVER



STEP OUT WITH UNIVERSAL

Starring

CHESTER MORRIS

with

MAE CLARKE

Frank Craven, Andy Devine, Russ Brown. Story by Dore Schary and Lewis Foster. Directed by Kurt Neumann. A B. F. Zeidman production. Presented by CARL LAEMMLE. A UNIVERSAL PICTURE.

CODE BOARD MEMBERS, SECRETARIES

F. E. ROLLOFF (below), Minneapolis Clearance Board, unaffiliated first run exhibitors.



BARNEY ROSENTHAL (below), St. Louis Grievance Board, unaffiliated distributors, is secretary-treasurer of Premier Pictures.



E. A. WILKIE (below), Kansas City Clearance Board, impartial member, heads Wilkie Furniture Company.



MONA O'ROURKE (below), New Orleans Boards' secretary, connected with St. Charles Theatre.



CHARLES L. WALKER (below), Salt Lake City Clearance Board, affiliated distributors, Fox manager.



DON JACOCKS (below), New Jersey Advisory Committee, affiliated first run exhibitors, is Warner manager.



FRANK GROSS (below), Cleveland Clearance Board, unaffiliated subsequent runs, owns Grand and Cedar.



JOSEPH SHURE (below), Albany Clearance Board, affiliated first runs, is RKO manager.



REPRESENTATION ON THE BOARDS

Clearance and Zoning Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated first-run theatre; one independent first-run theatre; two independent subsequent runs; one impartial.

Grievance Boards: One distributor representative with theatre affiliation; one distributor without theatre affiliation; one affiliated theatre; one independent exhibitor; one impartial.



M. A. ("MOE") LEVY (above), Minneapolis Grievance Board, affiliated distributors, is Fox manager.



LOUIS PATZ (above), Des Moines Grievance Board, unaffiliated distributors, is Universal Manager.



HARRY SHIFFMAN (above), New York Clearance Board, unaffiliated first run exhibitors, heads Brill Circuit.



HERMAN SUSSMAN (above), Manhattan, Bronx, Staten Island, Westchester Advisory Committee, unaffiliated first runs, exhibitor.



ROBERT BURNETT (above), St. Louis Grievance Board, impartial member, is an attorney.



MARTIN J. MULLIN (above), Boston Clearance Board, affiliated first runs, operating head, M. & P. Circuit.

IRWIN S. ROSENBAUM (below), Cincinnati Grievance Board, impartial member, is an attorney.



J. LOUIS GELLER (below), New York Grievance Board, unaffiliated exhibitors, owns several theatres.



RAYMOND RAU (below), Philadelphia Clearance Board, impartial member, assistant vice-president of Integrity Trust.



COLONEL HARRY B. SALTER (below), Philadelphia Grievance Board, impartial, on staff of Governor Moore of New Jersey.



MABEL M. DIETZ (below), Minneapolis Boards' secretary, is Film Board of Trade secretary.



E. KINNEY (below), Detroit Boards' secretary, connected with Allied Association, Michigan.



CLARENCE TURLEY (below), St. Louis Clearance Board, unaffiliated first runs, connected with operation of three theatres.



ANDREW RAHN (below), Minneapolis Clearance Board, impartial member, is official of lumber firm.

(C. Harris & Ewing)





Adolph Zukor presents MAE WEST in "IT AIN'T NO SIN" with Roger Pryor

John Mack Brown · Duke Ellington & Band · A Paramount Picture · Directed by Leo McCarey

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 39—IMMORAL PICTURES AND THE FILM CODE

QUESTION—I have some pictures booked, which some of my patrons claim are immoral and should not be shown. Will you please quote from an article in the code which gives me the right to cancel such pictures. The movement from the Catholic Church and denominations of the Protestant Churches to fight demoralizing pictures seems to be growing, and I want to keep on the right side of the fence.—KENTUCKY.

ANSWER—The motion picture code has two clauses which may alleviate the situation described above: Under Part 6 of Article V-F of the code, an exhibitor is entitled to cancel 10 per cent of the features released after December 7, even though they were contracted for prior to that date; provided, however, that such pictures do not exceed an average rental of $250, and the contract is in good standing, and, furthermore, that the exhibitor under that contract purchased all of the pictures offered to him at the one time by the distributor.

The second provision is Part 9, Article B-D, which says that for good and sufficient reason the exhibitor may be relieved from his obligation to play a percentage feature upon any designated playing day or days when the exhibitor feels that the subject and character of the picture so designated are objectionable or unsuitable for exhibition at the exhibitor's theatre on such designated day or days.

When an exhibitor desires such relief from the playing of such a percentage picture on a designated day or days, the exhibitor must file an application for such relief with the Local Grievance Board in his territory within three days after receipt of the notice of availability of such picture, and the application must state that the only reason for seeking such relief is that the subject and character of the picture are unsuitable for exhibition at the exhibitor's theatre on such designated day or days of the week (for example, on Sundays or for Family Night showings and the like).

If the Local Grievance Board grants the exhibitor's application, the distributor has the right to substitute for that designated day or days another percentage picture if there still be one under contract from that distributor, and if the percentage terms are the same or similar to the terms of the picture from which relief is sought. On all flat rental pictures, the exhibitor can always pay the film rental and avoid showing the picture, and can usually pay an agreed amount in lieu of rental and avoid showing percentage pictures.

▽ ▽ ▽

No. 40—PREMIUMS FOR EACH FEMALE PATRON

QUESTION—I have a subsequent run theatre maintaining what I think is a fair admission price—in fact, the same as the B houses which show first runs. In order to maintain this admission I would like to know if I could give a premium to each lady attending my theatre on a certain day of each week.

I have a chain of theatres competing and in order for me to uphold my admissions, the premium idea struck me as the only way to compete with these chain theatres.

I don't like to drop my admissions and feel that with one change of booking each week with a premium for each lady attending I can hold my own with the competition and still maintain my regular admission throughout the week. —IOWA.

ANSWER—Under Section 2, Part 3, Article V-E of the motion picture code, an exhibitor is permitted to give premiums to all of his patrons, or to all of any one class of patrons, such as premiums given to all ladies, or to all men, or to all children. This practice can only be outlawed under the code when 75 per cent of all of the exhibitors in any territory so vote in the manner prescribed in the code, and as yet no such action has been taken in any territory.

▽ ▽ ▽

No. 41—ESTABLISHING OPERATORS' WAGE SCALES

QUESTION—According to my understanding of the code, the minimum wage for a projectionist is the prevailing scale as of August, 1933, in a particular locality.

In this town there are two theatres of about the same seating capacity, and there are four operators employed by these two theatres. The scale of wages paid last August ranged from $3 a day to $4.75 a day.

Under these conditions, what was the prevailing scale of wages for this town?—MASSACHUSETTS.

ANSWER—The code says that the minimum scale of wages for projectionists shall be the minimum which prevailed in a locality as of August 23, 1933 (Section 6-a, Part 1, Article IV). It further provides that where any dispute arises as to what was the minimum scale of wages, then the matter shall be arbitrated by the employers and the employees. For further information it is suggested that the NRA'S Regional Labor Board be contacted in the largest city nearest the locality of the theatre.

▽ ▽ ▽

No. 42—SALARY AND HOURS FOR HOUSE MANAGERS

QUESTION—As manager of a theatre I have continued to receive $25 per week salary and $5 car allowance for a 100-mile advertising trip each week.

Nothing has been said about an increase since the code came in, although I am working 50 to 60 hours a week as formerly. It is my understanding that I should be receiving $35 a week in addition to the $5 car allowance. Is this not right? Am I entitled to the difference in pay from the time the code went into effect, and how should I go about collecting this back pay? To whom should I go to see that the code is enforced?—ILLINOIS.

ANSWER—The motion picture code does not say that a theatre manager *must* receive $35 per week, but the clause (Section 2, Part 1, Article IV), which would involve theatre managers, does say that unless a manager is receiving $35 per week then he shall not work more than 40 hours weekly. ("No employee—in exhibition—shall work more than 40 hours in one week, except that such maximum hours shall not apply to employees in a managerial, executive or advisory capacity who now receive $35 or more per week.")

Obviously, then, the theatre has been violating this provision of the code by working the manager more than 40 hours in one week, when such manager receives less than $35 per week.

The proper medium for effecting compliance with this provision is the NRA's Regional Labor Board located in the key city nearest the locality of the theatre. The address of the Regional Labor Board may be obtained from the NRA National Labor Board at Washington.

Italian Company Builds New Plant

By VITTORIO MALPASSUTI
Rome Correspondent

The VIS is now constructing new studios at Tirrenia, a town on the Mediterranean coast near Viareggio. The area of construction will be over 200,000 square metres, including one studio covering 1,500 square metres and one studio covering 1,000 square metres, with circular walls and revolving doors, three projection rooms, one synchronizing room, rooms for 2,000 extras, 50 actors' dressing rooms, and a large building for general operations which will be equipped with sound apparatus and two tracks for exteriors.

In these studios Giovacchino Forzano has completed "Mastro Landi," a Florentine story, and is now preparing the scenarios of "Campo di Maggio" and "Julius Caesar."

—

Max Ophuls, the German director who directed "Libelei" and "On a Vole un Homme" for Fox Film in Paris, is now in Italy to complete "The Lady of Everybody" ("La Signora di Tutti") at the Cines Studios in Rome for Novella Film, a new producing company financed by Rizzoli, a newspaper editor of Milan.

The film is taken from a story by a well-known Italian writer, Samvator Gotta; the leading lady will be Isa Miranda (picture in Pictorial section), and the cast will be completed by Memo Benassi, the famous Italian actor who was allied with Eleonora Duse in her last journey to the United States; Titania Pavlova, the Russian actress, and Lamberto Picasso, both prominent figures of the Italian stage.

—

Takes Three Warner Houses

West Virginia Theatre Enterprises, Inc., has acquired three Warner houses in Wheeling, W. Va., the Court, Liberty and Victoria. R. T. Kemper has returned as city manager.



Adolph Zukor presents MAE WEST in "IT AIN'T NO SIN" with Roger Pryor
John Mack Brown · Duke Ellington & Band · A Paramount Picture · Directed by Leo McCarey

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 227.—(A) What in your opinion should be the scope of an examining board's questions? What should they cover? (B) What is meant by Absorption of Light? By Actinic Ray? By Angle of Reflection and Angle of Projection? (C) Just what is meant by Foot Candle or Candle Foot? (D) What is a Standard Candle?

Answer to Question No. 221

Bluebook School Question No. 221 was: (A) Under what conditions will a small diameter projection lens cause loss of light? (B) Explain just why unevenness of screen illumination is set up when a portion of the light beam falls outside the projection lens?

Many made good, though many fell down on Section B, much to my surprise. The matter is rather simple, but apparently not very well understood. (William Lemke's name should have been included among those sending correct answers to Question No. 220, but somehow seems to have been omitted.) Those answering Question No. 221 were:

G. E. Doe; S. Evans and C. Rau; D. Danielson; A. F. Sprafke; R. De Totto; J. Wentworth; T. Van Vaulkenburg; R. J. Arnston; H. Edwards; D. Ferguson; L. Cimikoski; L. J. O'Melia; W. Broadbent; B. Doe; G. Thompson; B. R. Walker; Nic Granby; L. R. Doty; J. Lansing and R. D. Oberleigh; D. Breaston and D. Habor; D. Goldberg and L. Hutch; G. Johnson and L. R. Spooner; F. Simms and O. L. Daris; L. Klar and F. H. Klar; B. H. Sanders, J. Jensen, D. L. Lode and K. Y. Spencer; G. Lathrope and N. L. Tomlinson; L. N. and C. B. Traxler; F. H., S. and P. Dalbey; D. U. Granger; R. and K. Wells; J. Hendershot; H. F. Menefee; T. L. Turk and O. Davis; L. F. Evans; L. D. Richardson and G. N. Bagley; S. Carberry.

A. F. Sprafke replies to Section A as follows: "The aperture plate allows a beam of certain size to pass through to the objective lens. Naturally, any ray that is obstructed by the plate goes no farther than the plate, consequently is lost. The same holds true for the lens of small diameter where the light beams fall on the outside of the lens. Obviously, this is all lost light, since that part of the rays that would show as colors on the screen have been removed at the aperture plate if the light be properly lined-up. Therefore, the size or diameter of a lens should correspond to its material stop, which in the case of a projector happens to be the aperture plate."

W. Broadbent answers thus, "Following the suggestion of our best friend, Mr. Richardson, I painted both a converging condenser lens and a reflecting mirror, afterward removing the paint at pin points of the surface, only to discover that what he has told us is entirely true; namely, that each such point of either a mirror or lens sends a cone of light to the aperture, its diameter at the aperture varying with distance and diameter of light source.

"It then follows that there is and must be, under any possible condition, at least some divergence of the light beam between the aperture and projection lens, and if the beam be spread sufficiently to have greater diameter than the lens, there must be light loss. In a few words, there must be light loss if a projection lens of too-small diameter to admit the entire beam be used."

D. Ferguson says, "There is light loss when the working distance of the projection lens is too great (the divergence of the beam too great) for the free diameter of the lens. Also when the working distance of the converging element is short, the beam diverges between the aperture and lens more rapidly than when it is long, thus creating need for a larger diameter projection lens."

I think I will set forth how the matter seems to me: The light beam diverges between the aperture and lens under any condition. The greater the distance from aperture to lens the greater must be the lens diameter to admit the entire beam, and thus prevent light loss by overlapping of the beam.

The divergence of the beam is increased by (a) decreased distance of converging element from aperture and (b) increased diameter of the converger. Light loss must occur if the free diameter of the projection lens rear element be insufficient to admit the entire beam, and the beam diameter, where it meets the lens, is dependent upon the before named conditions.

Note: Many claim there is no divergence if a mirror or corrected converging lens be used. However, I have yet to find a mirror or lens that entirely stopped divergence. Also, since light travels in straight lines, and some of the light from the outer converger zones must and does get into the aperture, may I ask the wise ones to submit a drawing in which it can be demonstrated that there is and can be no such divergence, remembering the fact that each pin point of the converger element surface sends forward not a single ray, but a bundle of them in the form of a cone.

B. G. E. Doe says, "The matter is made very clear by Figure 47, Volume 1 of the Bluebook and its accompanying text. Summed up, either all or very nearly all the light passing through the center of the film photograph will get into the projection lens under almost any condition. It then is fully illuminated in so far as has to do with the light source in use.

"If the lens diameter be too small, so that a portion of the light does not enter, the light loss must and will all be that from the outer zones of the photograph over the aperture, hence it is evident there must and will be unevenness of illumination of the screen image."

Dale Danielson puts it thusly: "An evenly illuminated screen may be had, provided the aperture itself be evenly illuminated and the projection lens is able to transfer this condition to the screen. In this case each pin point of the film photograph being projected is evenly illuminated, and every ray except those stopped by the photographic shadings and by absorption of the film body itself goes forward to the screen, hence the screen image will be evenly illuminated.

"However, should the lens not have sufficient diameter to pick up the entire beam, a very different situation will be set up. Let us examine into it. Having an evenly illuminated aperture, but a projection lens too small in diameter to pick up the beam, we have the case of thousands of tiny cones of light, one from each pin point of the film photograph surface, going forward to the lens. We may reasonably assume that the entire cones from the central zones of the film photograph will enter the lens; also, those from the outer zones may do so as well. But if the beam overlaps the lens, then the loss will be wholly made up of portions of the cones from pin points on the outer diameters of the picture, and this of course must and will cause unevenness of screen illumination. Another thing: As we pass outward from the central zones from which all cones enter the lens, if the lens be too small to pick up the beam, the conditions grow steadily worse, since the farther out we go the less proportion of the light cone bases enter the lens. In conclusion, the screen will be evenly illuminated only when the aperture is evenly illuminated and the projection lens capable of utilizing the entire beam of light therefrom."

Settle Copyright Action Against Peekskill Theate

The suit of distributors against the Peekskill theatre, Peekskill, N. Y., for violation of copyright through unauthorized holdover of films, has been settled out of court in New York.

Fox, RKO Radio, RKO Pathe, RKO Distributing, Columbia and Big U Pictures were plaintiffs in the action. The theatre is operated by the estate of the late Joseph R. Singer. Charges were first filed early in 1933.


Tall, dark and handsome
Adolph Zukor presents
MAE WEST
in
"IT AIN'T NO SIN"
with Roger Pryor
John Mack Brown
Duke Ellington and
his famous orchestra
A Paramount Picture
Directed by Leo McCarey

THEATRE RECEIPTS

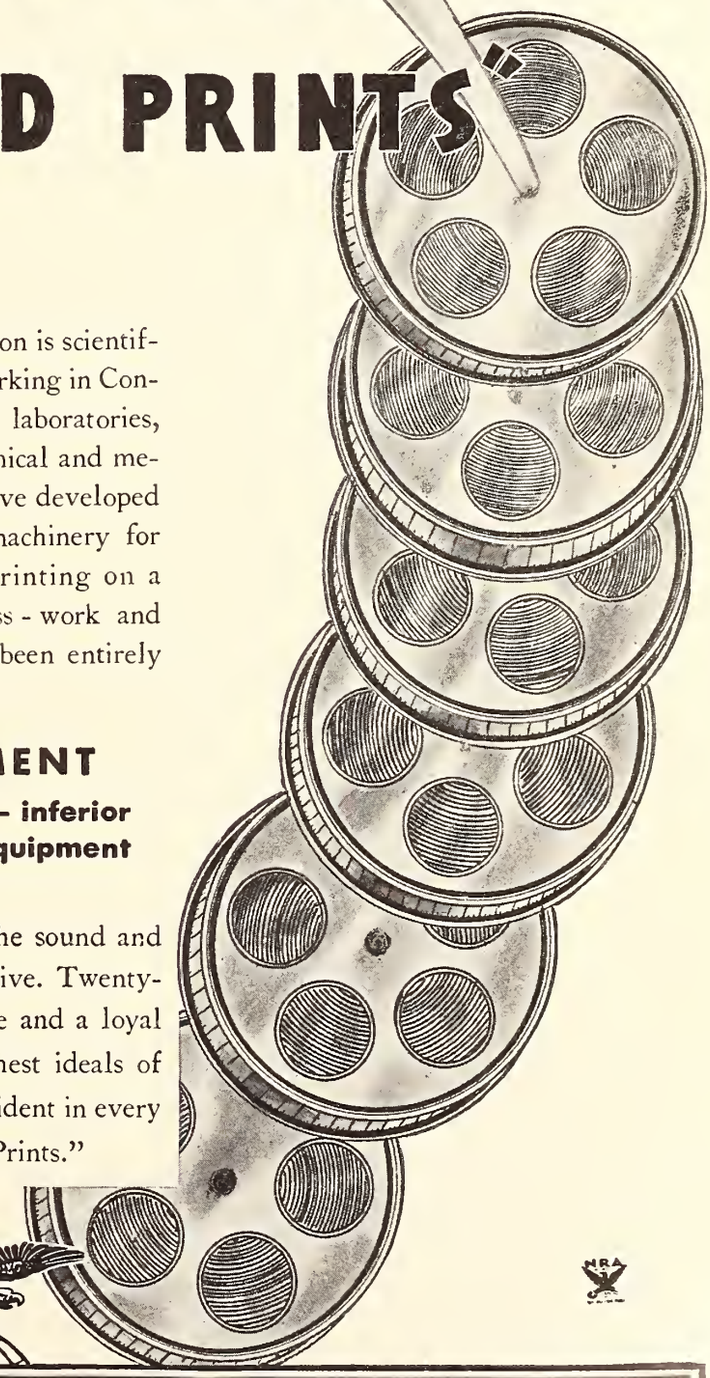
The theatre receipts for the calendar week ended June 2, 1934, from 107 houses in 19 major cities of the country, reached a total figure of $1,031,823, a decrease of $18,058 from the total for the preceding calendar week, ended May 26, when 109 theatres in 19 cities reported an aggregate gross of $1,049,881.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"I'll Tell the World" (U.) and "The Crosby Case" (U.)	19,000	"The Party's Over" (Col.) and "The Line-Up" (Col.)	18,000	High 1-13-34 "Fog"	23,500
							Low 3-11 "Topaze"	11,000
Fenway	1,800	30c-50c	"The Witching Hour" (Para.) and "A Very Honorable Guy" (F. N.)	9,000	"Such Women Are Dangerous" (Fox) and "Private Scandal" (Para.)	8,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"The Black Cat" (U.) and "Strictly Dynamite" (Radio)	19,000	"Stingaree" (Radio)	18,500	High 12-2 "Little Women"	28,000
							Low 3-11 "When Strangers Marry"	12,000
Loew's State	3,700	35c-50c	"The House of Rothschild" (U.A.) (2nd week)	17,000	"The House of Rothschild" (U.A.) (1st week)	18,000	High 1-7 "Strange Interlude"	23,000
							Low 3-11 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Murder at the Vanities" (Para.)	32,000	"Change of Heart" (Fox)	30,000	High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"The Witching Hour" (Para.) and "A Very Honorable Guy" (F.N.)	9,500	"Such Women Are Dangerous" (Fox) and "Private Scandal" (Para.)	9,000	High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"Change of Heart" (Fox)	16,800	"Sadie McKee" (MGM)	14,300	High 12-9 "Dancing Lady"	31,000
							Low 3-25 "Our Betters"	9,800
Century	3,000	25c	"Now I'll Tell" (Fox) and "Heat Lightning" (W. B.)	6,300	"Come On, Marines" (Para.) and "Sing and Like It" (Radio)	6,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Murder at the Vanities" (Para.)	8,000	"The House of Rothschild" (U.A.) (2nd week)	8,500	High 5-19-34 "The House of Rothschild"	18,000
							Low 8-26 "Moonlight and Pretzels"	5,100
Hollywood	300	25c-40c	"Thunder Over Mexico" (Principal) and "You Made Me Love You" (Majestic) (3rd week-3 days)	100	"Thunder Over Mexico" (Principal) and "You Made Me Love You" (Majestic) (2nd week)	800	High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Twentieth Century" (Col.) and "One Is Guilty" (Col.)	7,200	"Gambling Lady" (W. B.) and "Manhattan Love Song" (Monogram)	7,900	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Murder at the Vanities" (Para.)	25,000	"Thirty Day Princess" Para.) (5 days)	19,000	High 9-2 "Goodbye Again"	75,000
							Low 4-29 "Central Airport"	22,000
McVicker's	2,284	30c-60c	"Viva Villa!" (MGM) (3rd week)	8,000	"Viva Villa!" (MGM) (2nd week)	10,000	High 4-14-34 "Wonder Bar"	23,000
							Low 7-1 "The Woman I Stole"	5,000
Oriental	3,940	25c-40c	"The Trumpet Blows" (Para.)	12,000	"Once to Every Woman" (Col.)	12,000	High 10-14 "I'm No Angel"	50,000
							Low 12-16 "A Man's Castle"	10,000
Palace	2,509	35c-75c	"Upper World" (W. B.)	15,000	"Stingaree" (Radio)	17,000	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
Roosevelt	1,591	25c-50c	"Manhattan Melodrama" (MGM) (2nd week)	5,000	"Manhattan Melodrama" (MGM) (1st week)	7,500	High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
State-Lake	2,776	20c-35c	"The Poor Rich" (U.)	11,500	"Hips, Hips, Hooray" (Radio)	12,500	High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
United Artists	1,700	30c-60c	"Sadie McKee" (MGM)	22,000	"The House of Rothschild" (U.A.) (4th week)	9,000	High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Hippodrome	3,800	30c-44c	"20 Million Sweethearts" (F. N.)	7,500	"Such Women Are Dangerous" (Fox)	3,500	High 10-21 "East of Fifth Avenue"	30,000
							Low 6-10 "Circus Queen Murder"	2,900
RKO Palace	3,100	30c-44c	"Stingaree" (Radio)	7,500	"Change of Heart" (Fox) (9 days)	13,500	High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"Sadie McKee" (MGM)	17,500	"Manhattan Melodrama" (MGM))	13,000	High 8-19 "Tugboat Annie"	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
Warner's Lake	800	30c-40c	"A Very Honorable Guy" (F.N.) (9 days)	5,000	"A Modern Hero" (W. B.) and "Twin Husbands" (Chesterfield) (5 days)	800	High 10-28 "Footlight Parade"	10,000
							Low 2-10-34 "Easy to Love"	1,500
Denver								
Aladdin	1,500	25c-50c	"Harold Teen" (W. B.) (25c-40c)	3,000	"As the Earth Turns" (W. B.)	2,500	High 2-25 "Cavalcade"	10,000
							Low 5-26-34 "As the Earth Turns"	2,500
Denham	1,500	25c-40c	"Murder at the Vanities" (Para.)	7,500	"Thirty Day Princess" (Para.)	3,500	High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Manhattan Melodrama" (MGM)	6,000	"Change of Hearts" (Fox)	5,500	High 1-13-34 "Roman Scandals"	17,500
							Low 12-16 "The World Changes"	3,000
Orpheum	2,600	25c-55c	"20 Million Sweethearts" (F. N.)	9,500	"Merry Wives of Reno" (W. B.)	7,500	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
Paramount	2,000	25c-40c	"All Men Are Enemies" (Fox) (1 day)	400	"The Crosby Case" (U.) and "Love Bird" (U.) (2 days)	1,200	High 4-1 "The Kid From Spain"	7,000
			"All Quiet on the Western Front" (U.) (6 days)	1,500			Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
			"Viva Villa!" (MGM) (1 day)	800	"Viva Villa!" (MGM) (5 days)	1,800		
Detroit								
Fisher	2,700	15c-40c	"Viva Villa!" (MGM) (15c-50c)	4,400	"Private Scandal" (Para.)	5,600	High 1-28 "Silver Dollar"	15,400
							Low 3-18 "Secret of Madame Blanche"	3,100
Fox	5,100	15c-50c	"Change of Heart" (Fox)	22,900	"Stingaree" (Radio)	18,600	High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Sadie McKee" (MGM)	21,800	"Viva Villa" (MGM)	25,000	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,000	25c-50c	"Catherine the Great" (U.A.)	4,700	"The House of Rothschild" (U. A.) (3rd week)	7,800	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (8th week)	14,212	"The House of Rothschild" (U. A.) (7th week)	14,039	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Now I'll Tell" (Fox) and "Take the Stand" (Liberty)	2,000	"Laughing Boy" (MGM) and "Affairs of a Gentleman" (U.)	3,800	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood	3,000	25c-55c	"Merry Wives of Reno" (W. B.)	9,000	"Registered Nurse" (F. N.)	11,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000

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CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	20c-40c	"Change of Heart" (Fox) (2nd week)	2,500	"Change of Heart" (Fox) (1st week)	5,000	High 2-18 "State Fair" Low 5-19-34 "Now I'll Tell"	7,000 2,000
Circle	2,800	20c-40c	"Murder at the Vanities" (Para.) (2nd week)	4,000	"Murder at the Vanities" (Para.) (1st week)	4,500	High 8-19 "She Had to Say Yes" Low 3-4 "The Sign of the Cross" (2nd run)	12,000 2,500
Indiana	3,100	20c-40c	"Little Miss Marker" (Para.) and "Whirlpool" (Col.) (5 days)	2,000	"Finishing School" (Radio) and... "Sisters Under the Skin" (Col.)	3,000	High 3-25 "Parachute Jumper" Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns"	15,000 2,500
Lyric	2,000	20c-40c	"Smarty" (W. B.)	7,500	"The Black Cat" (U.)	6,000	High 7-22 "College Humor" Low 11-11 "Saturday's Millions"	9,500 3,000
Palace	3,000	25c-40c	"Sadie McKee" (MGM)	5,500	"Manhattan Melodrama" (MGM)..	5,500	High 2-3-34 "Sons of the Desert" Low 12-16 "Women in His Life"	12,500 3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Finishing School" (Radio) and.. "The Crime Doctor" (Radio) (5 days and Sat. late show) (25c)	4,000	"Registered Nurse" (F. N.) (7 days and Sat. late show) (25c-50c)	10,000	High 10-28 "Ace of Aces" Low 5-20 "Sweepings"	21,000 4,000
Midland	4,000	25c	"Hollywood Party" (MGM) (7 days and Sat. midnite show)	6,400	"Sadie McKee" (MGM) (7 days and Sat. midnite show)	13,400	High 1-7 "Strange Interlude" Low 4-15 "Perfect Understanding"	30,000 4,900
Newman	1,800	25c	"Murder at the Vanities" (Para.) and "All Men Are Enemies" (Fox) (7 days and Sat. late show)	7,500	"Thirty Day Princess" (Para.) and "Uncertain Lady" (U.) (7 days and Sat. late show)	4,500	High 10-21 "I'm No Angel" Low 5-27 "Picture Snatcher"	20,000 2,800
Tower	2,200	25c	"Easy to Love" (W. B.) (7 days and Sat. late show)	5,100	"Countess of Monte Cristo" (U.).. (7 days and Sat. midnite show)	5,100	High 6-2-34 "Easy to Love" Low 5-5-34 "Let's Fall in Love"	5,100 4,000
Uptown	2,000	25c-40c	"Change of Heart" (Fox) (2nd week-4 days) "The Black Cat" (U.) (4 days) (25c)	1,800 2,200	"Change of Heart" (Fox) (1st week)	3,400	High 1-6-34 "Mr. Skitch" Low 7-1 "Lilly Turner"	8,500 1,600
Los Angeles								
Filmarte	800	40c-50c	"The Fortune Teller" (W. B.) (2nd week)	400	"The Fortune Teller" (W. B.) (1st week)	1,500	High 4-14-34 "Moon Over Morocco" Low 5-12-34 "Through the Centuries"	7,600 500
Loew's State	2,416	30c-55c	"Viva Villa!" (MGM) (2nd week-6 days) "Queen Christina" (MGM) (1 day)	14,984	"Viva Villa!" (MGM) (1st week)	26,000	High 4-7-34 "Riptide" Low 2-24-34 "Coming Out Party"	28,500 4,870
Paramount	3,596	30c-55c	"Little Miss Marker" (Para.)	21,785	"Private Scandal" (Para.)	18,000	High 1-7 "No Man of Her Own" Low 3-18 "King of the Jungle"	30,000 10,000
RKO	2,700	25c-40c	"Twentieth Century" (Col.)	6,700	"Wild Cargo" (Radio) (2nd week)	3,500	High 3-31-34 "Little Women" Low 9-30 "Brief Moment"	15,500 1,700
United Artists	2,100	25c-40c	"Murder at the Vanities" (Para.) (2nd week)	5,000	"Murder at the Vanities" (Para.) (1st week)	9,500	High 10-21 "The Bowery" Low 1-28 "Hello, Everybody"	21,000 3,900
W. B. Downtown	3,400	25c-55c	"Merry Wives of Reno" (W. B.).. (4 days) "Harold Teen" (W. B.) (3 days)	5,000	"Upper World" (W. B.)	9,000	High 3-25 "42nd Street" Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	19,000 5,000
Minneapolis								
Century	1,650	25c-40c	"The House of Rothschild" (U. A.) (3rd week)	3,500	"The House of Rothschild" (U.A.) (2nd week)	5,000	High 4-22 "Secrets" Low 3-11 "Secret of Madame Blanche"	5,500 2,500
Lyric	1,238	20c-25c	"A Modern Hero" (W. B.)	1,500	"The Trumpet Blows" (Para.)	2,000	High 4-1 "20,000 Years in Sing Sing" Low 11-11 "I Loved a Woman"	3,000 1,000
Minnesota	4,000	25c-50c	"Viva Villa!" (MGM)	8,000	"Stand Up and Cheer" (Fox)	8,000	High 11-11 "I'm No Angel" Low 2-3-34 "Eskimo"	10,000 7,000
RKO Orpheum	2,900	25c-50c	"Journal of a Crime" (F. N.)	6,000	"Stingaree" (Radio)	6,000	High 1-7 "Animal Kingdom" Low 3-11 "Cynara"	14,000 3,000
State	2,300	25c-40c	"Bottoms Up" (Fox)	5,500	"Thirty Day Princess" (Para.)	5,500	High 4-29 "Cavalcade" Low 3-11 "King of the Jungle"	8,000 3,500
World	400	25c-75c	"Catherine the Great" (U. A.)	3,000	"I Was a Spy" (Fox)	2,000	High 5-5-34 "Private Life of Henry VIII" (5th week) Low 11-25 "Vi Som Gar Koksvagen"	4,300 1,000
Montreal								
Capitol	2,547	25c-60c	"Change of Heart" (Fox) and.. "I Believed in You" (Fox) (25c-65c)	9,500	"Tarzan and His Mate" (MGM) and "Private Scandal" (Para.)	9,500	High 2-24-34 "Queen Christina" Low 12-23 "Havana Widows and "Ever in My Heart"	13,500 7,500
His Majesty's	1,600	25c-75c	"All Quiet on the Western Front" (U.)	3,000	.....		High 2-18 "Cavalcade" Low 6-2-34 "All Quiet on the Western Front" (Reissue)	13,000 3,000
Loew's	3,115	25c-75c	"Jack Ahoy" (British) and..... "The Lost Chord" (British) (25c-60c)	7,000	"I'll Tell the World" (U.) and.... "Glamour" (U.)	8,500	High 1-21 "The Mask of Fu Manchu" Low 6-2-34 "Jack Ahoy" and "The Lost Chord"	14,500 7,000
Palace	2,600	25c-75c	"20 Million Sweethearts" (F. N.) and "Secrets of a Registered Nurse" (British) (25c-65c)	8,500	"As the Earth Turns" (W.B.) and "A Very Honorable Guy" (F. N.)	9,000	High 2-18 "The Sign of the Cross" Low 6-2-34 "20 Million Sweethearts" and "Secrets of a Registered Nurse"	15,500 8,500
Princess	2,272	25c-65c	"Twentieth Century" (Col.) and.. "One Is Guilty" (Col.) (25c-60c)	6,500	"Palooka" (U. A.) and..... "Social Register" (Col.)	7,500	High 1-7 "The Kid From Spain" and "Speed Demon" Low 12-23 "Sing, Sinner, Sing" and "The Chief"	12,000 5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (11th week)	14,780	"The House of Rothschild" (U. A.) (10th week)	15,800	High 4-14-34 "The House of Rothschild" (4th week) Low 3-25 "The White Sister"	23,730 14,559
Capitol	4,700	35c-$1.65	"Sadie McKee" (MGM) (2nd week)	36,962	"Sadie McKee" (MGM) (1st week)	45,000	High 4-7-34 "Riptide" Low 2-10-34 "You Can't Buy Everything"	63,373 15,500
Mayfair	2,300	35c-85c	"Unknown Soldier Speaks" (Lincoln) (3 days)	1,250	"Murder in Trinidad" (Fox)	7,500	High 1-7 "The Half Naked Truth" Low 5-19-34 "Cheaters" (6 days)	24,750 2,700
Palace	2,500	25c-75c	"Stingaree" (Radio)	10,700	"Change of Heart" (Fox)	9,500	High 2-4 "Animal Kingdom" Low 4-15 "Parole Girl"	16,150 4,500
Paramount	3,700	35c-99c	"Little Miss Marker" (Para.) (2nd week)	36,000	"Little Miss Marker" (Para.) (1st week)	35,000	High 10-21 "I'm No Angel" Low 2-4 "Hello, Everybody"	83,450 15,600
Rialto	2,200	25c-65c	"Hollywood Party" (MGM)	17,500	"Crime Doctor" (Radio) (2nd week—8 days)	8,200	High 4-7-34 "The Lost Patrol" Low 4-15 "Destination Unknown" and "The Fighting President"	32,800 5,800
Rivoli	2,200	35c-99c	"Murder at the Vanities" (Para.) (2nd week-4 days)	4,300	"Murder at the Vanities" (Para.) (1st week)	19,500	High 12-30 "Roman Scandals" Low 8-5 "The Rebel"	48,000 7,200
RKO Center	3,700	25c-55c	"Change of Heart" (Fox) (4 days) "I'll Tell the World" (U.) (3 days)	7,000	"Twentieth Century" (Col.)	7,900	High 1-7 "Animal Kingdom" Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	71,267 4,800
RKO Music Hall	5,945	35c-$1.65	"Where Sinners Meet" (Radio)	67,500	"Stingaree" (Radio)	61,000	High 11-25 "Little Women" Low 6-17 "Ann Carver's Profession"	109,000 44,938
Roxy	6,200	25c-65c	"Now I'll Tell" (Fox)	26,000	"The Black Cat" (U.)	18,900	High 11-25 "The Invisible Man" Low 1-28 "Air Hostess"	42,000 9,100
Strand	3,000	25c-$1.10	"Upper World" (W. B.) (6 days)	10,100	"He Was Her Man" (W.B.)	11,742	High 10-14 "Footlight Parade" Low 12-23 "Sin of Nora Moran"	55,190 6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Such Women Are Dangerous".. (Fox)	2,000	"Thirty Day Princess" (Para.)....	2,900	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Sadie McKee" (MGM)	5,000	"We're Not Dressing" (Para.) ...	4,500	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Whirlpool" (Col.) ..... (4 days)	2,700	"A Modern Hero" (W. B.)..... (4 days)	1,900	High 9-2 "Gold Diggers of 1933".....	3,900
			"Registered Nurse" F. N.) (3 days)		"Countess of Monte Cristo" (U.).. (3 days)	1,400	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Murder at the Vanities" (Para.)	4,000	"Merry Wives of Reno" (W.B.)..	2,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"The Party's Over" (Col.) and.... "Whirlpool" (Col.) (6 days)	3,500	"Stingaree" (Radio) and..... "The Crime Doctor" (Radio) (6 days)	3,500	High 11-18 "One Man's Journey"	10,750
							Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Thirty Day Princess" (Para.) and "Glamour" (U.)	7,750	"Manhattan Melodrama" (MGM) and "Uncertain Lady" (U.)	8,500	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Sadie McKee" (MGM) ..... (6 days)	7,000	"Viva Villa!" (MGM).....	7,200	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Merry Wives of Reno" (W. B.).. (5 days)	3,250	"I'll Tell the World" (U.) and.... "All Men Are Enemies" (Fox)	3,500	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"The House of Rothschild" (U.A.) (5th week-7 days)	8,500	"The House of Rothschild" (U.A.) (4th week-6 days)	8,500	High 5-5-34 "The House of Rothschild"	23,000
							Low 9-30 "Bitter Sweet"	4,800
Arcadia	600	25c-50c	"The Trumpet Blows" (Para.).... (6 days)	1,500	"Wharf Angel" (Para.) ..... (5 days)	1,200	High 1-6-34 "Duck Soup" (7 days)....	6,500
							Low 6-2-34 "The Trumpet Blows".....	1,500
Boyd	2,400	40c-65c	"Thirty Day Princess" (Para.).... (6 days)	10,000	"Sadie McKee" (MGM) ..... (2nd week-5 days)	9,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance".....	8,000
Earle	2,000	40c-65c	"Whirlpool" (Col.) ..... (6 days)	19,000	"This Man Is Mine" (Radio)..... (6 days)	18,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Change of Heart" (Fox) ..... (6 days)	22,000	"Stand Up and Cheer" (Fox) ..... (2nd week-6 days)	13,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"Sisters Under the Skin" (Col.).. (6 days)	3,000	"Glamour" (U.) ..... (6 days)	2,900	High 4-8 "42nd Street"	7,700
							Low 5-19-34 "Laughing Boy"	2,500
Stanley	3,700	40c-65c	"Murder at the Vanities" (Para.).. (6 days)	12,000	"Manhattan Melodrama" (MGM).. (6 days)	13,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Fog Over Frisco" (F. N.)..... (6 days)	6,000	"The Witching Hour" (Para.).... (5 days)	4,200	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"I'll Tell the World" (U.) and.... "Lazy River" (MGM)	5,600	"20 Million Sweethearts" (F.N.)..	5,700	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-40c	"This Man Is Mine" (Radio)..... (25c-50c)	7,600	"Finishing School" (Radio) and.... "Heat Lightning" (W. B.)	1,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids".....	1,600
Oriental	2,040	25c	"As the Earth Turns" (W. B.) and "She Made Her Bed" (Para.)	2,000	"Merry Wives of Reno" (W. B.).. (25c-55c)	4,800	High 10-14 "Rafter Romance".....	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"City Limits" (Monogram).....	2,300	"Wine, Women and Song" ..... (Chadwick)	1,800	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life".....	1,500
Paramount	3,008	25c-40c	"Such Women Are Dangerous".... (Fox) and "Private Scandal" (Para.)	5,300	"Murder at the Vanities" (Para.) and "The Party's Over" (Col.) (8 days)	5,000	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Manhattan Melodrama" (MGM)..	4,700	"Viva Villa!" (MGM).....	6,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Sisters Under the Skin" (Col.) and "Money Means Nothing" (Monogram)	8,500	"When Strangers Meet" (Liberty) and "Twin Husbands" (Chesterfield)	8,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Finishing School" (Radio).....	16,000	"Stingaree" (Radio)	16,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman".....	8,000
Orpheum	3,000	15c-50c	"Embarrassing Moments" (U.) ... (15c-35c)	12,000	"Uncertain Lady" (U.)	9,500	High 10-14 "Ladies Must Love"	15,000
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Thirty Day Princess" (Para.) and "Upper World" (W. B.)	9,000	"Tarzan and His Mate" (MGM)..	13,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-40c	"Viva Villa!" (MGM) ..... (3rd week) (25c-40c)	4,500	"Viva Villa!" (MGM) ..... (2nd week)	8,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists	1,200	25c-50c	"A Modern Hero" (W. B.).....	4,500	"No Greater Glory" (Col.)	4,000	High 12-30 "Roman Scandals"	17,000
							Low 5-26-34 "No Greater Glory"	4,000
Warfield	2,700	25c-65c	"Manhattan Melodrama" (MGM)..	20,000	"Stand Up and Cheer" (Fox).....	17,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	25c-35c	"A Very Honorable Guy" (F. N.) and "Success at Any Price" (Radio)	3,250	"As the Earth Turns" (W. B.) and "Uncertain Lady" (U.)	3,750	High 12-9 "Little Women".....	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Viva Villa!" (MGM) ..... (2nd week-5 days)	6,000	"Viva Villa!" (MGM) ..... (1st week)	10,500	High 8-5 "Tugboat Annie	19,250
							Low 5-5-34 "Tarzan and His Mate"...	5,000
Liberty	2,000	10c-25c	"Love Birds" (U.) and..... "Public Stenographer" (Showmens)	4,200	"I'll Tell the World" (U.) and.... "My Pal the King" (S.R.)	3,750	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"The House of Rothschild" (U.A.) (2nd week-5 days)	3,400	"The House of Rothschild" (U.A.) (1st week)	4,500	High 11-11 "Footlight Parade"	8,000
							Low 12-23 "If I Were Free"	3,250
Music Hall	2,275	25c-75c	"Merry Wives of Reno" (W. B.)	9,000	"Wild Cargo" (Radio)	11,500	.....	
Paramount	3,050	25c-35c	"Thirty Day Princess" (Para.)..	5,300	"The Witching Hour" (Para.).....	4,500	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

SAYS MINORITY YELLS LOUDEST

ALL-FAMILY SHOW CALLED GREAT NEED

To the Editor of the Herald:

For twenty years I have been trying to educate myself in show business, with the major part of attention being paid to pictures from the exhibitor standpoint. It is seldom I try to "bust" into print, but the urge seems so strong among the embryo journalists at present that I am venturing forth with a few remarks in favor of the negative and some in favor of the affirmative. That will equalize matters and no one will be offended, and it is equally sure that no one will be enlightened. However, in saying what I have to say (which will in no way stir your imagination or change your views), I must first advise you that I am an Independent who does not hate the chains. In short, I wish to give you an idea or two that might appeal to the sense of fairness of common sense and brotherly love.

You will say that in show business there is no brotherly love, and yet the most of the folks engaged in this uplift movement of ours are very fine indeed. It is a wonder, though, that there is any sense of honesty left after showing so many useless pictures. We throw out our chests and strut widely when we have a splendid picture, only to hang our heads in shame when we have an indecent one, and yet we go hopelessly on.

It would seem that some standard should be set up for production that would have to measure up to the ideals set forth by some such society as the Academy of Motion Picture Arts and Sciences. This standard in itself would automatically correct the troubles of the independent producer, for if nothing but good pictures are made, nothing but good pictures sold and nothing but good pictures exhibited, we will all benefit and all showmen will want the pictures of the independent just the same as from the majors.

There would be fewer of them but that is just what everybody wants, fewer and better pictures with possibilities of longer runs with a profit at the end of it. There would be no necessity for double features and this would bring the quality short up to a better standard and reopen a field that is most vital to the industry. A variety program is necessary to hold the interest of theatre goers and multiply their number. I have just been in conversation with a friend of mine who said that he had two sons just coming into manhood, that they were guided in their decisions as to what they should see by *The Parents' Magazine*, that almost all of their friends who have children are guided in this same way.

This is not maudlin sentimentality, friends; this is business — the greatest business on earth is being crushed before your very eyes because a few blind guides cannot see the advantage of the all-family show, without a question of doubt.

It is a tremendous responsibility we owe to our country and all other countries who play American-made films. There are only a few wicked cities in the world, and they have only wicked spots; most of them are fine home towns, just like Galesburg, and they want fine things for their children to see. But as usual the minority want the smut and dirt and raise the biggest yell for sex and more sex and crime and more crime. There is only one guide for production and that the conscience of a parent who has fine children of his own to protect. If he makes pictures fit for them to see, the whole world can see them without harming anyone. And yet I would not delete all the elements of drama. What's wrong with "It Happened One Night," "David Harum," "Little Women" and others? They all had plenty of kick in them but were clean.

Well, boys, that's my story, and I'm going to stick to it. What do you say? We do not need government interference or aid to solve our problems, but we do need an application of common sense. We must have fine pictures. If the producer's plans call for a schedule of 25, why not cut to 15 and put more brains and more money into the 15? It takes time, it takes ability. A director who is sincere will not kill time, but he should be unhampered by the element of time. He is usually a dreamer who must have time to weave his web. He lives in a world apart and should not be rushed into makeshift crudities when something fine might be lurking just ahead, and this is perhaps the greatest reason for fewer and better pictures.—Tom J. McSpadden, The Little Theatre Guild, Galesburg, Ill.

GIVING PATRONS THE LAST WORD

To the Editor of the Herald:

There is much to be said in favor of or against either continuous programs or scheduled showings and one's viewpoint is necessarily colored (or should be if one is wise) by the preference of his clientele. Personally, I never think of announcing any change in the opening hours, such as the season would seem to demand, without also announcing that these changes will not go into effect if any of our customers are inconvenienced thereby.

I have never met with any objection to such proposed changes, yet I have retained the goodwill of the patrons in announcing that they should have the last word in the matter.

Isn't this question, after all, one of "local option"? It is quite annoying to some, no doubt, to have patrons coming in or passing out during the program, thus momentarily obstructing their view of the screen. It is equally disagreeable to many others, who might arrive in the first or second reel, to be told they would have to wait another hour.

Those with opposing views on this question might line up about 50-50. Query: Should I put it to the test by letting the patrons vote on the matter, thus precipitating a merry fight where all is serene now? Of course this is a small town and we have no throng constantly passing in or out, nor do they make a practice of carrying on an audible and animated conversation on their journey either way. I also am well aware that there are some here who would much prefer the schedule arrangement, but in the 13 years I have managed this theatre no one has registered a serious complaint and I hardly care to take the initiative.

In my younger days I used to go blackberrying in Michigan. Not infrequently, black bear were bent on the same mission. They were quite peaceful, however, and so was I. Had I been foolish enough to test His Bearship's good nature, I might not be writing these lines right now. I was satisfied to go home with my pail full of berries and the bear was graciously permitted to return to his hollow log with his belly full of berries.

In other words, I never killed a bear in my life, and by the same token, no bear ever killed me. Fair enough, ain't it?

I'm aware Mr. Quigley did not even mention black bear, "nigger in the woodpile" or in the chicken coop, or melon patch, as the case may be, but they are not myths.

"Fools will rush where angels fear to tread,"
So sang a great poet long since dead.
I may be a great fool yet not even I
Will disturb the sleeping dogs who lie.

To all those who are kept waiting till the next program begins, I issue a cordial invitation to come in any old time (if you have a ticket) and stay as long as you behave yourself. If you can't behave yourself, that's where we come in and you go out.

Further the deponent sayeth not.—Peter Bylsma, Victory Theatre, Napoleonville, La.

THAT COMPETITION OF THE SCHOOLS

To the Editor of the Herald:

I note Mr. Bennett's article relative to the circus papering the town with free passes and tying up with the merchants. That is one thing that we have had to contend with —and one other, and that is the tax supported schools that bring in magicians, radio stars and what-not, which has become a common practice every few weeks, in this territory.

It is not so long ago that a projection machine was installed in a town in this neighborhood, in a high school, and was running pictures that the exhibitor did not or could not use, in competition to the exhibitor. I noted an article in the Herald that projection machines in the schools was not far off for education purposes. How long would they stay on education pictures? Not long. If this comes to pass they undoubtedly will be in direct competition.

I am for the schools all right, but a good many of us old-timers that have had experience with the scholars that come out of this modern education, who have to keep a dictionary close by them to write even a common business letter. I know because I have had a couple in the office that had to do that things. Too many frills today dramatic art, etc.

The late Thomas Marshall, vice-president that came from this town, addressed a convocation and made the statement that the average high school student was puzzled to know whether a period was a period or a fly speck. The old boy was witty.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WABASH AVENUE

CHICAGO

Clyde Eckhardt, temporary chairman of the proposed Variety club here, has announced that final organization plans have been deferred until fall. There is plenty of enthusiasm for the club and arrangements will most certainly be carried through, Mr. Eckhardt says, and delay is merely due to the belief that the hot summer months would be a poor time to get the club functioning with full membership.

▽

Members of the Warner Club will hold their first annual golf tournament at Olympia Fields Wednesday, June 27. As usual, the Warner club invites its friends in the industry to join in a gala day of golf and fun. There will be luncheon, dinner and green fees covered by a charge of $3.25, which also includes, says Ben Cohn, manager of the Club, a shot at a great variety of valuable prizes for both dubs and duffers.

▽

Balaban & Katz opened the Garrick theatre Decoration Day with "Wonder Bar" as the first attraction.

▽

Offices of Chicago Trailer Company will be opened by Louis Mack at 1018 S. Wabash Avenue.

▽

Jerry Abrams has acquired distribution in this territory of the Ross-McLarnin fight film.

▽

S. J. Gregory will take over the Central theatre at LaPorte, Ind., on August 1.

▽

Lou Goldberg, formerly owner of the Rosette theatre here, is now managing the Palace theatre at Peoria for Great States.

▽

Local papers recently carried the announcement of a violin recital given at the Theatre of the Chicago Musical College by Jerome Gumbiner, 12-year-old son of Abe Gumbiner. Jerome is the winner of several violin scholarships and is considered one of Max Fischel's most brilliant pupils.

▽

Bill Weinshenker is handling the Chicago and Illinois territory on "Forgotten Men" and "Hitler's Reign of Terror."

▽

Abe Fischer, representing Gaumont British Pictures Corporation, has established offices at 831 S. Wabash Avenue, from which point he will handle the company's product for the middlewest.

▽

Hardly a week without an industry convention in this World's Fair city. Last week the Independent Theatre Supply Dealers Association and the Theatre Equipment and Supply Manufacturers Association met at the Edgewater Beach hotel. Followed the national United Artists Convention at the Drake, and on Monday the National Film Carriers gathered at the Palmer House.

▽

Jack Thoma, divisional publicity director for Columbia, is back from a three-weeks' swing through the middlewest in connection with a campaign on "Twentieth Century."

▽

Allen Usher, Paramount branch manager, has been named to succeed Charles Reagan on the local grievance board.

HOLQUIST

Leventhal Leaves Columbia

Leon G. Leventhal has resigned as head of the dramatic department of Columbia Pictures, to re-enter legitimate production.

SHORT PRODUCT PLAYING BROADWAY

Week of June 2

ASTOR
Playful ..... United Artists

MAYFAIR
Air Maniacs..... Educational
Love on a Ladder..... RKO Radio

PARAMOUNT
This Little Piggie Went to Market ..... Paramount
Paramount Pictorial—No. 12. Paramount
Hollywood on Parade–No. 12. Paramount

RKO MUSIC HALL
Among the Nordics..... Columbia
Goldilocks and the Three Bears ..... Universal
Chasing the Champions... Fox

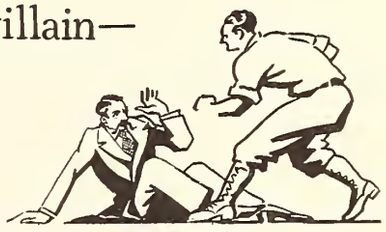
RIALTO
Shoein' Hosses..... Paramount
Good Shape..... Paramount
Paramount Pictorial—No. 11. Paramount

RIVOLI
City of the Golden Gate... Fox
Roamin' Vandals ..... MGM

ROXY
Funny Little Bunnies..... United Artists
Ceiling Whacks ..... Universal

STRAND
Darling Enemy ..... Vitaphone
Just Concentrate ..... Vitaphone
Buddy's Garage ..... Vitaphone

The hero is killing the villain—
that's good!



He will marry the girl—
as certain he should.



Gee, what a picture—it would be a treat

If I could get set in this slithering seat!



But say, *such a theatre!*—how often
I'd come

To see pictures here—but I really get numb.

I miss all the thrills, for this house needs repairs

They'd double business with *comfortable* chairs!



Ask Us,
"How can I reseat and pay
for new chairs conveniently?"



American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums
General Offices: Grand Rapids, Michigan
BRANCHES IN ALL PRINCIPAL CITIES

THE HERALD

မောင်ငွေထွန်း၊ ဘီ-အေ၊
ဝတ်လုံတော်ရှေ့။

MAUNG NGWE TUN, B. A.,
BARRISTER-AT-LAW.

To.
Managers Round Table Club
1790 Broadway
New York (U S A)

Dear Sirs,

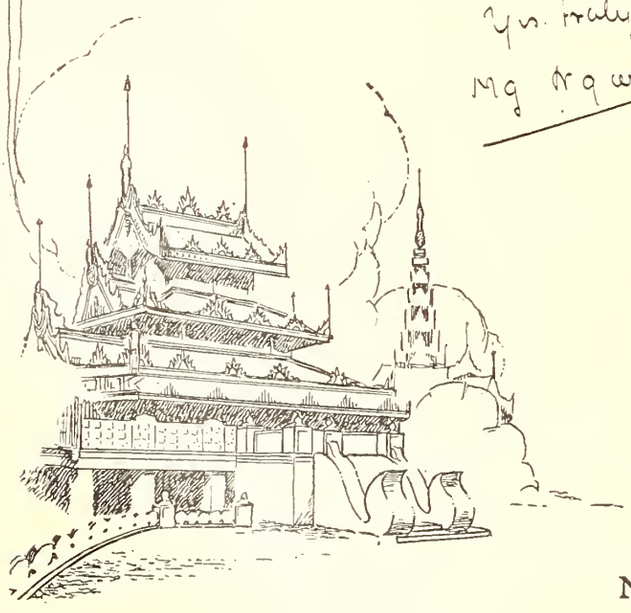
As a regular reader of the Mohon Picture Herald for the last three years I would like to take advantage to become a member of the Managers Round Table Club

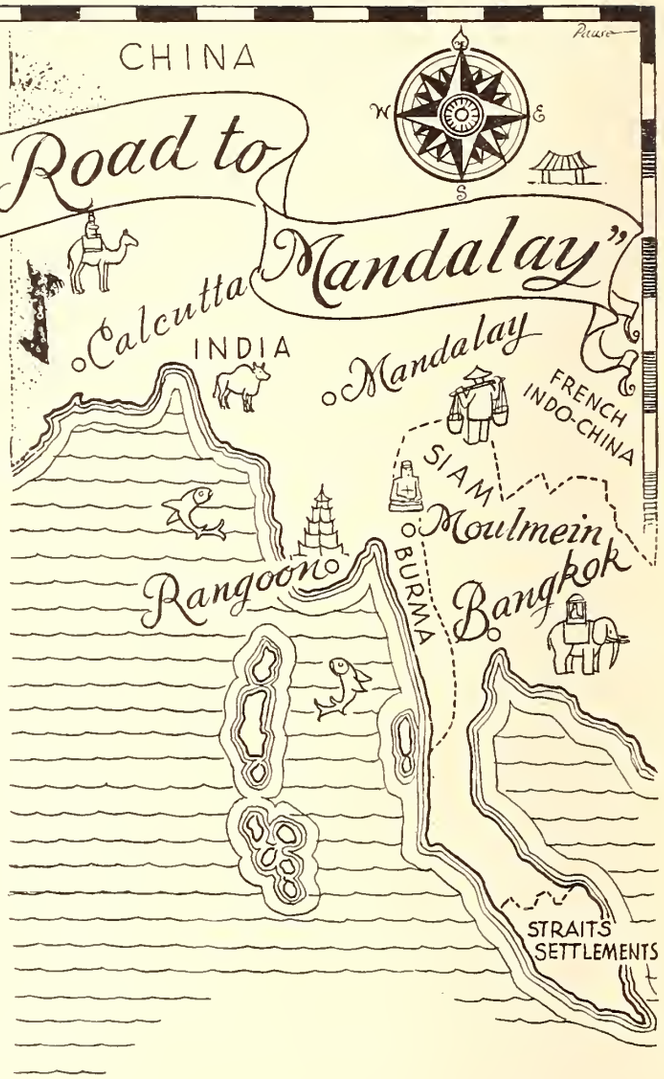
I am a member of the English Bar and also holds Diploma in Theatre Management from the Motion Picture Theatre Managers Institute Elmira, N. Y.

My uncle and myself are the sole owners of two Picture Houses in Moulmein

Trusting that my case will be sympathetically considered

Yrs. truly,
Mg Ngwe Tun





¶ WHERE THE motion picture goes, there you will find MOTION PICTURE HERALD. The HERALD'S "Managers' Round Table" is a truly international institution, a real and working "League of Nations" in the common cause of the box office.

¶ THIS WEEK brings a new member from afar, MR. MAUNG NGWE TUN of the Globe and Olympic theatres in Moulmein, BURMA, famed in Kipling's song of the East as the place where "the dawn comes up like thunder out of China 'cross the bay." Truly, "Herald Square" covers the show world.

Motion Picture Herald

A Quigley Publication

NEW YORK CHICAGO HOLLYWOOD LONDON

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

CALIFORNIA TRAIL, THE: Buck Jones—Got a good print on this old one and did good Saturday business. Played May 18-19.—Roy W. Adams, Mason Aheatre, Mason, Mich. Small town patronage.

CORNERED: Tim McCoy—This about like the rest of the McCoys, nothing extra. But will satisfy the western fans. Running time, 59 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. Small town patronage.

HOLD THE PRESS: Tim McCoy, Shirley Grey—Very good Friday and Saturday picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gahle—Excellent. Swell. It's got everything. If this show won't hring them in you hetter close the place up. Business excellent. What a show! Running time, 105 minutes. Played May 4-5.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colhert—Here is a picture that has everything and the patrons leave saying it's the hest they have ever seen. Played seven days and hroke house records and brought it hack for a one night showing. You can't go wrong on this one or any of Columbia's. Gahle and Colbert make a wonderful team and are sure fire box-office. Here's hoping we get another one from them. Played Apr. 28-29-30-May 1-2-3-4.—L. J. Bennett, Rialto Theatre, Pekin, Ill. General patronage.

LADY FOR A DAY: May Robson—A swell show that didn't do average husiness. Running time, 102 minutes. Played May 16-17.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—Why so much Swedish language. No one can understand it. There was hardly anyone who liked it. Columbia certainly has a flop in this one. With the exception of a very good title, there isn't much else. Played May 23.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

LET'S FALL IN LOVE: Ann Sothern, Edmund Lowe—Delightful entertainment for every memher of the family. Some exhibitors commented that Ann Sothern could not sing, another that she could sing. On our sound equipment her singing sounded okay. It may be possible that where her voice did not sound so well it may be due to the sound system. This is meant in all friendliness. Drawing power a fair average.—J. E. Stocker, Myrtle Theatre. Detroit. Mich. Neighborhood patronage.

LINE-UP, THE: William Gargan, Marion Nixon—Only a fair program picture. Running time, 66 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN TRAILER, THE: Buck Jones—A great western. This old timer certainly knows how to make them interesting. He is "It" up our way.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN TRAILER, THE: Buck Jones—My country patrons like Jones in anything. This is a nice little western. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—A very good picture and Loretta Young did her part well, in spite of Tracy trying to be tough. Should satisfy 75 per cent. Running time, 71 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. Small town patronage.

ONCE TO EVERY WOMAN: Ralph Bellamy, Fay Wray—Bellamy turns in a fine piece of acting in this one. Entertaining throughout and did ahove the average business. Running time, 68 minutes. Played May 16.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

ONCE TO EVERY WOMAN: Fay Wray—Very nice program picture. It drew good business on Saturday. Played Apr. 21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

First National

VOICE IN THE NIGHT: Tim McCoy—If you are looking for action here it is. McCoy keeps them on the edge of the seats and this little Billie Seward sure is an eyeful in any man's eye and a nice actress, too. Running time, 59 minutes. Played May 5.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

CONVENTION CITY: Joan Blondell, Dick Powell, Adolphe Menjou—100 per cent entertainment, good comedy and plenty of laughs. This picture should please everyone in any kind of a town, not a slow, draggy spot in the whole picture. It will stand your best days and all the tie-ups and plugging you can give it. We did fine husiness with this one. Played Apr. 22-23-24.—Bob Ouellette, Dixie Theatre, Brooksville. Fla. Small town patronage.

FASHIONS OF 1934: William Powell, Bette Davis—As fine a piece of musical comedy entertainment as one could ask for. Romance, comedy, elahorate stage ensembles, etc., hut for some reason a flop at our hox-office; whether the word fashion on the title is the jinx, I cannot tell.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighhorhood patronage.

FASHIONS OF 1934: William Powell, Bette Davis—This picture is very nicely gotten up but there was too much sex angle injected for a picture to he used as this one naturally would be used. Flopped for me second night on this account. Running time, 58 minutes. Played Apr. 11-12.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

FASHIONS OF 1934: William Powell, Bette Davis—Another good attraction. Different from the usual type of musicals. Full of everything it takes to make a good picture and sure to please the entire audience. Running time, 78 minutes. Played Apr. 8-9-10.—S. J. Backer,. Roxy Theatre, Browns Valley, Minn. General patronage.

JOURNAL OF A CRIME: Ruth Chatterton—Too depressing for entertainment but the ending is satisfactory. Chatterton's acting is splendid hut the story is simply too morhid to please. The draw was much helow average. Played May 8-9.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—A mighty good picture. Story very interesting, educational and well acted. Gave fine satisfaction here. Did not draw the business it should hut no fault of the picture. I call it a poor title to advertise on, as people are fed up on murder and horror pictures. Played May 17-18.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SON OF A SAILOR: Joe E. Brown—Many patrons said it was Brown's best picture. It pleased most everybody and stood up very nicely on a three-day run. Brown's pictures are always clean, and he does not have to turn to smut to get his laughs. Running time, 73 minutes. Played May 13-14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

VERY HONORABLE GUY, A: Joe E. Brown—A pretty good comedy that will please all. Not nearly as good as "Son of a Sailor," hut they can't all he that good. Graduation exercises cut down the "take" considerahly.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio—I call this the last thing in a musical production for entertainment. 100 per cent picture. The stars and all the cast great. Too hig for me to tell it. Buy it and run it and it will satisfy any audience that wants to he satisfied with any show. Played May 13-14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WONDER BAR: Al Jolson, Dick Powell, Kay Francis—An outstanding spectacular musical attraction. The numher "Coing to Heaven on a Mule" with Al Jolson will he the talk of the picture and that alone is worth the price of admission. We believe it's more than what Warners claim it is. Running time, 84 minutes. Played May 13-14-15.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

WORLD CHANGES, THE: Paul Muni—A great picture perfectly directed and cast. The best piece of acting that Muni ever did hut the title did not mean anything here, neither did Muni, for we did very poor business with it. Just did not have any drawing power to it and of the few had, only about 50 per cent of them were pleased. Played May 6-7-8.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

Fox

AS HUSBANDS GO: Warner Baxter, Helen Vinson—Not so good and not so bad, just a so-so picture. It is a little slow and of a sophisticated nature. Not good for the small towns as it did not mean anything to our customers. Played May 23-24.—Boh Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

BERKELEY SQUARE: Leslie Howard, Heather Angel—A small town hox-office, and any other way you take it, flop. Every time I think ahout this picture my hlood pressure goes up. Played Apr. 4-5.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

CAROLINA: Janet Gaynor—Bad weather kept this one from doing any more than average business. It should please the Gaynor fans. Played it on Sunday and it rains every Sunday. Running time, May 20-21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—No exhibitor could ask for a better picture than this one. Drew extremely well and seemed to please everyone. Barrymore was at his best. One of the best pictures of the year. Played May 19.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—We still tell the world that Fox has the best films for the small town. Played to the largest gross here in the past year. Played May 19-20.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CAROLINA: Lionel Barrymore, Janet Gaynor—Very good show. We played it a little hit old. Nevertheless it should do business. Business a little above average. Running time, 95 minutes. Played May 2-3.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore, Rohert Young, Henrietta Crossman—The usual sweet slightly gooey picture that Gaynor always appears in. This picture has what the public wants evidently hut I wish they would jack up this Stepin Fetchit so that the public could get what he is talking ahout. Ii they are going to use him they will have to make him speak plainer than he does in this picture. None of the audience got his dialogue. I made it a point to ask some of them and they did not get it. There is some heautiful negro chorus work that helps out the picture. It is astonishing what little help and ideas there are in these big press sheets; they have six big pages and I did not find one fact that had any bite to it in this one of Carolina. Janet from the business done is not so popular as she has been. She runs too much to type, the audience knows just ahout what they can expect. Too many younger stars are stepping on her heels.—A. E. Hancock, Columhia Theatre, Columbia City, Ind. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—The little Gaynor gal has what it takes to get them into your theatre. She always has been a big drawing card for me and in this one she would have hroken the high record set by "It Happened One Night" if we had had a hreak in the weather. This is a good, clean picture that will please everyone. Barrymore hetter in this than in anything he has ever done. Played May 13-14-15-16-17.—L. J. Bennett, Rialto Theatre, Pekin, Ill. General patronage.

CAROLINA: Janet Gaynor—Taking it all in all, this was nearly a 100 per cent sweet little picture; the only drawhack to it was that it was very horing and slow in several spots. Lionel Barrymore was perfect in his part. Everyone seemed very well pleased and we had a lot of them to please too, for it drew a full house each night. Play this on your best nights and plug it heavy; it will stand it. Played May 20-21-22.—Bob Ouellette, Dixie Theatre. Brooksville, Fla. Small town patronage.

DAVID HARUM: Will Rogers—Best picture Rogers has made. Nuff sed. Running time, 80 minutes.

Played May 14-15.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

DAVID HARUM: Will Rogers—This one is a natural; step on it and you won't regret it. The best picture that Rogers ever made, it brought people to our theatre that had never been here before. What this country needs is more pictures like "David Harum." Running time, 80 minutes. Played May 17-18.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

DAVID HARUM: Will Rogers—Another one from Fox that hits the bullseye for perfect entertainment. Possibly not as good as "Mr. Skitch" but pleased everyone. Rogers well liked here. Played May 5-6-7-8-9-10.—L. J. Bennett, Rialto Theatre, Pekin, Ill. General patronage.

DEVIL TIGER: Kane Richmond—Another weak one from Fox. What few animal shots there were were very good, but the plot was terrible, the sound was absolutely bad all the way through. It will get you the business but don't plug it too heavy, just play it and say nothing and you can get by with it. Played, May 25-26.—Bob Ouellette, Dixie Theatre Brooksville, Fla. Small town patronage.

DOCTOR BULL: Will Rogers—An ideal picture for a small town inasmuch as it is the story of a small town and true to life and Rogers playing in the best of form as he is properly cast and just has to act natural. A good picture. Played Apr. 26.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye, Jimmy Durante, George White—Don't know what kept them away from this but it may have been the weather. Musical numbers are novel and lavishly produced and there are many laughs. Of course, there is a lot of smut running through the whole picture. Played May 20-21-22-23.—L. J. Bennett, Rialto Theatre, Pekin, Ill. General patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—This a good fast moving comedy drama with Jimmy Dunn in his usual style getting the laughs and being laughed at. They will like this one. Running time, 65 minutes. Played May 9-10.—William A. Crute. Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MR. SKITCH: Will Rogers—This picture is really not up to the Will Rogers standard, although it is very good entertainment. Without Will Rogers the picture, with some unknown person in it, would have been a total flop. We did very good business on it, as this is the kind of town where all you do is put Will Rogers' name in the front of the theatre and then dust off the S. R. O. sign. Played Apr. 1-2-3.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

SMOKY: Victor Jory—A natural for small town Friday and Saturday, crammed full of good clean entertainment that will please them from 6 to 60. You won't go wrong on this one and I fully agree with Mr. Herman J. Brown of Nampa, Idaho, that Fox should use this horse to play the leading roles in some of their dramas to improve them. Played Apr. 13-14.—Bob Oullette, Dixie Theatre, Brooksville, Fla. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans—Excellent musical that failed to draw. It is very original and different from some of the previous musicals. This picture should please anywhere, as it is good clean entertainment. Shirley Temple, James Dunn and "Skins" Miller were the hits of the show here, although the entire cast is great. Running time, 81 minutes. Played May 17-18.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

Invincible Pictures

DANCE, GIRL, DANCE: Alan Dinehart, Evalyn Knapp—They say the showmen should support independent companies and then they deliver stuff like this. It's terrible, one you'll be ashamed of regardless of the size of your theatre. Played Apr. 19-20.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Majestic

CURTAIN AT EIGHT: Dorothy Mackaill—Fair, but nothing to brag about. Don't think any of the patrons will exactly dislike it. Running time, 68 minutes.—L. D. Brown, Queen Theatre, Brownwood, Tex. Small town patronage.

YOU MADE ME LOVE YOU: Thelma Todd—This is an English picture. Recording and dialogue are a little indistinct, but the story and action are very funny. It is a modern version of "The Taming of the Shrew." Played May 25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MGM

BEAUTY FOR SALE: Otto Kruger, Madge Evans—Fair program picture. Running time, 87 minutes. Played Apr. 11-12.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

BOMBSHELL: Jean Harlow, Lee Tracy—Some exhibitors gave this picture a bad report. I think that there is about as much entertainment value in it as any that I have seen in a long while. My customers were well pleased, although there were some very suggestive scenes and dialogue. Business far above normal. Running time, 98 minutes. Played May 24-25.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—Too long and too slow, but it was well made and might go over in the large cities but is no good for small towns. I asked one of my best customers how he liked it, and he said that he had seen worse but couldn't remember where. It did not make expenses for me. Running time, 78 minutes. Played May 21-22.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—This is a class picture only, and despite the intriguing title and MacDonald with her wonderful voice, it is my opinion after running it that it lacks general audience appeal. There is no comedy to speak of, there are no dance scenes, only romance and that is not enough. Business nothing the second night, so it is self evident that it is not a small town picture. They clamor for clean shows; well, here it is and they give it the runaround. My reaction is that it is not and will not be a success in the smaller towns.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—This is no super-special as some may think, but just the same is a very good picture and will please about 90 per cent. We did very good business with it. Gable and Crawford are both good drawing cards. We played it on our best days. Played Apr. 15-16-17.—Bob Ouellette, Brooksville, Fla. Small town patronage.

DINNER AT EIGHT: All Star Cast—Too highbrow for the average small town. Some of the patrons are trying to figure out what it was all about. Many disappointed. However, you are forced to run it as it is so highly advertised. Running time, 113 minutes. Played Apr. 22-23-24.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

ESKIMO: Native Cast—Received more comments on this special than "Dinner at Eight." It's a good show but Metro is asking too much rental. Running time, 117 minutes. Played May 10-11-12.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

ESKIMO: Native Cast—A delightful change from the every-day run of smut pictures. The picture throughout shows that nothing in time or money was spared to put this wonderful picture together, and believe me, most everyone that you can get in to see it, will thank you for a dandy evening's entertainment. A few did not like it but every theatre has that certain few on every picture. Played May 13-14-15.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—Pulled fair for midweek. Robert Montgomery is well liked here. Only objection we had was that the storm scene was too long. Played May 17-18.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FUGITIVE LOVERS: Robert Montgomery, Madge Evans—A fairly good picture. The title does not draw very much but if you can get them in they will come out satisfied. Plenty of action but somewbat silly in spots, as the hero seems to pop up from nowhere to the scene of action every few minutes. We played this with a double bill and everyone seemed pleased. Played May 16-17.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Good story, good dancing, good music, good songs, good sound, good photography and good for Leo, another very good one from him. Personally, I thought this as good as any of the super musicals on the market. We advertised and plugged this one heavily and reaped a reward, as they came from miles around to see it and when they came out everybody was happy. This picture should and will click in any town, regardless of size. Played Apr. 29-30.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—This is the first time that Marie has ever disappointed me, but she did the best she could with what she had to work with. Well, better luck next time, Marie. It was too long and drawn out; would have been much better if it had been in six reels. Running time, 87 minutes. Played May 7-8.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

LAZY RIVER: Jean Parker, Robert Young—This picture seemed to draw better than expected and a very good program picture, especially down in this part of the country close to where scenes were taken. Enough different to be a welcome change from the average film fare. Running time, 72 minutes. Played Apr. 24-25.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—When you play this production make every effort to get your patrons in to see it. They will not be disappointed. It is full of entertainment, the kind that everyone enjoys. Clark Gable and William Powell are certainly liked here and in this picture their work is outstanding. The picture is marvelously produced and directed. Metro has a picture here that should draw well in any town or city and if it doesn't please, you just cannot get a picture that will. Thank you, Metro, for a great production. Running time, 93 minutes. Played May 24-25.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—During the present epidemic of medical pictures I would say that this is the best of the lot. Not good, not bad and most of the people enjoyed it. Running time, 73 minutes. Played May 3-4.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—Very good of its type. It had skilled direction and there was not the usual routine of the dumb detective that is nearly always put in to get some laughs on a mystery picture. This went direct to the solution in a logical manner without the usual by-play of reaching for comedy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Myrna Loy—Here's a pippin. Step on it hard and get 'em in the first night. Then you have a cinch. Played May 19.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—Costume pictures never draw well here. The name Garbo didn't mean anything at the box-office. Played Apr. 3-4.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

QUEEN CHRISTINA: Greta Garbo—A beautiful piece of work, magnificently produced and directed. Garbo at her very best. Gilbert is a little weak but Garbo's work carried him through without being noticed much. We have all heard that Garbo is back. Garbo has returned, yes, she is back, but it must be for art's sake, for it most surely is not for our box-office sake. Poorest business we have bad in six months. Be careful of this one boys, don't play it on any of your preferred dates. Played May 27-28-29.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—Not as big as the salesman told you it would be. Too long and too much English accent. However, it was a fairly good program picture. Montgomery was good. Running time, 90 minutes. Played May 14-15.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

RIPTIDE: Norma Shearer—Not the type picture for my town. Too slow moving to suit the majority. All the cast does great work and it is a fine picture, but that does not make box-office.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—Very good. Did average business. Pleased about 70 per cent. Little too high class for our people. Running time, 90 minutes. Played May 11-12.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RIPTIDE: Norma Shearer—Not the roarin' big special tbey would have you believe; not up to tbe old Shearer standard. It will draw plenty criticism from the church people. It's a sbame to ruin Shearer in this kind of a story regardless of how elaborate they produce it. Running time, 92 minutes. Played Apr. 26-27.—C. A. Platt, Texas Theatre, Smitbville, Texas. Small town patronage.

RIPTIDE: Norma Shearer—Wonderful picture but it did not get the volume of business that such a fine production justifies. I believe it is tbe title. Many favorable comments. Played May 6-7.—Editb M. Fordyce, Princess Theatre, Selma, La. General patronage.

SADIE McKEE: Joan Crawford—A very entertaining picture that was completely dominated by the marvelous characterization given by Edward Arnold. If a picture bas ever been taken completely away from the advertised stars, this is the one. Crawford was the drawing card but Arnold does the best work. It drew fairly well. Running time, 93 minutes. Played May 22-23.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore—This picture is just a little too chic for the small towns. Alice Brady's jabbering throughout the picture just about ran them all out. Barrymore, as usual, played his part very well, aside from that we got by. Played this with a double bill and ran tbis one first so that they wold have time to forget it by the time they saw the other picture. Played May 9-10.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans—A very weak picture with Tracy in another smart-aleck part that became silly after the first two reels. Tracy is capable of doing better things than this. Tracy's name on the marquee used to mean something at the box-office, but this one was a total flop. Running time, 76 minutes. Played May 10-11.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans—Tracy talks and talks and talks, in fact, a number of my patrons told me after seeing this and "Dinner at Eight" they didn't care if there never was another

Tracy picture. Just a lot of chatter and a very poor picture especially for a Sunday program. Running time, 78 minutes. Played Apr. 22-23.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans—Well, well, Bill Haines faded out so Metro thought they would try Tracy in a role such as he did, the smart alec stuff. And if Tracy gets many more like this one he will fade and we will not miss him any more than we did Bill Haines. Tracy gets away with less than did Haines and it is just another picture that could have been left in the can and not a ripple would have been made. No one would have missed it except the box-office and that missed plenty. Very poor; a cast wasted.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans—This was a last minute substitute for "Louisiana," which was a bad break for me. "Louisiana" would have been a nice fat meal to the hungry box-office but "The Show-Off" meant starvation until the program changed. It is a fair picture. Played May 18-19.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SHOW-OFF, THE: Spencer Tracy—A fair picture with absolutely no drawing power. On two beautiful nights it grossed the lowest Friday and Saturday business in the history of this theatre under present management. Running time, 77 minutes. Played May 18-19.—W. J. Powell, Lonet Theatre, Wellington, Obio. Small town and rural patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—This could have been the most wonderful picture of the season had they not tried to go so far with the nudist element, playing up to tbe kids and then parading a naked woman before them in a long series of scenes. It is about like giving a new born baby French-fried potatoes. Running time, 114 minutes. Played May 3-4.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—This is box-office plus. Be sure to give it extra playing time and have your first aid kit ready to bind up broken legs and other casualties brought about by the rush on the box-office. Even Peter Bylsma, who thinks I am a bum critic, will agree with me when he plays it. It's your summer vacation, folks. You'll be thanking Metro for a natural like this. Played May 22-23-24.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TARZAN AND HIS MATE: Johnny Weismuller and Maureen O'Sullivan—Metro-Goldwyn certainly did the small towns a favor when it gave us this production. The patrons go out talking and send the rest of the family the next night. I would personally be inclined to classify it as the most thrilling talking picture ever made. The wild animal scenes, I am told, were all studio made, but I am sure they could not have been more realistic if they had been real. It puzzles one to figure out how they could be done. But most important of all, the picture does business. And how! Running time, 105 minutes. Played May 25-26.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—No use arguing over this one. It is positively the greatest jungle thriller ever released. Had it over the first Tarzan picture like a tent. Step on this one.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—When a picture can do average business in a small town in opposition to a high school graduation it must be good. This one did. Excellent comments. Running time, 76 minutes. Played May 22-23.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

VIVA VILLA!: Wallace Beery—Wallace Beery should get the Academy reward for his magnificent portrayal of Villa. It is a tremendous picture that was appreciated by the few who saw it. Perhaps it was the idea of war that ruined our business. The entire cast is marvelous and there is some beautiful photography. A credit to Metro for filming such a master production. Running time, 115 minutes. Played May 5-6.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

Monogram

BLUE STEEL: John Wayne—Did the best Saturday's business in the past three weeks. This Wayne boy is going places and it is my opinion that he is already the ace of all western stars. The men like him because he gives them action. The ladies like him because he is handsome and I like him because he pays the rent. Running time, 54 minutes. Played May 19.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

DEVIL'S MATE: Preston Foster, Peggy Shannon—A very good program picture. Good mystery story and well acted. Monogram pictures give good satisfaction, seldom a poor one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOUSE OF MYSTERY, THE: Verna Hille, Ed Lowry—This is fair entertainment of the mystery type and becomes rather dull and boring at times. Several murders are committed by an ape, who is so carefully hidden that no one can find him. This is entirely too silly to be appreciated by any audience and has practically no action. We made the mistake of playing this on Saturday, therefore to a very poor business. Running time, 62 minutes. Played May 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LUCKY TEXAN, THE: John Wayne—A very good western which seemed to please. Played May 17.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—Here is a picture that if it had been made by one of the major producers would have been sold as a special. It's clean, wholesome and interesting from start to finish. Robert Armstrong turns in a fine performance and this little Dixie Lee sure is a honey, and how she can sing! Pleased 100 per cent and did above the average business. Running time, 72 minutes. Played May 23.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

SWEETHEART OF SIGMA CHI, THE: Mary Carlisle, Larry "Buster" Crabbe—Okay for high school trade. Film in poor physical condition; hurt the picture. Played May 4.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

WOMAN'S MAN: John Halliday—A very good program picture, better than the average today. Good, entertaining story and cast of characters that are good in any company's picture. Played May 12.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BOLERO: George Raft, Carole Lombard, Sally Rand—Here is a very good picture that should draw a big business in any town. It is a romantic drama that is entirely different from anything before. It is a story of a man's faith in himself and his ambitions. The feature of this picture was the famous Fan Dance by the one and only Sally Rand, but this failed to attract the attention anticipated. Played one day to poor business. Running time, 80 minutes. Played May 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOLERO: George Raft—This was a very good picture, althougb it was a little too drawn out to suit me. Comments were favorable and business was average. Played Apr. 5-6.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

DUCK SOUP: Four Marx Brothers—Poor. Not as good as many program pictures that cost only one-third as much. No more Marx Brothers for us. The only thing big about tbis was tbe rental price we had to pay. It was named right. If we had to play many of these we wouldn't have enough money left to even buy duck soup. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EAGLE AND THE HAWK, THE: Fredric March Cary Grant—One of the finest. A gripping story showing the futility of war. Played May 11.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

EIGHT GIRLS IN A BOAT: Kay Johnson, Dorothy Wilson—This is one of the "I'm going to bave a baby" kind of picture, and as such, it bas been done in an interesting and sympathetic manner. Our patrons seemed to like it and it drew above average.—J. E. Stocker, Myrtle Theatre, Detroit, Micb. Neighborhood patronage.

GIRL WITHOUT A ROOM: Charles Farrell—This is one of the poorest Paramount has made this year. It did not draw, nor did I find anybody who liked it. Played April 10-11.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

GIRL WITHOUT A ROOM: Charles Farrell, Marguerite Churchill—If we had to play this kind of a picture very long, it would not only be "Girl Without a Room," but a man without a theatre. This was just a general conglomeration of Paris art students' temperaments which didn't mean a thing here. Bum business on this. Played May 9-10.—Bob Oueliette, Dixie Theatre, Brooksville, Fla. Small town patronage.

GOOD DAME: Sylvia Sidney, Fredric March—This one was good. A swell story, cast and direction. Someone else made one like this some time ago and, boy, was it poor. Business above normal. Running time, 72 minutes. Played May 8-9.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

HIS DOUBLE LIFE: Lillian Gish, Roland Young—This is only fair entertainment and very poor story material for Miss Gish to make a comeback. It is a comedy drama that is too slow and becomes rather boring at times. Too bad that such pictures as this must be made to mar the reputation of the major directors and producers. If you must play this one, play it only one day. We played one day (Bargain Day) to very poor business. Running time, 68 minutes. Played May 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HIS DOUBLE LIFE: Roland Young, Lillian Gish—This one was not so hot. Played it on double bill and it got by. I remember Gish when she was a real actress, but there comes a time when everyone should quit. Running time, 60 minutes. Played May 5.—



Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

I'M NO ANGEL: Mae West—No drawing card here. Too much Mae West. The men came but the ladies stayed away. This did a little better than "She Done Him Wrong," but after we paid all expenses we had nothing left. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

INTERNATIONAL HOUSE: All Star—This will please the fans. Lots of unusual stuff and W. C. Fields pulls plenty fast cracks. Played Apr. 27.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—Biggest Saturday business in years. This one is a natural, due to the title, of course. It should draw and please all western fans and others besides. Played Apr. 28.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—Almost a perfect type of melodrama, with a finish that will bring them up from their seats. The work of all concerned is well night perfect. Drawing power with good show, weather, above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NO MORE WOMEN: Edmund Lowe, Victor McLaglen—An amusing comedy drama. Fair draw on Saturday. Not so rough as some of the boys have reported. Played May 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper—Although this one drew pretty good and the patrons seemed to like it, Gary Cooper is rated for better parts than he had in this one. We like to see him as a big shot. Running time, 67 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. Small town patronage.

SEARCH FOR BEAUTY: Larry "Buster" Crabbe, Ida Lupino—A show that is different, with some beautiful ladies, both male and female. We did only fair business. Running time, 75 minutes. Played May 7-8.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SEARCH FOR BEAUTY: Larry "Buster" Crabbe, Ida Lupino—Entertaining program picture. Story of the young stars who make the crooked publishers of a health magazine walk the plank and turn straight. Comedy and romance at the health farm, "Health Acres." Played May 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SHE MADE HER BED: Sally Eilers—A fair programer. Pleased all who saw it, which was not much. Running time, 78 minutes. Played May 10-11.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Pretty good picture that pleased. Armstrong as a small time animal trainer, Arlen making the county fairs with a racer, old style, sulky and all. Sally, proprietor of an auto camp. Based on the story, "Baby in the Ice Box." Played May 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—The title was the worst thing against this picture. It looks like the producers are just trying to make the picture hard to sell by the terrible titles and suggestive advertising on their pictures. The public seems to be getting fed up on this socalled hot stuff. Running time, 80 minutes. Played Apr. 29-30.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SIX OF A KIND: Mary Boland, Charles Ruggles, Burns and Allen, W. C. Fields, Alison Skipworth—The best feature length comedy we have received from Paramount. It has everything to make you laugh. Not a big spectacular production, but a nice clean program picture that will send them home laughing, and will bring their friends out the next night. My only regret is that we did not use it on our three day run. Played on a Wednesday and Thursday. Running time, 65 minutes. Played May 16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SIX OF A KIND: Charles Ruggles, W. C. Fields, Burns and Allen—This is only fair entertainment of the comedy type and will not draw business. The laughs come fast and there are plenty of them, but in this town comedies do not get the business they should. This has an excellent cast for such a story and they all play their parts exceptionally well. We played this only one day at reduced prices, but failed to do any business. Running time, 65 minutes. Played May 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIS DAY AND AGE: Richard Cromwell—Best picture of its kind we have played. Has that something that makes everybody like a picture. Running time, 81 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. Small town patronage.

THUNDERING HERD, THE: Randolph Scott—Excellent western which drew a nice Saturday business. Played Apr. 7.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THUNDERING HERD, THE: Randolph Scott—A very good western and although not the "pump the blood out of the cellar" type, it will please western fans. These Zane Grey stories are all good and after all you have to have stories even in westerns and tell the hero to reload after each six shots and miss occasionally. Played May 3.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

TO THE LAST MAN: Randolph Scott—If we could just get them all like Zane Grey's, we would be okay. This one like the rest. The best westerns we ever had. Running time, 69 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Very good show that did a little above average business. Running time, 72 minutes. Played May 18-19.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

WHARF ANGEL: Victor McLaglen, Dorothy Dell—This is only fair entertainment and not of a likeable type. It is a drama and strictly adult fare. Practically the entire show is filmed on the waterfront except for a few scenes on a steamer. It is the same old story that has been made over and over by every producer. We played this on Saturday to the poorest business in many months. Running time, 62 minutes. Played May 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHARF ANGEL: Victor McLaglen, Dorothy Dell, Alison Skipworth—Not so hot; it misses some place. At least it missed at the box-office and I had a lot of panning after running it, so from that I take it that the audience didn't like it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHARF ANGEL: Victor McLaglen, Dorothy Dell—Fairly good program picture. McLaglen not so hot in my town; others are not so well known. Running time, 64 minutes. Played Apr. 13.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

RKO

ACE OF ACES: Richard Dix, Ralph Bellamy—This is a very good action picture. Just the thing for Friday and Saturday. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ANN VICKERS: Irene Dunne, Walter Huston—This seemed to please my patrons about 75 per cent. Some said real good, others said fair. Running time, nine reels. Played May 21-22.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

ANN VICKERS: Irene Dunne—It's a shame to put a charming lady like Irene Dunne in a role like this, having illicit love affairs and illegitimate babies all over the place. This is emphatically not good, clean entertainment. Played May 20-21.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

EMERGENCY CALL: Bill Boyd—Drew average business for us with this story of the hospital racket. Played May 15-16.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond—One of the best we have had the pleasure of showing for some time and everyone liked it and took the trouble to tell us and their friends. Better than average business. Running time, 89 minutes. Played May 7-8.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire—Hats off to RKO for the greatest musical to reach the screen. There have been many good musicals in the past few months but this is the best of them all. It is entirely different from the usual musical in that it is not a backstage story. This show has everything that the public wants—beautiful girls, gorgeous costumes, new and popular songs, dancing, a wonderful love story and lots of comedy. The Carioca and Flying Down to Rio numbers are marvelous and entirely different from anything you have ever seen. Words cannot express it, you simply must see it to appreciate its beauty and magnificence. If you have not played this, boost it as the best and give a money-back guarantee. We played this late to poor business for two days, due to high school commencement. Running time, 89 minutes. Played May 21-22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire—Played to the biggest crowd for three years. Seemed to be just what the people want. Plenty of music, singing, dancing and action. Drew all classes of patrons. A fine picture. Played May 5.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire—A good musical, although not half the picture that "Rio Rita" was. It can be classed as a good musical in the upper class and will go well with those who appreciate music. Played Apr. 29.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—A very funny picture by these comedians and a good

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cast. We have always before done a good business on their pictures, but not this time. They are just a little too suggestive in their funny business for country towns. They just won't take it and tell us that is the reason for not coming to see them. Good picture of the kind. Played May 20-21.—Bert Silver, Silver Family Theatre, Greenville, Micb. Town and country patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—Drew well and kept them laughing all the way through from beginning to end. Wheeler and Woolsey always draw a good crowd for us. Played May 26.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—My patrons expected another "So This Is Africa," and were naturally disappointed. Business below average on Sunday and Monday. Running time, 68 minutes. Played May 20-21.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—This is a better comedy than their two last ones. Fair Sunday biz. Played May 13-14.—Roy W. Adams, Mason Theatre, Mason, Micb. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—A hard picture to comment on. We tbink the majority liked it but many pronounced it too slow and draggy. All in all, a bomey natural and pleasing picture. Hepburn sbared honors with Edna May Oliver, who as rich aunt to the family was a decided hit. Played May 18-19-20.—Estes and Estes, Merry Land Tbeatre, Addison, Mich. Small town patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—This is a good picture of its kind but my patrons did not like it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer—In this case Greenland was transported to Hollywood very effectively, dog teams and all. We liked this picture very much and so did our patrons. Lederer was very happily cast for the lead and did fine work. Out of the beaten path, entertaining, clean and fine. Book it. Played May 12-13.—Estes and Estes, Merry Land Tbeatre, Addison, Mich. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—This could be called a good offering, somewhat detracted from by the too swiftly changing scenes. It did not make clear wbether Lionel had a baby or not, but about everybody else did. Oh, well, if the producers get any pleasure out of that sort of thing perhaps the suffering public can stand it a little while longer. Played May 5-6.—Estes and Estes, Merry Land Theatre, Addison, Micb.

SCARLET RIVER: Tom Keene, Dorothy Wilson—A good western. Rather old but worth running if your patrons enioy westerns. Tom Keene is popular here. His naturalness and freedom from playing up to the camera is his chief charm. Played Apr. 28-29.—Estes and Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

SON OF KONG: Robert Armstrong, Helen Mack—A good burlesque on "King Kong." People that had seen "King Kong" kidded us about this one. Good entertainment and well acted by a good cast. Great scenery. Played May 17-18.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SON OF KONG: Robert Armstrong, Helen Mack—Business fair first night and nothing the second night. Nuff said. Running time, 69 minutes. Played May 17-18.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SON OF THE BORDER: Tom Keene—A good western picture. This actor makes a good western and there is no use of kidding themselves that westerns are through. They have more drawing power in country towns today than their biggest dramas or musicals and give better satisfaction to country people that come to the picture shows.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SUCCESS AT ANY PRICE: Douglas Fairbanks, Jr.—Only a fair story, and stars, while competent in their parts, seemed miscast. Fairbanks, sprig of a clerk, has for co-stars actresses too old., Genevieve Tobin and Colleen Moore. Played May 18-19.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

United Artists

GALLANT LADY: Ann Harding—Did not draw but it pleased all who saw it. Personally, I thought it the finest picture Ann has ever made. I'd starve to death on pictures that didn't draw better than this. Played Apr. 29-30.—Edith M. Fordyce, Princess Theatre, Selma. La. General patronage.

MOULIN ROUGE: Constance Bennett—Very good musical. It drew average Sunday-Monday business and pleased. Connie is popular here. Played Apr. 22-23.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

NANA: Anna Sten—Bougbt this picture just to get "Roman Scandals." It gave fairly good satisfaction and drew more patronage than I expected. No children were admitted under 17 years of age and there were no complaints about the character of the production. Even the sad ending brought few unfavorable comments. On the whole, the picture did not lose me any money and gave much better satisfaction than the reports led me to expect. Running time, 85 minutes. Played May 22-23.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

NANA: Anna Sten—This one ruined a good Sunday date for me. I am still wondering why on earth I bought it. Business was terrible. Played Apr. 15-16.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ROMAN SCANDALS: Eddie Cantor—I expected to make a clean up on this picture, but strange to say, it failed to draw as did former Cantor productions. It could not have been the fault of the picture as it seemed to me to be an outstanding picture of unusual entertainment value. However, the picture made me a fair profit and I should be satisfied. Running time, 85 minutes. Played May 15-16.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

ROMAN SCANDALS: Eddie Cantor—I knew it was Sunday when we played this because it rained. It rains every Sunday here. The picture pleased but it did not draw. Played May 13-14.—Edith M Fordyce, Princess Theatre, Selma, La. General patronage.

Universal

BOMBAY MAIL: Edmund Lowe, Onslow Stevens—If you have many railroad men in your town they will get a lot of laughs out of this picture. The train is supposed to be in India and it pulls into some stations with a Southern Pacific engine. We had an idea that this feature was weak, so put it on a double bill, so it got by. Would have starved on it if I had run it single. Running time, 82 minutes. Played May 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BOMBAY MAIL: Edmund Lowe—This, like all the other Universal pictures I've played this season, very, very weak. Thought it would do for Saturday one day but they walked out on it all day. Running time, 70 minutes. Played Apr. 21.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

BY CANDLELIGHT: Paul Lukas, Elissa Landi—Some good acting in this very light society comedy. Nothing particular other than the stars to recommend this one. Running time, 65 minutes. Played May 9-10.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

COUNTESS OF MONTE CRISTO: Fay Wray, Paul Lukas—Clever comedy drama of the movie extra who drives off the set wbile in costume, and when mistaken for a real countess, plays up to the part. Vienna locale. Played May 13-14.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FIDDLIN' BUCKAROO: Ken Maynard—We can truthfully say this western is above the average. A musical western seems to be just what the patrons want. Has plenty of action and well directed. Running time, 59 minutes.—L. D. Brown, Queen Theatre, Brownwood, Tex. Small town patronage.

HONOR OF THE RANGE: Ken Maynard—Fair. Tbis not as good as the average Maynard picture. Business fair. Running time, 60 minutes. Played May 9-10.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

HORSE PLAY: Slim Summerville—First half of the picture was funny, but the last half was silly. However, it seemed to please our patrons. Played May 12.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

INVISIBLE MAN, THE: Claude Rains—Played it late and the novelty of such a story was gone. My patrons didn't like it, too imaginery and will not compare with "Frankenstein." Not a family picture. Running time, 68 minutes. Played Apr. 14.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

INVISIBLE MAN, THE: Gloria Stuart—This is an extremely well made meller-thriller and did extra business on a tough night. Played May 22-23.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—Very good. About the best these two have made. This did real good at the box-office. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—For adult audiences this is great entertainment of the sophisticated comedy type, but for young children, hardly recommendable. Running time, 61 minutes. Played May 4-5.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

LOVE, HONOR AND OH, BABY!: Zazu Pitts, Slim Summerville—These two are disgusting in the roles Universal gives them. Why can't they be cast into a clean picture good for family trade? If they keep on with the nonsensical stuff like the last few they will find themselves right behind the eight ball. Running time, 63 minutes. Played May 15-16.—Edward L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

MIDNIGHT: O. P. Heggie, Sidney Fox—Used this last two days of week. It pulled average business for me but you might find this poor drawing attraction at high admission prices.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ONLY YESTERDAY: John Boles, Margaret Sullavan—Very sophisticated. Child-born-out-of-wedlock story, but so well acted and so well put over that it is a great picture. The ladies especially will like it for the tears they will shed over it, and to tbem pathos and heartache constitutes a good story. Running time, 105 minutes. Played May 4-5.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neigbborhood patronage.

ONLY YESTERDAY: Margaret Sullavan—Three cheers for Universal. They really can make a picture if they want to. Uncle Carl talks about upholding double features. How would be like to have this double featured with another one of his? Running time, 105 minutes. Played May 13-14.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—Used this to double with "Bombay

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Mail." It is a real comedy. Pleased most of the folks and from the howls of laughter they must have thought it okay. Horton and Edna May Oliver make a good team, but Andy Devine, in our estimation, just about steals the show. Running time, 65 minutes. Played May 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SATURDAY'S MILLIONS: Robert Young—A wow of a football picture. Patrons liked it best since "Spirit of Notre Dame." Running time, 75 minutes. L. D. Brown, Queen Theatre, Brownwood, Texas. Small town patronage.

Warner

FOOTLIGHT PARADE: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell—This is pretty old but it's swell entertainment with not a thing that the most captious critic could carp about. Played May 15-16. Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GAMBLING LADY: Barbara Stanwyck—Personally, believe this Miss Stanwyck's outstanding screen achievement. Pleased our patrons very much. One of the best. Running time, 66 minutes. Played May 6-7.—S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

GAMBLING LADY: Barbara Stanwyck—One of the nicest pictures I've played this year. It drew well and pleased 100 per cent. Good for any day in any theatre. Played May 15-16.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HAROLD TEEN: Hal LeRoy, Rochelle Hudson—Another super attraction from Warner. A real down-to-earth show. It will please 100 per cent. The dance number featured by Hal LeRoy is positively astonishing. Running time, 66 minutes. Played May 17-18-19. S. J. Backer, Roxy Theatre, Browns Valley, Minn. General patronage.

HAROLD TEEN: Hal LeRoy—A nifty little comedy drama that will go over okay for Sunday. LeRoy, without a doubt, the world's greatest tap dancer and the supporting cast is good, although Guy Kibbee hasn't much to do.—Warren L. Weber, Leluxe Theatre, St. John, Kan. General patronage.

HEAT LIGHTNING: Preston Foster, Aline MacMahon—It all happens at a filling station in the desert, which seems to be quite a busy place after all. Preston Foster as a gangster and Aline MacMahon as a female mechanic did a nice bit of acting. Adult entertainment, leave the children at home. Running time, 60 minutes. Played May 19.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

HEAT LIGHTNING: Aline MacMahon, Ann Dvorak—This is only fair entertainment of a different type ever presented before. The locale is in the western desert where two girls operate a filling station. Practically the entire show is taken in the desert. There is plenty of comedy in this one and it will keep your patrons laughing from start to finish. With such a splendid cast this should do a great business. Business good. Running time, 63 minutes. Played May 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HEAT LIGHTNING: Aline MacMahon—This pleased about 50 per cent. It is not up to the Warner standard by any means. Played May 1-2.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HI, NELLIE!: Paul Muni—A good program picture, nothing big but a pleasing picture for all classes. Not the big special they'd have you believe. Running time, 74 minutes. Played Apr. 17-18.—A. C. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

HI, NELLIE!: Paul Muni—A rip-roaring good picture of a tough newspaper man, the type of picture that will please the men more than the women, but they will all admit that it is good. Played May 6.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Gene Raymond—A very good picture which almost everyone liked. Kay Francis does some excellent acting as well as Gene Raymond, Ricardo Cortez and Margaret Lindsay. Played May 15-16. J. C. Darst, Dante Theatre, Dante, Va. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—A good comedy picture. Gave good satisfaction. Played May 16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I'VE GOT YOUR NUMBER: Joan Blondell—Didn't draw very well, but it was a good little picture. They were saving their quarters for "Jimmy the Gent," I guess. Played Apr. 24-25.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

JIMMY THE GENT: James Cagney—Too much Cagney, story weak, no comeback business the second night. Running time, 66 minutes. Played May 15-16.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

JIMMY THE GENT: James Cagney, Bette Davis—Cagney does his stuff in this one. It's plenty good. Lots of pep. Pleased our audience okay. Running time, 67 minutes. Played Apr. 19-20-21.—S. J. Backar, Roxy Theatre, Browns Valley, Minn. General patronage.

KENNEL MURDER CASE: William Powell—For a while we were fed up with gangsters and murder mysteries, but murder mysteries are coming back, and if they are all as good as "Kennel Murder Case" why we will be satisfied. This picture was really good, plenty of action and excitement that kept them right on the ends of the seats. William Powell as the detective was perfect. An evening's entertainment good enough for any theatre. Played Apr. 18-19.—Bob Ouellette, Divis Theatre, Brooksville, Fla. Small town patronage.

MAYOR OF HELL, THE: James Cagney, Madge Evans—A mighty fine picture which should be classed as very outstanding because it is. Words cannot express just how good it really is. James Cagney is excellent, but Frankie Darro nearly steals the show. However, the complete cast is extraordinary. Played May 18-19.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Short Features

Columbia

DEATH ATTENDS A PARTY: Minute Mysteries—Kind of short. This does not please here. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HOT DAZE: Smith and Dale—This funny in spots, but it isn't spotted enough.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SCHOOL FOR ROMANCE: Lou Holtz—Another unfunny Columbia comedy. Columbia makes good single reels, but their two reelers are past the limit. Running time, 19 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SCRAPPY'S ART GALLERY: Scrappy Cartoons—Okay. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SCRAPPY'S TELEVISION: Scrappy's Cartoons—Pretty good short. Running time, eight minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SCREEN SNAPSHOTS (No. 5): Here's one of the finest one-reel subjects we have had this season. High in entertainment value. Audience reaction was excellent. Running time, nine minutes.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

STAGE KRAZY: Krazy Kat Kartoons—Too short, only about one half of a reel. These Krazy Kat Kartoons are not as good as they used to be. Running time, five minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WINTER THRILLS: World of Sport—This is a very fine one-reel short. It will prove interesting to not only people interested in sports but to all others as well. Running time, nine minutes.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Educational

KRAKATOA: Very interesting subject. Running time, 25 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

ROAMING ROMEO, A: Harry Langdon—Whoever told this bird he was a comedian? He couldn't be funny with the help of the entire studio. Running time, 17 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

Monogram

PORT O' CALL SERIES: These singles are interesting fillers.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.



MGM

AIR FRIGHT: Todd-Kelly—A good comedy by Metro.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BABES IN THE GOODS: Todd-Kelly—A good two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CARETAKER'S DAUGHTER: All-Star Comedies—Just another one of this series that failed to register. No comedy, no characters, no story, the best use that could be made of it is to use up some of the shelf room, but don't try to amuse the suffering public with it. Running time, 19 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

CROOK'S TOUR: All-Star Series—Good comedy and moves fast and furious toward the end. Good for a lot of laughs. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DAVY JONES' LOCKER: Willie Whopper—These comedies are too silly and are only fillers if that. Running time, eight minutes.—A. C. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

DIRTY WORK: Stan Laurel and Oliver Hardy—This is a great two-reel comedy with Laurel and Hardy at their best as chimney cleaners. They are different from usual and will keep you laughing from start to finish. Let us have more like this and the movie fans will laugh the depression away for good. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FINE FEATHERS: Oddities—This is a very interesting one-reeler showing the different species of birds. If you are a bird lover, this will be very good entertainment to you. It is filmed in gorgeous color and that alone is worth the price you pay. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FOUR PARTS: Charley Chase—Here's the cleverest thing Chase has ever done and his comedies are always good, and this can be said for but so few this season. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas, Small town patronage.

FOUR PARTS: Charley Chase—Very good Chase comedy. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

GOOFY MOVIES (No. 1): Goofy is right but don't book too many. Got a lot of laughs.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

GOOFY MOVIES (No. 2): Good comedy and packed with wisecracks by the explanatory remarks of the announcer. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I'LL TAKE VANILLA: Charles Chase—Just an average Chase Comedy. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

ITALY, LAND OF INSPIRATION: FitzPatrick Travel Talks—If you had a news reel about ten weeks old you might compare this subject with it. MGM is making a mistake forcing these on the theatre goers. Running time, eight minutes.—C. A. Pratt, Texas Theatre, Smithville, Tex. Small town patronage.

JAIL BIRDS OF PARADISE: Musical Revues—Fair. Just another of those Metro musicals.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MUSH AND MILK: Our Gang—This is one of the best Gang shorts in many months. They seem to improve with every short and soon will be as good as the originals. Good entertainment for both kids and grownups and will please all that see it. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ROPING WILD BEARS: Oddities—A bedtime story that has no place on a program for grownups and but few kids, as even kids will razz the idea of catching a wild bear this way. Running time, eight minutes.——C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SOUP AND FISH: Todd-Kelly—They play up Todd's undies and shape a little too much. As a whole these comedies are fairly good; they're at least better than Pitts-Todd were. Running time, 18 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

TWIN SCREWS: All-Star Comedies—Fair. These comedies are only fair. They just don't seem to click in this situation. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

VITAL VICTUALS: Oddities—Very good. Running time, 10 minutes.——J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

WILD POSES: Our Gang—This kid Spanky was

the whole show and he was fine. Very good. Running time, 19 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

Paramount

BLOW ME DOWN: Popeye the Sailor—These are the best short subjects Paramount is releasing this season. Are growing more popular with the use of each one. Running time, nine minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

BUNDLE OF BLUES, A: Duke Ellington—This would be a good novelty musical reel had the producer not put the She Negroes into it for a vulgar dance, which ruins it for the South. Running time, eight minutes.—C. A. Pratt, Texas Theatre, Smithville, Tex. Small town patronage.

HOLLYWOOD ON PARADE (No. 2): This is the best number of this series I have seen to date. This shows some of the popular movie stars at work and play and is put over in great style. Your patrons will like to see these stars and this one should please all of your patrons. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I EATS MY SPINACH: Popeye the Sailor—Good, but too short. Running time, six minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

I HEARD: Betty Boop—This one-reeler is not so good. However, on an average, these are good singles. Running time, eight minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

I LIKE MOUNTAIN MUSIC: Screen Song—This is another good Screen Song featuring those famous Eton Boys with their music making and singing. The cartoon comedy in conjunction with this music is very good and will please all of your patrons. Let's have more like this. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NEWS HOUNDS: Pallette-Catlett—A good comedy. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RED HOT MAMMA: Betty Boop—It is a shame that Paramount should stoop so low as to try to make a cartoon like this one. All Betty Boop Cartoons have been good up to this one, but when an exhibitor books in a cartoon to show to children and have the music blare forth at the kids with "Hell Bells," and a trip through the lower regions, it is time to raise a kick (which won't do any good). We ran this cartoon and have been ashamed of ourselves ever since for not putting it back in the can and leaving it there. I believe that I run as many cartoons as any small town exhibitor and I note that they are all trying to get a little dirty, with Mae West imitations, pots under the bed and around the character's heads, etc. When I say I mean that they are all trying to be a little dirty, I mean all the companies. This is the first raw one from Paramount and I hope the last. It is bad enough to have to run features with girls always having babies without getting dirt and monsters to scare the kiddies in the cartoons. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

RUMBA RHYTHM: Vincent Lopez—These are always good, as they have real talent and are not slow and tiresome. Running time, seven minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

STUFF ON THE BALL: Grantland Rice Sportlights—Interesting single.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

WHERE'S THAT TIGER?: Harmonica Rascals—These boys are fine.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

RKO

BUBBLING OVER: Ethel Waters—A harmless two-reel socalled musical comedy. Nothing much in its favor or against it. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SHAKESPEARE WITH TIN EARS: Gribbon-Kennedy Comedies—Fairly good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WELL CURED HAM: Headliner Series—It's a good comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

WHAT FUR?: Edgar Kennedy—A very funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

United Artists

CAMPING OUT: Mickey Mouse—A very funny cartoon.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHINA SHOP, THE: Silly Symphonies—None better anywhere. Play it. A story of the China Shop coming to life after the storekeeper went home.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GRASSHOPPER AND THE ANTS, THE: Silly Symphonies—Very good.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

CANDY HOUSE, THE: Oswald Cartoons—A good cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHICKEN REEL: Oswald Cartoons—Chalk up another good one for Oswald. Universal really puts the musical background into their cartoons. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FULL COVERAGE: Henry Armetta—This is a real good comedy. My folks sure like Armetta. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MERRY OLD SOUL: Oswald Cartoons—This surely deserved the honorable mention in the short subject field, which goes to prove that Universal can make something good. This makes two this year so far, "Merry Old Soul" and "Only Yesterday." Running time, seven minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

TOY SHOPPE, THE: Oswald Cartoons—An unusually sweet cartoon. Beautiful singing and the pretty story of the toys who come to life when the shoppe is closed. Of course, the idea is very old but it worked out very nicely. Worth a spot on any program. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

UNIVERSAL NEWSREELS: Graham MacNamee—When better news reels are made Uncle Carl will make 'em.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

VAUDEVILLE DAYS: Mentone No. 8—Good. Haven't run a bad one yet. They are all good. Running time, 20 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Warner Vitaphone

AROUND THE CLOCK: Norma Terris, Eton Boys —Here's another one of those two-reels that seemed to have been conceived and produced by a crazy person and is nothing but a time killer. Running time, 17 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

AROUND THE CLOCK: Norma Terris, Eton Boys —Another good one. Two-reeler.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BEAUTY AND THE BEAST: Merrie Melodies—A one-reel colored subject that is great. Made by Vitaphone, that knows how to make good shorts.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BUDDY'S BEER GARDEN: Looney Tunes—Splendid subject. We have found that this series are very satisfactory. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

COME TO DINNER: Broadway Brevities—If your public has seen "Dinner at Eight" they may be amused by this, but if they have not then it's out. Running time, 16 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

NOT TONIGHT, JOSEPHINE: Frank McHugh, Kitty Kelly—They made it in color, but color is all you get. Just a lot of exaggerated nonsense that the cash customers don't like. Running time, 17 minutes. —C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

OPERATOR'S OPERA: Donald Novis, Dawn O'Day —Excellent. These Broadway Brevities are all good. Running time, 21 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

PAUL REVERE, JR.: Gus Shy, Janet Reade—A mighty good two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RADIO REEL NO. 2: Pepper Pot—Singing and more singing. Not so hot. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RUBINOFF AND BAND: Melody Masters—A perfect musical short.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Serials

Universal

PERILS OF PAULINE: Evalyn Knapp, Robert Allen—One of the much heralded comebacks that failed to come back at the box-office. The poorest serial in years. Running time, 18 minutes each chapter.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PIRATE TREASURE: Richard Talmadge, Lucille Lund—This serial is getting better each week. Boy, what thrills this fellow Talmadge can put over. Business fine on Saturday. Running time, 20 minutes each chapter.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

You will want these air conditioning charts to aid you this summer!

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of cardweight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

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Neligh, Nebraska

DEAR HERALD:

Well, we circulated around the country for three days just to see if we could stand it and then came back home for the week-end. Outside of our dizziness, and a few other things, we are all right.

We went to Plainview to call on Mr. and Mrs. Huffman of the Plainview theatre and found Mr. Huffman working in the garden. We wanted to get a picture of him working to send to the HERALD so that people could see that occasionally a theatreman works, but John wouldn't stand for it. He said nobody would believe it anyhow.

▽

Fritz Largen of Creighton is an energetic kind of a citizen. When he gets through running the show he goes into the shop where his father and brother Cliff make the Largen sound equipment and cooling system and he pretends to work, but the rest of the gang say that he is in the way, but he's a strong advocate for the HERALD, which makes him all right.

▽

Carl Bailey, Showman

We got a letter from Carl Bailey of Pawnee City. Carl runs the theatre there, and what we mean, he *runs* it, too. Carl tells us that he can't run his theatre as it should be run without the HERALD. That's just what we have been preaching for several years. Carl also says he wants *clean* pictures. We know at least nine thousand other exhibitors who want the same thing, but what they *want* and what they *get* is something else again. But speaking of pictures, if you want a *clean* picture you better get George O'Brien in "Frontier Marshal," a western, and you will get just what you want, and besides that you will see the lady who plays the part of the mondaine, one of the best played characters you ever saw; she's got Mae West beat a mile in that type of character, but excuse us, we started to talk about Carl Bailey, but we haven't time to talk any more about Carl except to say that he is a swell fellow.

▽

When Walter C. Kroll isn't greasing cars or catching catfish in the Missouri River he is running the Koster theatre at Niobrara. Niobrara is where the Indians live. The Government built them houses to live in but we are told that they keep their ponies in the houses and live in their teepees, which is treating the ponies just about right, but if we were an Indian we'd go down to Walter's show every night. Walter wanted the HERALD; *he got it. Thanks, Walter, but keep away from those Squaws.*

▽

A-Mike Vogel of the Round Table department writes us and says he wants us to send him about five hundred words on some subject or other, but he fails to mention the subject. We have very pronounced opinions on several subjects, none of which amount to adam, but we'd be glad to try and accommodate Mike. We supposed we had exhausted about every subject in the English language already. We have talked on everything from "So This Is Africa" to bullfrogs, and nobody has shot at us yet.

▽

Georgia Racely of the Royal theatre at O'Neill is a lot better than she has been. She has always been pretty good outside of her recent illness, and her theatre is the brightest spot in the town. They have the town all torn up putting in some paving and they have been at it a long time, just as they have been in our town. Georgia says if they don't get rain pretty soon there won't be anybody dare scratch a match for fear of blowing up the whole country. We hope nobody does, for if they do we will go up with them, for it is as dry here as it is at O'Neill or in a prohibition state where the bootleggers are all down with the measles.

▽

Miller Turns Postmaster

Art Miller, at Atkinson, has consented to turn his theatre over to his father and take a job from Uncle Sam of handing out postal cards and other matter of more or less importance. Art told Uncle Sam that he was for him first, last and all the time and of course that settled the post office question. We are glad Art got it, because he's a swell fellow, and we are glad that his father is running the theatre, because he wears the belt as champion fish liar in Holt county, and Holt county is bigger than the state of Connecticut. His father has tried to match himself up with us on several occasions but he always went home limping on two legs. He reminds us very much of Will Rogers.

▽

Burwell, Nebraska, is where they hold that famous rodeo every year. In fact, they have about the biggest rodeo that is held in the West. But that isn't what makes the town famous, it is Mr. and Mrs. C. W. Becker, who operate the Electric theatre. We have a young fellow out of Omaha driving us, and our wife went along to see that we didn't put in overtime with the exhibitors' wives, and we stayed overnight at Burwell. That evening, Becker having no show, he and his wife came down to our rooms and visited us, and did we have a good time? It is as dry around Burwell as it is around "April Showers," and Becker says that if the administration don't bring rain pretty soon he is going to be agin 'em. Yeah, but how about the grasshoppers up in South Dakota? You can't expect the administration to do everything.

▽

Isn't it rather strange that all the pretty babies and girls are named Gertrude? The only exceptions we know to that rule are Jeanette Meehan and Mildred Early of our Hollywood office.

Gertrude Merriam writes us from the Round Table department of the HERALD.

We will venture to say that in New York City are no less than five girls whose names are Gertrude. (New York City ought to turn out that many handsome ones.) Well, anyhow, we mention this letter partly to advise you that should you want any information from the Round Table department you can address A-Mike Vogel, who, being a Swede, Norwegian, Polander or Democrat, is perfectly reliable, or you can address your letter to Gertrude Merriam, who will give you the lowdown on anything you want to know.

They say that Gertrude bakes awfully nice cookies and pies, and that her biscuits are the talk of the town, and the boys say that they come in handy to throw at dogs or break windows with, but she's reliable, too, and can give you any information you want, but should you want to know anything about dogs, watermelons or blondes you should write Ernie.

▽

John Cosner runs the Sun theatre at Sargent. Sargent is where we took the fish car and planted a car of fish when we were state game warden, but we didn't recognize John in the crowd, which was probably due to the fact that we were not connected with the theatre business at that time but were more interested in catfish, bullheads, bass and crappies. John says that when they say that it is drier in any other of the states than it is in Sargent they don't know Sargent. Sargent is close to the North Loup river and the Loup always remains about the same, one of the prettiest streams in the state, and no matter if the crops do burn up, there's always catfish in the Loup, so why should John worry?

▽

We went to Genoa to see Ma Peterson and her hubby, Hop. We found Hop at home but that was because Ma was cleaning house and Hop had to help her, otherwise he would have been down on the Loup fishing. (There is no darned sense in cleaning house when the catfish are biting.) Ma said business was terrible.

▽

Jerry Verage at St. Edwards feels just like Ma Peterson does. Business is bad with him, largely due to the dry weather and the withdrawal of about two hundred government workers around St. Edwards, and he asked us what was going to become of the country when the Government stopped all of its activities. We replied by asking who was going to eventually pay the bill. And we are going to stop right here and ask you the same question and you can answer it or not, just as you please, and it will be all right with us.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

Seigel, Suchman Share Consolidated Film Buying

Henry Seigel and Al Suchman are dividing the buying duties for the Consolidated circuit in New York. Mr. Suchman formerly handled all film deals in addition to bookings for the entire circuit. The entrance of Mr. Seigel into the circuit may result in the acquisition of Mr. Seigel's four houses by Consolidated.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NO "SACRED COWS"

A Round Tabler, a swell showman and a good friend, pulled into Club headquarters some days ago, and at the lunch table indicated he was not overly pleased with the slaps we had taken editorially at various phases of circuit operation and circuit operators. For many years the manager of a wisely controlled chain theatre, well treated and happy in his work, this member has every reason to be loyal to his flag.

But while we appreciated his immediate defense, we hastened to emphasize that the policy of this department is one of strict impartiality, neither criticising nor praising any system of theatre operation, as such, but committed definitely to headlining in these pages, any outstanding instance of management that advances or retards the welfare of the manager.

The Managers' Round Table Club has no axe to grind. Our supporters are as numerous from among the circuits as they are from the independents. We shall defend the practices of the chains as vigorously as we shall criticize the mistakes of the lone operator. The reverse is just as true—and will continue to be.

There are no "sacred cows" in our pasture.

▽ ▽ ▽

ANNOYING AND UNFUNNY

At a neighborhood house some evenings ago, it was our misfortune to be seated behind a group of young ladies who amused themselves hugely to the annoyance of those within earshot, by "cracking wise." The continued barrage of dubious humor discharged by these smart people succeeded in destroying whatever enjoyment the screen was giving to those in that section. And not until an outraged patron spoke up forcefully did the "act" subside.

The tendency of certain audience elements to comment audibly and stupidly upon the supposed demerits of the feature picture is a growing menace that managers must curb immediately if the box office is not to suffer.

▽ ▽ ▽

THOSE SHOWMEN

The ubiquitous Orlove, the Louie who rages up and down the highways and byways of Milwaukee in search of publicity for his Uptown Theatre, recently made the front pages by the simple expedient of donating a pint of blood in a transfusion to aid the wife of a local managing editor.

Well, we've heard of managers "sweating blood" to put over their houses and attractions, but Louis seems to be the first one to actually give it.

FALSE MODESTY

Each week the box office ideas on these pages are studied religiously and utilized by thousands of eager showmen in every part of the world, a great many of whom forward campaigns regularly for the benefit of brother managers. But unfortunately there are laggards who contribute little, if anything.

In other words, gentlemen, they are "takers" and not "givers."

Yes, we know that many members would fall in line were they allowed the necessary latitude by superiors inclined to frown upon these extra-curricular activities. But other explanations are not so final. For instance, the one given frequently in which the erring brother takes dubious refuge in false modesty by stating the publication of his campaigns might lead others to believe he would be "blowing his horn."

This attitude is hardly fair to those members whose efforts are responsible for whatever success the department has attained. No master mind need be called upon to analyze the reasons for the progress of the Managers' Round Table Club. It functions purely for the betterment of the theatreman—and by the same token, of his box office grosses. It is a clearing house of practical exploitation and advertising aids, a forum for what the showman has to say and a lone defender against the invasion of his rights.

To further these worthwhile aims, the shrinking violets may well discard their robes of modesty by doing their share if these pages are to remain truly representative.

▽ ▽ ▽

"WON'T BE—CAN'T BE"

The late Bill Roper, famous Princeton football coach, made famous a saying that will live as long as time: "A team that won't be licked, can't be licked." We use these immortal words today, gentlemen, to emphasize the endeavors of Manager Gene Curtis and Exploiteer Ken Finlay, proud and deserving winners of the May Quigley Award.

From the inception of the Quigley project, these hard hitters have given their all. Month after month they have striven mightily, and now they are justly rewarded for their efforts. We join with the Famous Players Canadian circuit and the Round Table membership in extending to these stalwarts the heartiest of congratulations.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Momm Creates 12-Page Tabloid on "Bar"

Dominating a very thorough campaign on "Wonder Bar" was a special 12-page tabloid issued as a regular section of his newspaper and promoted, edited and planned by Manager Robert A. Momm, Sherman Theatre, Chillicothe, Ohio.

Bob details his operations as follows. He agreed to lay out, edit and provide art in the form of mats and to sell 75 per cent of the space to merchants, the paper collecting for same. The other 25 per cent of the space was for the theatre, providing that a sufficient amount of reader interest could be contained. Newspaper then printed the section inserting same in the regular editions, the only cost to Momm being "Wonder Bar" mats.

This member states that while planning his dummy, he personally supervised the layout by selecting attractive art and writing an ad around it. He reports that it was much simpler in this manner to sell merchants on coming in, the final results indicating much thought and effort in carrying out the idea. As a further help, Bob ran an identification contest with passes given to readers identifying all the stars in the picture, sending in their names together with a list of all advertisers and the product advertised.

Though many other angles were whipped across, the tabloid idea was obviously the most effective, especially since it was the first ever run by Momm's newspaper. He did a fine piece of work and rates an extra bow for his ingenuity .

Merchants' Windows Plug "Palooka" for Harry Watts

Harry Watts, Poli Theatre, Hartford, Conn., secured several window tie-ups for "Palooka," a furrier showing scene stills of Lupe with reproductions of latest gowns she wore, also plugging the picture on his radio program. A five and ten had a special window of "Palooka" dolls; department store tied in with a Max Factor make-up boxes and several of the music stores stressed the sheet music and records of tunes.

Lobby contained four illuminated lobby displays that were reproductions of the Steig drawings done in oil and dance and night club orchestras did their share.

JULY FOURTH

Various promotional possibilities are indicated in conjunction with Independence Day celebrations. Many managers are booking appropriate patriotic shorts and stage presentations of this nature are also being arranged.

Where parades are to be held, theatre copy will stress desirability of attendance after such events, and wherever possible, showmen are promoting their attractions into the parade proper via float, banners, etc.

Motion pictures of important local athletic contests, picnics and other outdoor gatherings is another idea under consideration. Announcement of scores of baseball games and track meets through theatre P. A. systems is also set in many spots, as are presentation from stage by mayors and other leading citizens of trophies, medals.

Hanna Ties House Into Civic Drive

An extensive campaign on "Know Detroit," conceived by the Chamber of Commerce and supported by local manufacturers and merchants was adapted cleverly by Manager Merrill F. Hanna, Hollywood Theatre, Detroit, Mich., who stepped into the spotlight by issuing a smartly gotten up four page institutional booklet, plugging the many virtues of his house. Using the campaign head as a copy leader, Merrill detailed his coming attractions, projection, refrigeration and many services.

He carried out the idea further in a series of informative two column ads in which he again stressed the leading talking points and called attention to the fact that over one million patrons attend the Hollywood every year. Hanna claims these ads as very effective to offset the subsequent bookings at nearby theatres playing the pictures immemediately behind him at lower prices.

Another institutional idea that brings in extra admissions is the yearly donation of the theatre for the graduation ceremonies of one of the largest local high schools. This is the second year in which this event has taken place at the Hollywood and brought many front page newspaper stories and widely voiced appreciation of the courtesy by many leading citizens and educators.

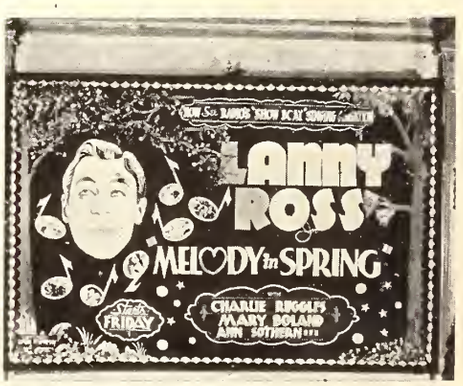
The theatre being the only one in his section of the city provided with refrigeration, Merrill sells this feature even more strongly than the average house so equipped, and devotes much of his newspaper and program copy to headlining this comfort. In his case, this Round Tabler has proven that consistent institutional advertising, backed up by performance, is worth extra money.

Work For a Quigley Award!

Hamilton's Springlike Display on "Melody"

A neat lobby display was turned out recently by Al Hamilton, Empress, So. Norwalk, Conn. (see photo) when he played "Melody in Spring."

The Lanny Ross display measured eight by ten feet and was spotted in the main lobby. The background was black velour, trees were cutouts and stood away from the background, and artificial flowers used on the branches of the trees. The greater portion of the lettering was done with cut-out letters and a little flitter. The notes around Lanny Ross' head had stills inserted in them, and baby spots heightened the display affect.



Hamilton's Attractive Display



Melniker's "Girl" Street Bally

Atlantans Step On 'Hollywood' Premier

Atlanta does not have many world premieres, but the showmen in that Georgia situation are set when these rare occasions arise, as witness the campaign on "Hollywood Party," engineered by Manager E. J. Melniker and his staff for the date at Loew's Grand, in Lionel Keene's division.

On notification of the booking, Melniker contacted and secured congratulatory wires from the Governor of the State, Mayor of Atlanta, publishers of leading papers, advertising clubs, Chamber of Commerce and other prominent civic organizations. The stunt of course broke the front page and the wires themselves were used as a display.

Very effective was the Mickey Mouse tie-up made with the local paper carrying the daily comic strip of that well known rodent, in which the credit lines were carried daily in advance and during the run above and below the strip. In addition, the paper distributed by its regular newsboys 25,000 full size newspaper heralds calling attention to the premiere, and 25 circulation trucks were also bannered.

Railroads Also Cooperate

Railroads also took advantage of the opening by printing thousands of large circus heralds plugging the low cost of round trips to Atlanta to see the picture with more than half the space given over to the attraction. Eight roads participated, effectively blanketing the surrounding area, and also posted outlying stations with 14 by 36 posters.

Street ballys were many and various, outstanding being four attractive girls wearing lettered white sweaters, riding breeches and berets who rode around town in a new model supplied by auto dealer. On opening day, bannered gas balloon was sent aloft which topped the advance theatre display wherein entire seven floors of the building were decorated with buntings and flags.

Numerous of the best fashion and jewelry windows were secured, cards distributed in office buildings with messages written in short hand (guest tickets given to the first ten stenogs phoning in correct transcription), department store packages stuffed, radio and music shop tieins, and especially named sundaes at all soda fountains were some of the other fast clicking ideas that were put over by these showmen to grand returns.

Melniker was assisted by publicity director Burton Smith, Sid Smith, art head, and the entire usher personnel, all under Keene's supervision.

CURTIS AND FINLAY WIN QUIGLEY PLAQUE

Manager and Exploitation Head of Palace, Montreal, Break Through With Campaign on "Twenty Million Sweethearts"

By A-MIKE VOGEL

Canada comes through!

With a burst of exploitation speed that could not be denied, and with a brand of unexcelled showmanship, Manager Gene Curtis, Palace Theatre, Montreal, and his able colleague, exploiteer Ken Finlay, after four months of unremitting plugging during which time they came within inches of copping the Big Prize, have hurdled the last barrier splendidly.

By the majority vote of the judges, these theatremen have been awarded the May Quigley Award for their campaign on Warner Brothers' "20 Million Sweethearts," details of which, and photos of the winners, will be carried in the next issue.

Right on their heels, and finishing just a nod behind, was Manager James M. Totman, Warner Theatre, Erie, Pa., who did a whale of a job, also on "20 Million Sweethearts." Jimmy is the only entrant in the May competition winning the First Mention, and well deserved it was.

Fourteen managers and exploitation directors are honored this month with Honorable Mentions, their names and theatres appearing in the box below. These fourteen represent twelve campaigns, the extra two being Publicity Directors, Bob Deitch and Manuel Greenwald, of the Stanley, Philadelphia, and Loew's Penn, Pittsburgh, respectively, who aided the managers of these houses in the creation and execution of their winning campaigns. Certificates in recognition of these entries have been forwarded to the First Mention and Honorable Mention winners.

Gene Curtis and Ken Finlay have been in the thick of the going since the inception of the Quigley Awards project. They finished in the money in January with a First Mention, and did likewise in February. March and April saw them in the Honorable Mention column, and the May story has been told.

Totman earned Honorable Mention in February, his only previous entry until this month, and many of the other strong finishers have repeated their former triumphs. In addition to the major award, Canada is again represented in the money column by Manager H. A. Bishop, Capitol Theatre, Calgary.

△ △ △

Again we repeat our invitation to showmen everywhere to participate in the Quigley projects. Campaigns may be forwarded on any picture of any product, major or independent, domestic or foreign, with the assurance that every one will receive equal consideration from the judges. Entries from foreign lands will be considered during the month they are received.

Managers are again requested to make sure that photos, tear sheets, samples of heralds, etc., used in campaigns are forwarded, as the judges insist, wherever possible, on visual evidence.

First Mention

J. M. Totman, Manager
Warner Theatre
Erie, Pennsylvania

HONORABLE MENTIONS WERE AWARDED TO:

H. A. Bishop, *Manager*
Capitol, Calgary, Canada

△

Ben M. Cohen, *Manager*
College, New Haven, Conn.

△

M. A. Cooper, *Manager*
Fox, Hackensack, N. J.

△

A. L. Cowan, *Exploiteer*
American, Caldwell, Idaho

△

Mike Cullen, *Manager*
Manuel Greenwald, *Exploiteer*
Penn, Pittsburgh, Pa.

△

Julius Lamm, *Manager*
Uptown, Cleveland, O.

Don Nichols, *Manager*
Broadway, Charlotte, N. C.

△

Bob Paskow, *Manager*
Bob Deitch, *Publicity Manager*
Stanley, Jersey City, N. J.

△

Bob Rosen, *Manager*
Orpheum, New York City

△

Joe Rosenfield, *Manager*
Modjeska, Milwaukee, Wis.

△

David R. Sablosky
Norris, Norristown, Pa.

△

S. B. Tucker, *Manager*
Byrd, Richmond, Va.

URGES FAN MAGAZINE TIEIN

Massachusetts Member in Favor Of Closer Cooperation Between Theatres and Fan Publications

by CHARLES S. BASSIN

Manager, Oriental, Mattapan, Mass.

That the general opinion of showmen revolves around the theory that fan magazines are a decided menace is understandable, because not infrequently, these publications label a picture with skull and crossbones, thus forever marking the attraction as "poison." On the other hand, these cinema journals are scrivened with much that cultures the germ of entertainment and sends people scurrying hither and thither to seek in celluloid, fulfillment of the desires aroused by the printed page.



Charles S. Bassin

If we are to take action in regard to the fan mags, what course shall we pursue? Shall we be belligerent or persuasive? Certainly the motion picture industry could no more rout the movie periodicals from their present position of security than the fan journals could topple the cinema industry from the peak of its well rooted pedestal. This being the case, warlike methods will accomplish nothing. Assuming then that the flicker publications are a menace to our business as well as an asset, the only alternative that avails itself is the friendlier and saner avenue of mutual cooperation.

Favors Circulation Tieup

That the public has manifested its desire to read fan magazines is clearly indicated by the fact that these publications are enjoying an ever increasing circulation. Month after month our attractions are either sold or unsold to 16 million readers whose gamble with the box office is greatly influenced by the contents of these periodicals. If the movie magazines are partly responsible for the business we are now doing, and there is little doubt but what they are, what would happen if the circulation of these magazines doubled or tripled? We cannot help but conclude that our patronage would increase somewhere nearly proportionate to the hypothetical circulation figures.

With business at any level, high or low, the natural corollary seems to be, build the circulation of the fan magazines and you will build theatre grosses. Increase their gross coverage and there will be fewer low spots and many higher peaks in the course of a year's business.

Our present goal should be to increase fan magazine circulation from five and one-half million copies (16,000,000 readers) to ten million copies (30,000,000 readers). Such a proposition can only be beyond the scope of the individual and its consummation can only be accomplished by the concerted and unselfish effort of every man vitally interested in the progress of show business.

Showmen's Cooperation

It should be our intent to make every man, woman and child a fan magazine addict. Accomplished, this will do most of our ground work in making more people theatre minded and picture conscious. A plan of attack must be evolved and presented by a selected group of showmen to a representative committee of publishers. Some direct methods of cooperation are herein suggested.

In addition to a national circulation drive, publishers' coverage crews should contact doctors, dentists, beauty parlors, barber shops and other establishments where time weighs heavily on the customer's hands to solicit subscriptions (possibly at low rates to induce purchase). This would place many magazines in advantageous spots where innumerable people would be afforded the opportunity to peruse these publications and possibly become sufficiently interested to buy copies of their own. Each new fan magazine addict is a potential customer for your box office. Create a reader of picture literature and you have a future theatre patron in the making.

Publishers should be induced to buy radio time. In addition to their sponsoring entertaining programs, movie contests giving a year's subscription to a selection of magazines could be offered as prizes. The cooperative contest idea could be worked in the following manner: "When you go to the theatre tonight, secure your entry blank for the National Movie Magazine Contest," etc., etc.

Coupons should be distributed by each theatre which when properly filled out would entitle the bearer to a sample copy of one of a selection of magazines.

Each theatre should carry a display of fan magazines in its lobby; and wherever candy counters are a part of the operation, magazines should be offered for sale. Wherever practical, bound copies of current issues should be placed in theatre lounges and rest rooms.

Publishers should be induced to buy space selling their periodicals in all important newspaper advertising pages.

Theatres should cooperate by giving general screen notices and by otherwise fostering the increased circulation movement. A list of fan magazines should appear in theatre house organs.

Publishers should furnish each theatre with a list of magazine subscribers in the theatre's trading area, thereby enabling the playhouse to augment its mailing list.

Sees Valuable Gains

The foregoing are but a few of the many better ideas. Naturally, such a scheme will need the sanction and moral support of a majority of the country's exhibitors and the cooperation of the producers as well as the distributors will be needed.

The promotion of a better understanding between publishers and exhibitors is the first essential necessary to promulgate this movement. True, the fan magazines are more dependent on us than we are on them, but there is much to be obtained by all parties concerned through mutual cooperation.

Let's get the ball rolling. We have nothing to lose and much to gain. Certainly if larger grosses are important, the plan is worth a try.

Come on, Round Tablers. What have you to say?

Work For a Quigley Award!

IS IT ANOTHER BOMBSHELL?

Back in November of last year, Charley Bassin wrote us an article on the uses and abuses of ballyhoo which started a nationwide discussion in these pages. And now this member again comes to the fore with a plan that proposes much close harmony between theatres and publishers of fan magazines.

The subject is of course of great concern to every manager, and we therefore look forward to some spirited debate in the Round Table section by members who agree or disagree. Showmen are invited to contribute their thoughts for publication, and no "hitting in the clinches."

—MIKE

Lykes Promotes Radio "Mystery Singer"

Jack Lykes, Loew's Stillman, Cleveland, Ohio, tells us that several weeks ago a young man claiming he had a good radio voice came to his theatre and offered to sacrifice his time and contribute his services for a chance to sing over the radio.

Taking the bull by the horns, Jack trekked over to the radio station and sold the manager the idea of giving them free time to introduce their "Mystery Singer" over the air. Station finally went for the idea and the lad went on at seven in the morning. He's been clicking, and in the meantime the theatre is getting daily announcements.

WANTED Representatives

- Experienced premium distributors wanted.
- By old established premium company with offices in many cities.
- Handling sensational, exclusive direct-from-factory lines.
- Our present men earning up to $10,000 annually.

If you are an experienced motion picture livewire, write full particulars and interview will be arranged.

Box 411, Motion Picture Herald
1790 BROADWAY NEW YORK CITY
OUR MEN KNOW OF THIS AD



Fred Reeths' Lobby Flash

Showmen's Calendar

JULY

1st	Battle of San Juan Hill—1898 Battle of Gettysburg—1863 Dominion Day (Canada) First Air Mail, Chicago to New York—1919
2nd	Garfield's Assassination—1881
3rd	Idaho Admitted to Union—1890 Spanish Fleet Destroyed by American Fleet—1898 Leon Errol's Birthday Wynne Gibson's Birthday
4th	Independence Day Calvin Coolidge Born—1872 Nathaniel Hawthorne Born—1804
5th	Lewis and Clark Expedition Set Out—1804-1806
6th	Com. Sloat Took Possession of California—1846 John Paul Jones Born—1747 Ricardo Cortez's Birthday
7th	Inauguration of Rail-Air Service Known as the "Lindbergh Line," between New York and California—1929
9th	General Braddock Defeated—1755
10th	Wyoming Admitted to Union—1890 Slim Summerville's Birthday John Quincy Adams (6th President) Born—1767 John Gilbert's Birthday
11th	Sally Blane's Birthday
12th	Marjorie Rambeau's Birthday
15th	St. Swithin's Day
16th	Ginger Rogers' Birthday Barbara Stanwyck's Birthday
17th	Sherman's March to Sea—1864 Jimmy Cagney's Birthday
18th	Lupe Velez's Birthday Richard Dix's Birthday
21st	Battle of Bull Run—1861
22nd	Marjorie White's Birthday
24th	Pioneer Day (Idaho)
26th	Allison Skipworth's Birthday Lila Lee's Birthday
27th	Wireless Between Japan and U. S. Established—1915
28th	Joe E. Brown's Birthday Skeets Gallagher's Birthday
29th	Clara Bow's Birthday William Powell's Birthday
31st	Lafayette Arrived—1777

"Tarzan and Mate" Get Ace Buildups

Realistic and ticket-selling lobbies featured many recent campaigns reported on "Tarzan and His Mate" in addition to the press book safety club idea and other smart exploitation. Here are a few highlights.

In Columbus, Ohio—

Manager Russell A. Bovim, Ohio Theatre, secured for his date over 3,000 lines of gratis tieup copy in his various papers. Russell put on a classified idea with names of jungle animals scattered through ads, passes given for those submitting complete list in neatest and most novel form. Paper also ran daily strips of picture scene shots on amusement page to plug regular "Tarzan" strip on comic page.

Then to Toledo, Ohio—

Where Wally Caldwell, of the Valentine, rang the bell with a hit campaign topped with two newspaper contests, one being the "Tarzan" coloring competition tied into the daily strip run on the classified page, which carried special underline with theatre credits. The second newspaper gag was a "rambling photographer" idea in which pictures were taken on the streets of passersby without their knowledge. Many of these photos were published and those identifying themselves received passes.

In Indianapolis, Ind.—

Manager J. F. Flex, of Loew's Palace, and Fred Bartow tied in with police department on the safety club angle and received cooperation from newspaper sponsoring a similar organization. Passes were given to pupils having good ratings in safety patrol work, and "Tarzan" posters displayed at schools during weekly safety talks before student bodies. "Tarzan" club was formed at morning show to which over 4,000 children paraded under police escort.

And in Sheboygan, Wis.—

Fred Reeths, Jr., Warner's, also created a distinctive lobby flash (see photo above) which he reports cost him less than $4. Old pieces of wall board were used together with a lot of natural foliage. The lettering was unusual, the entire display illuminated with baby spots.

Back in Davenport, Iowa—

Where Manager Grove, Capitol Theatre, covered boxes on both sides of stage with giant illuminated art displays and title (see photo). Jungle street float with colored boys made up as natives and beating drums was used and tieup with dairy netted free ice cream to school children attending. Grove also addressed all boy scout troops plugging Weissmuller as original "Tarzan."

Then to Rock Island, Ill.—

Where Manager Emerson, Fort Theatre, put on a pet parade led by boy scout band, children carrying theatre banners. Prizes were given, judging held in park across street from theatre. Tieup with schoolboard allowed Emerson to distribute specially prepared card in all class rooms, and news boys showing was also arranged. Exploiteer Claud Morris assisted on the Grove and Emerson campaigns.



Grove's Giant Displays

And South to Dallas, Texas—

Here Manager Bill Taylor, of Loew's State, received splendid newspaper cooperation with participation in citywide marble contest, Taylor giving Weissmuller cup to winner, other prizes including term passes to theatre. Editor of kid page went for coloring contest, and on day after opening, the daily ran humorous feature story on a supposed preview of the picture by orang-outang, taken from zoo to theatre.

Work For a Quigley Award!

Fordham's Voice Tests

Manager Tom Fordham, Columbia Theatre, Erie, Pa., effected a neat tieup on "20 Million Sweethearts" by hooking in a local radio station to broadcast voices of patrons from theatre lobby for Hollywood tests. Contest drew a great response.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

Strictly Confidential

If your theatre is the "runner up," the second best theatre in your neighborhood or community, consult with us and get our ideas as to what you can do to modernize your equipment, to introduce a novel feature or two that will swing larger, more profitable audiences to your house.

* * *

Leadership is not a matter of chance. Peter Clark stage equipment is used in leading theatres throughout the country. Much of it has been originated by this organization. Check over your equipment with us. See what can be done to popularize your theatre, to convert it into a leader.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

Uses Giant Valance as Advance on "Wonder Bar"

From the Ohio Theatre, Mansfield, Ohio, details Manager Frank Harpster the highlights of his well rounded campaign on "Wonder Bar," wherein many flash lobby set pieces were used in advance, accompanying photo showing one that was greatly admired. This was planted a week ahead, previous to which overdoor signs and panels in doors were planted a month in advance. Topping these displays was a 58-foot valance hung across the foyer eight weeks prior.

Frank stuffed bread packages, laundry bundles and newspapers with heralds, inserted these in candy boxes and promoted bars of candy for distribution at children's matinee before the opening of the picture. Bottles of perfume in imprinted envelopes to all women patrons also helped to plug the date as did a sound truck covering the city and nearby areas.

Work For a Quigley Award!

Music Tieups Sell Manila Date on "Roman Scandals"

The Filipinos in Manila went for the song hits in "Roman Scandals" as eagerly as their American brothers and sisters, according to the campaign put on by Charles H. Core, United Artists' manager, for the date at the Metropolitan and Fox theatres. Sheet music was sold in the theatre lobby, music tieups were arranged and consistent broadcasting was effected.

The chariot street bally was also put on here to satisfactory results, the driver dressed in Roman costume distributing heralds at all traffic stops. The above exploitation is another indication of the speed with which foreign representatives are moving in putting over their product in the best American fashion.

Work For a Quigley Award!

"Eskimo" in Oakland, Cal.

Here Manager E. J. Sullivan, Washington Theatre, ably backed up by omniscient Hal Elias tied up with newspaper and department store in connection with cooking club. Theatre obtained three-column, 11-inch ad daily for five days from store, tieup copy being—"There is a difference between the diet of the Eskimo and the white man," with proper credits given theatre.

Work For a Quigley Award!

Charninsky Turns House Into Real Battlefield

It's been a little while since we've shown you any of the fronts (see photo) turned out by Louie Charninsky, Capitol, Dallas, Texas, so take a look at what he did with his house when they played "All Quiet."

High school boys in uniform stood at attention beside the trenches in front of theatre and picketed the sidewalk. Bugler on top of marquee sounded calls every 15 minutes and a display of all kinds of German guns, knives, swords, etc., was shown a week prior to opening.

Tie-up with American Legion resulted in their sending out postcards to all members. All Gold Star Mothers admitted free on Monday matinees and Disabled Veterans were invited as guests of the management.

On opening day ROTC boys paraded to theatre with banners. Specially built flasher lights on front display represented fire bombs and red flares on each side of the building heightened the effect. Louie even had wax dummies dressed as soldiers lying in the trenches with a dummy dressed as a Red Cross nurse standing by. The piece de resistance was the shooting off of bombs and guns from the roof of theatre on opening night. "All Quiet" is right.



Ace Display in Unused B. O.



Harpster's Flash Lobby



Garry's Illuminated Comic Strip



Not So Quiet, Louie

Bayne and Egan Plant Display in Box Office

Quite a number of the members have been creating smart displays in their unused lobby box offices and Dave Bayne reports the latest of these flashes at Pete Egan's Palace Theatre, at Calgary, Alberta on "Melody in Spring." The box office window was removed and in it was placed a background of cutout dancing girls and musical notes surrounded by green crepe paper in a half circle.

Up front, a small aquarium was placed with live gold fish and mermaid figures (see photo) above which was hung a bird cage containing a large talking parrot, attracting attention by greeting the patrons. The spring effect was carried out further with singing canaries on either side of the inside lobby.

Another interesting display was made up on "The Lost Patrol" in the form of a small platform eight feet long by two feet wide upon which were constructed desert effects with sand dunes, oasis, cutout palm trees and a water effect obtained with small mirror. Camels, Arabs, and toy soldiers mounted were shown in battle array. The background was a giant cutout of McLaglen.

Work For a Quigley Award!

Lassman Uses "Teen" Strips For Lobby Display

A Hal LeRoy tap dance contest featured Manager Garry Lassman's "Harold Teen" campaign for the Avon, Utica, N. Y., the jig idea being held each night during the run with ladies' and men's wrist watches promoted gratis by Garry, given the winners, audiences acting as judges. The stunt and the awards were announced via trailer three days ahead, and to bring it to the attention of the younger set, 22 by 28s were posted in store windows near all schools. Further "young" ideas were the press book LeRoy soda stunt and the Postal Telegraph flower tiein.

Effective was an illuminated overdoor banner made of cutout illustrated letters with tear sheets of the "Teen" comic strips pasted on these letters (see photo) on outer doors of lobby. Classified tieup, ballyhoo truck and lady and man stiltwalkers passing out gum in imprinted envelopes were other click gags used by this showman to put over his date.

Work For a Quigley Award!

Starr Distributes Advance Reprints on "Alice"

Photos of the Tenniel woodcuts, those used to illustrate the first edition of "Alice in Wonderland," aided in a nice tieup on that date arranged by Manager Herman Starr, Cove Theatre, Glen Cove, L. I. Actual scene shots from the picture resembling the original woodcuts were run in a neighborhood class paper to show how closely Paramount adhered to the famed story. Starr had many reprints of the page run-off and distributed these in advance of his date.

Herman is still getting out those snappy four-page programs, his work on "George White's Scandals" being in line with his clever copy. Front cover shows cut of Vallee and Faye with copy to the effect that they are wed, inside pages tying this into the picture and rest of the program.

Graham's Baby Contest Brings Many Entries

Another English voting contest that produced splendid results was that put over by Manager Robert Graham, Futurist Theatre, Birmingham, England, as a tiein on his showing of "A Bedtime Story." This was a baby beauty idea and was put on in conjunction with a local paper as part of a campaign sponsored by Earl St. John, Paramount Theatres' director in Great Britain, in which the theatres in Manchester, New Castle, Leeds and Cardiff also participated.

In Birmingham, as in other cities, judges chose forty entries from those of the baby pictures submitted, these being numbered and filmed and shown at the theatre. Patrons were then asked to vote, and the four children receiving the highest number of votes were given prizes and entered in the national competition.

Over $2000 in cash was awarded in the national and local contests, and many merchandise awards were also promoted. Graham's newspaper ran daily stories and many pictures of entrants also issuing a splendid four-page special section, which sold the theatre as well as the contest. A highlight of the campaign was a special film taken at a local park when over 5000 mothers with their children (see photo) assembled.

Work For a Quigley Award!

Paper Gives Passes on Madden's "Palooka" Tieup

Manager J. J. Madden, Granby Theatre, Norfolk, Va., has been putting on some smart campaigns lately, outstanding being his tieup on "Palooka" with a local paper in which theatre passes were given to those securing new one-month subscriptions to the daily. The offer was good for three days in advance of the showing, the paper coming in for a number of half-page ads stressing the idea and plugging the picture. Window in town's largest sporting goods store (see photo) brought added attention.

Madden effected a neat co-op hookup on "House of Rothschild" by tieing into a furniture ad with passes given to those finding all the misspelled words in the copy. The display was four columns full, theatre and picture copy with cut of Arliss topping.

Work For a Quigley Award!

Morris Promoted Ace Windows on "Bar"

A giant sized head of Jolson in one of the city's best windows (see photo) was one of the flashes that attracted attention to Manager Walter Morris' "Wonder Bar" date, at the Stanley, Baltimore, Md., as it tied in to the personal appearance of this star who came on to do his stuff at the premiere of the picture.

As the window immediately adjoins the theatre, all necessary copy was carried on marquee, leaving all space for stills and cutouts. A "bar" window was also secured showing cutouts of other stars leaning against regular bar, fitted up with all the fixin's, and wax models dressed in cocktail costumes, made up the rest of the display.

Jolson was introduced by the Mayor, who in turn was presented by the State's Attorney, the affair being helped by a blowup of invitation telegram from the Mayor to Al, posted and displayed in lobby. Floral decorations were promoted for theatre front, radio plugged the opening, and Walter obtained railroad flares for marquee use, which with camera and other accessories, "hollywood-ed" the opening night.

On "Registered Nurse," Morris wrote to all nurses, giving a brief outline of the picture, cast, dates, and starting times, further stating he hoped the ladies could find time between hours of duty to come over and see the show.



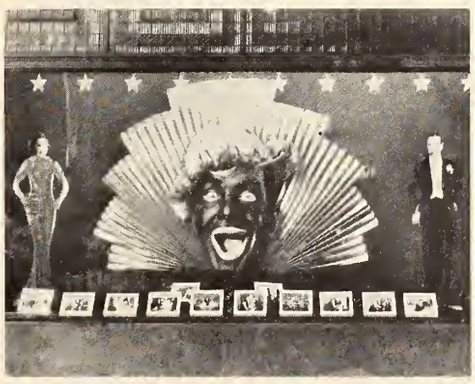
Graham's Baby Contest



Madden's "Palooka" Window



Morris' "Little Women" Tie-up



Walter's Giant Jolson Head

Deering Welcomes "Amos and Andy" in Person

Memphis, Tenn., that hotbed of lightning showmanship, scores another ace with Manager Francis Deering's campaign on the personal appearance of "Amos and Andy," at Loew's State, in which a unique newspaper contest was put on to find the most ornate "Fresh Air" taxi in town, a cash prize given the winner. A taxi stand in keeping with that made famous by the air comics was installed in front of the theatre, and an old Ford toured the city.

Further newspaper cooperation was generous, with guest columns written by the stars, front-page pictures and interviews, and other prominently placed art. Radio pages, of course, gave the date plenty of breaks, the other headliners being interviewed over a prominent station, and otherwise publicized. Out-of-town newspapers also ran readers.

The Illinois Central plugged the attraction throughout the territory with window cards in stations, and bus lines were tied up in the same manner. In other towns within a 200-mile radius, double window cards were posted.

Drug stores and dental offices displayed tie in cards, hooking in the "see your dentist twice a year, and see Amos and Andy, etc.," copy, hotel menus carried mention of the date, and windows in well located shops with stills in many others aided in rounding out Deering's smart campaign.

Work For a Quigley Award!

Seymour Morris Sells Schools on "Little Women"

For his campaign on "Little Women" Seymour L. Morris, Schine's Hi-Art, Lockport, N. Y., wrote to the district superintendent of schools and secured a list of teachers whom he circularized advising that the picture had received the sponsorship of all educational groups.

Book marks were distributed in the Public Library, book stores and rural schools. He tied up with Sears-Roebuck for a furniture ad and window display (see photo) and promoted one hundred roses from a local florist; posies were given to first hundred women attending. Jumbo telegrams were posted in Western Union windows and the mailing list was also used to sell the picture. Lithographed posters were used strategically throughout the city.

Work For a Quigley Award!

McManus Ties In Local Election on "Riptide"

John McManus hooked in his "Riptide" campaign to a local election in Kansas City by sending out a radio flash "electing" Norma Shearer on her artistry for the date at the Midland Theatre, theatre and date being mentioned on each flash. "Funny Little Bunnies" on the same bill was also radio-plugged with an unusual dramatization by a local troupe of child actors.

Shearer co-op ads were promoted with hairdressers, photographers and shoe stores and "Riptide" roses were given to the first 500 women attending the opening show, through a florist tieup. Many of the smartest windows in town were secured, tying in the Shearer styles, jewelry, etc.

For "Men in White," McManus wrote to over 1,000 local physicians and was allowed to post notices on boards in all hospitals.

WHAT POSTER ARTISTS ARE DOING



Another new contributor to this column is C. H. Curtis, artist for the Texas Theatre in Austin, Texas. This "extra" of Jimmy Cagney was done in black and white pastel on grey board. Glad to know you like the poster series, "C.H." and hope you continue to contribute to it.



With this "Hoopla" poster we have a new contributor in the person of Miss Mary Garrett, artist for the Yale Theatre in Graesbeck, Texas. The display was 28" x 44", with a white background. The head was done in pencil and the lettering in black.



Frestle F. Chenoweth, display artist for the Robinson Theatres, Albany, Mo., sends along this "Massacre" poster. The background was turkey red with shades of green and blue; the figure, orange and copper color with the lettering in white, light green and lavender.



From E. E. Whitaker, Fox Theatre, Atlanta, Ga., comes this photo showing a shadow box that was placed practically flat on the floor of his lobby. "E.E." tells us just changing the position from upright to flat created plenty of customer-comment.



Above poster is done by Don E. Andorfer, Whitewater, Wis. Male figure: face, orange; shirt, yellow; waistband, gold metallic decoration; trousers, majenta shading into black of background; hat, violet. Female figure: flesh tones, blue; hair, brown to orange; dress, black shading into white, lightly covered with starry metallics. Panel: yellow with red lettering.



Howard Jaudon sends another Andy Beiter display at the Tampa Theatre, Tampa, Fla., in this "Riptide" poster. The two side panels of silver and metallic letters were against a burnished green background. Letters "Riptide" with indirect lighting inside to give glamour to full length Shearer, spreading glow on figure.

• personalities

AL WEST
has acquired the New Theatre, at Philadelphia, Miss.

▽

J. E. AND W. L. SIMPSON
have purchased the Normal Theatre, at Memphis, Tenn. They will make extensive improvements.

▽

T. F. THOMPSON
has leased the Elks Theatre at Huntsville, Ala.

▽

GLEN DICKINSON
of Kansas City, has opened the Cozy Theatre at Junction City, Kan.

▽

DUBINSKY BROS.
recently opened their new Valley Theatre, neighborhood theatre, at South St. Joseph, Mo.

▽

IRA KELLEY
recently opened the new Iola Theatre, Iola, Kan., and named BOB ROBERTSON as house manager.

▽

MRS. FLORENCE McGOON
has acquired the Elsworth Theatre, Elsworth, Wis., from H. McGOON.

▽

HOFFMAN AND BEAUDRY
have purchased the Star Theatre at Clarkfield, Minn., from A. L. Anderson, and reopened it under the new name of Clarkfield.

▽

ROBERT ANTHONY
formerly at the Liberty in Herkimer, N. Y., has been transferred to the Holland, in Bellefontaine, Ohio, succeeding MITCHELL CONERY, resigned to enter business in the East.

▽

TOM DAVIS
will manage the Mary Anderson in Louisville, Ky., for Ike Libson, who has just taken over the house.

▽

DANNIE BIENMAN
assistant at Warners' Strand, Akron, Ohio, has been promoted to manager, succeeding DICK WRIGHT, who was moved up to district manager of the northeastern section of Ohio.

▽

TIMOTHY JOHNSON
has just added the Butterfly Theatre, Sheboygan, Wis., to his other houses.

▽

IRVING P. ALEXANDER
formerly of Roxbury, Mass., is now located in Winthrop, Mass., where he is managing the Winthrop and State Theatres.

▽

LOU GOLDEN
has left the RKO Franklin in New York City and may be found at the Orpheum in St. Paul, Minn.

▽

HARRY HALL
opens the Erlanger Theatre in Atlanta, Ga.

▽

J. W. BASCOM
is again in possession of the Shastona Theatre in Mount Shasta City, Cal.

A CORRECTION

In last week's issue, commenting editorially on the source of the Memphis Cotton Carnival, credit for originating the idea was given to Howard Waugh. However, the Warner Theatres' Kentucky zone director immediately informed us he had nothing whatsoever to do with the stunt, giving full credit to Herb Jennings, formerly with Loew in Memphis, and now at the helm of the Keith Theatre, White Plains, N. Y.

So we hasten to set down the facts, thanking Howard for putting us straight, and apologizing to Herb for the unwitting error.—MIKE.

GEORGE DARANSOLL
has just resigned as manager of the Warner Cameraphone, in Pittsburgh, Pa. His place is temporarily filled by Ed Segal, assistant at Warners Etna.

▽

J. H. ROTH
has been named manager of the newly reopened Retlaw Theatre in Fond du Lac, Wis.

▽

NELSON SWEENEY
is opening the Champion in Champion, Neb.

▽

ERWAY BRINER
will manage the Hippodrome in Circleville, Ohio, house will be renamed the Liberty.

▽

J. MAXWELL JOICE
press agent, has opened free lance publicity offices in New York City.

▽

LEONARD SLEPSKI
is managing the Virginia Park, Detroit, Mich., succeeding FLOYD WADLOW.

▽

H. R. BYERLY
is now at the Garden, Detroit, Mich., succeeding REX MINCKLEY. MICHAEL SCHOENHERR has taken over the Strand house formerly managed by Byerly.

▽

DEL APEL
has taken over the Dix, Detroit, from Porter and Uhl.



CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

HARRY E. CLIFTON
owner of the Cliftonia, Circleville, Ohio, has leased the Hippodrome in that city, which he will rechristen the Liberty. Erway Briner has been named manager.

▽

JOHN W. HUCKNALL
has opened the Kingsburg Theatre out in Kingsburg, Cal.

▽

TOM DAVIDSON
succeeds EARL PAINE at the Mary Anderson, Louisville, Ky. Paine will manage the Switow, Washington, Ind.

PUT NEW LIFE INTO YOUR OLD CHAIRS



We specialize in

RE-UPHOLSTERING
RE-FINISHING
REMODELING AND
REJUVENATING
THEATRE CHAIRS

LARGEST DEALERS IN USED CHAIRS AND REPAIR PARTS.

When your days work is done look over your seats and let us know what they need. No order too small or too big for us. Installations and repair service made all over.

FILL COUPON AND MAIL TODAY

ALLIED SEATING COMPANY
358 W. 44th St. New York City
We are interested in the following:
Recovered spring cushions ..... ☐
New slip covers ..... ☐
Servastone for cracked floors..... ☐
Rebuilt chairs ..... ☐
Upholstery only ..... ☐
Veneer seats only ..... ☐
Complete veneer chairs..... ☐
Theatre..... Capacity.....
City..... State.....

COME ONE, COME ALL—YOU, TOO!

WALTER L. GOLDEN
the exploitation manager of the Riverside Theatre in Jacksonville, Fla., needs no introduction to our readers since he was the April Quigley Award winner. However, Walter, through these portals come the best showmen in the business and we have to formally welcome you in this manner. Again we congratulate you, and don't sit back on your laurels, but keep 'em coming and we'll do the rest.

▽

JOHN A. GOODNO
is the advertising manager of the Palace in Huntington, W. Va. Johnnie has already contributed to our pages, so we don't feel like he's a stranger to our midst. He's got the right spirit, because he says he derives considerable value from our section and is glad to do his share.

▽

ALBERT H. REYNOLDS
from down in Austin, Texas, manages the Queen Theatre. Al is another Interstate Circuit man coming in with us and we've got a warm spot in our heart for this live-wire bunch of boys down Texas way. Remember us to the rest of our good friends and shine up the Waterman and put it to work.

▽

ARTHUR BLOCK
manages the Park Theatre in Philadelphia, Pa., for Warner Brothers. Philly is a fast-stepping show town, as witness some of the excellent exploitation stuff that gets into our section from there. You're probably doing your share of it, Art, so let us in on the secret.

▽

FRANK WEATHERFORD
another Interstate man from Fort Worth, Texas, manages the Worth Theatre there. Frank started in showbusiness between school terms and he's been at it ever since. First job was as cashier at the Majestic, San Antonio, then went to the Majestic in Fort Worth and stayed there until he managed the house. So far as we can gather, Frank has never left the State of Texas and seems to be doing a swell job of it.

▽

RICHARD D. WALSH
is the advertising manager of the New Lafayette in Buffalo, N. Y. He was with Metro-Goldwyn-Mayer for three years and then went to the Lafayette. Working under George MacKenna, we're going to expect your house to be well represented, so don't disappoint us.

▽

HAIG ASSADOURIAN AND M. J. CRUZ
join the Club together. The former is the managing director and the latter the secretary and advertising manager of the Metropolitan Film Distributing Company with headquarters in Shanghai, China. We have many members in your city who are in constant communication with us and the activities of our foreign membership are always of interest.

▽

HUGH PLATH
manages the Ritz Theatre in Weslaco and the Capitol in Mercedes, Texas, for the Paschall-Texas Theatres Corp. Taking care of two houses should keep you pretty busy, Hugh, but not so busy that you won't be able to find the necessary time to write in and tell us about your recent campaigns.

▽

TOM MALLOY
in Napa, Cal., manages the Fox Theatre. Tom started as doorman at the State in Napa, then assistant at that house and was promoted to his present situation, a fifteen hundred seater, first run. You're the first member from your town to join, Tom, so there's a lot of responsibility on your shoulders so far as keeping Napa before the public eye. Are you on?

ALBERT H. POOS
comes from the same circuit as Roy and is the district manager, making his headquarters at the Lindell Theatre. Al is a long way from the profession he started in; he went to dental college, but grew to like showbusiness, and when he was offered a job ushering, grabbed at it. He has handled houses in Granite City and St. Louis and has contributed already to our pages.

▽

F. J. MILLER
manages the Modjeska Theatre in Augusta, Ga., and we've had a lot of good friends from down there. In fact, past managers of the Modjeska have been members of the Club and active ones, too. So you've got something to live up to, "F. J," and we know if you're anything like your predecessors, we'll be hearing from Augusta real often.

▽

OLIN B. SHAMLIN
is another young-timer whom we bid welcome to. He is the assistant manager of the Texas Theatre, in Memphis, Texas. Olin is the first member to join the Club from this city and that means that all the responsibility of keeping his home-town in print in our pages rests on his shoulders. Can you "take it," Olin?

▽

SAM ROSENBLATT
manages the Bright Spot Theatre, in Rensselaer, N. Y., and with as cheery a name for his house as he has, he ought to be able to tell us what he does and how he does it. Remember, Sam, summer is coming, and if you get to hiking down New York City way, be sure to stop in Club headquarters and say hello. The latch-string is always out and the welcome mat brushed up.

▽

CHARLES T. GALLOWAY
is way out in Cuero, Texas, managing the Rialto Theatre. Well, Charlie, you've got something to live up to all right, because Texas, the whole state, is full of live-wire showmen who contribute regularly to our pages, and unless you want to be put to shame, you'd better get out the old Waterman and let's know what campaigns you've put over lately.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ROBERT ANDREWS
has already had some of his work make its appearance in our pages, for he is the artist for the Sipe Theatres in Charlotte, N. C., doing the work for the Carolina in High Point, N. C., the Criterion in Spartanburg, S. C., and the Anderson, S. C. That ought to be enough to keep you out of mischief and pretty busy, but not too busy to send your stuff in to us.

▽

NORVAL E. PACKWOOD
manages the Florissant Theatre, in St. Louis, Mo., for the St. Louis Amusement Co. Norval seems to have done things. He studied law at the Chicago School of Law. His father owned a theatre and newspaper and he worked for both of them, getting a pretty good training in each. While Norval enjoys theatre business, we think he has a little leaning toward the Fourth Estate. What say, are we right?

▽

MERRIT PRAGG, JR.
is the assistant manager of the Grand Opera House in Wilmington, Del. We're always happy to welcome youngcomers to the business, because there is a fair way to go places. Remember, your pledge in joining is to let us know what's going on in showbusiness down your way.

▽

WILLIAM E. RIED
who manages the Lafayette Theatre in St. Louis, Mo., is another recruit from the St. Louis Amusement Company to join our ranks. Well, Bill, we have your circuit pretty well lined up and there's lively competition, so get busy and have your little say as to what you are doing to keep the cash register humming.

▽

J. D. JOHNSTONE
assists Barney Murphy at the Danforth Theatre in Toronto, Canada. John shows signs of being an active member since he isn't content to join but sends for his Club pin at the same time and wishes us "more power to our ever increasing elbow." Thanks for the kind words.

▽

FRANK K. SHAFFER
is no stranger to us. He now manages the Warner Virginia Theatre in Harrisonburg, Va., to which position he was recently promoted after having served under our old time member, Frank Boucher. Frank seems to have spent all of his time in Maryland—he was born there and has been at houses in Oakland, Hancock, and Hagerstown before moving on to Harrisonburg.

▽

D. W. ROGERS
is a little closer to Club headquarters. He manages the Coliseum Theatre in Brooklyn, N. Y., and that's near enough for you to drop in and say "hello" and give us the opportunity of knowing him personally. What do you say, "D. W.," the welcome mat is out and we'd like to know you?

▽

ARTHUR ESBERG
manages the Aztec Theatre in San Antonio, Tex., and we've heard plenty from that house before from previous members; so you'll have to keep up the good work of your predecessors, Art, and let's know what you're doing. You doubtless are aware that you and the rest of your brothers on the Interstate Circuit are pretty active contributors. Remember us to them and let's hear from you, too.

▽

SAMUEL SPOSATO
is the assistant manager of the Huntington Theatre in Huntington, N. Y. We're always happy to welcome these young bloods and potential managers. Remember, Sam, your Club dues consist of keeping us informed of theatre activities around your house; so between you and your chief we expect to be a-hearing from you.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

Coming Attractions

Green Eyes	Charles Starrett-Shirley Grey	June 15		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30,'33	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26,'33	64	Jan. 13
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Most Precious Thing in Life (See "In the Cutting Room," Apr. 28.)	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3,'33	65	Mar. 3
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Straightaway	Tim McCoy-Sue Carol	Dec. 22,'33	60	Jan. 27
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21

Coming Attractions

Black Moon	Jack Holt-Fay Wray	June 15		
Blind Date	Ann Sothern - Paul Kelly-Neil Hamilton			
Broadway Bill	Warner Baxter			
By Persons Unknown	Ralph Bellamy			
Captain Hates the Sea, The	Fred Keating			
Criminal Within, The	Richard Cromwell-Arline Judge			
Defense Rests, The	Jack Holt-Jean Arthur			
Hell Cat, The (See "In the Cutting Room," May 12.)	Robt. Armstrong-Ann Sothern	June 16		
Lady Is Willing, The	Leslie Howard-Binnie Barnes		76	Feb. 10
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21		
One Night of Love	Grace Moore-Tullio Carminati			
Song You Gave Me, The	Babe Daniels-Victor Varconi		84	Oct. 21,'33
Special Agent	Tim McCoy-Shirley Grey			
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	June 28		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Fantomes	Jean Galland	Feb. 15	59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance in Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	

Coming Attractions

Blue Light	Leni Riefenstahl	Aug. 1	90	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassen		Dec. 22,'33	36	Dec. 30,'33
Eat 'Em Alive		Nov. 3,'33	56	Nov. 18,'33
Forgotten Men	War Film	Apr. 1	84	May 27,'33
Ha, King of Virtue	Fernandel-Collette Darfeuil	Dec. 20,'33	58	
Road to Ruin	Helen Foster-Peul Page	May 15	58	Feb. 24
Throne of the Gods		Dec. 22,'33	55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Convention City	Joan Blondell - Dick Powell - Adolphe Menjou-Mary Astor	Dec. 30,'33	69	Dec. 9,'33
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Alina MacMahon	May 26	67	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23,'33	73	Dec. 9,'33
Twenty Million Sweethearts (Reviewed under the title "Rhythm in the Air")	Dick Powell - Ginger Rogers - Pat O'Brien	May 26	89	Mar. 24
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

British Agent	Leslie Howard - Kay Francis			
Circus Clown, The	Joe E. Brown	June 30	*75	May 19
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong			
Man with Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez		*75	June 2
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 21	59	May 26
Return of the Terror	Lyle Talbot-Mary Astor	July 7	*65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	June 30		
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29,'33	80	Nov. 18,'33
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	*63	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 8
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	78	May 12
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victory Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15,'33	85	Sept. 23,'33
Mr. Skitch	Will Rogers - ZaSu Pitts	Dec. 22,'33	69	Dec. 16,'33
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 28
New I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
Sleepers East	Wynne Gibson-Preston Foster	Jan. 26	69	
(See "In the Cutting Room," Dec. 30,'33.)				
Smoky	Victor Jory-Irene Bentley	Dec. 8,'33	69	Dec. 9,'33
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	*83	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	
(See "Too Many Women," "In the Cutting Room," Mar. 31.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	85	
(See "In the Cutting Room," Mar. 3.)				
Wild Gold	John Boles-Claire Trevor	June 8	*73	May 26

Coming Attractions

Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22		
(See "In the Cutting Room," May 26.)				
Carevan	Charles Boyer-Loretta Young			
Cats-Paw, The	Harold Lloyd-Una Merkel			
(See "In the Cutting Room," May 12.)				
Charlie Chan's Courage	Warner Oland-Drue Leyton	June 29		
(See "In the Cutting Room," May 26.)				
Grand Canary	Warner Baxter-Madge Evans	July 13		
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Marie Galante	Spencer Tracy-Kettl Gallian			
Servants' Entrance	Janet Gaynor-Lew Ayres			
She Learned About Sailors	Lew Ayres-Alice Faye	July 6		
(See "In the Cutting Room," May 26.)				
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20		
Wanted	Hugh Williams-Claire Trevor			
World Moves On, The	Madeleine Carroll - Franchot Tone			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lova Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan. 27	73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov. 22,'33	78	Mar. 17

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Ring, The	Lesila Banks		68	
Baroud (See "Love in Morocco")				
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghost Train, The	Jack Hulbert	Dec. 1,'33	69	Feb. 25,'33
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
It's a Boy	Edward Everett Horton - Leslie Henson		80	Sept. 30,'33
Just Smith	Tom Walls		69	May 5
Love in Morocco	Rex Ingram	Dec. 1,'33	76	Dec. 15,'32
(Reviewed under the title "Baroud")				
Murder Party, The	Leslie Banks		62	Mar. 10
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1,'33	77	June 10,'33
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madelaina Carroll		83	July 8,'33
There Goes the Bride	Jessie Matthews	Dec. 1,'33	79	Mar. 11,'33
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
Woman in Command, The	Cicely Courtnaidge - Edward Everett Horton		80	

(THE RELEASE CHART--CONT'D)

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb. 15	68	

Coming Attractions

Born to Hang	All Star Cast	June 15		

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan. 22	67	
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68	
In Love with Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov. 7,'33	62	Jan. 13
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb. 25	62	

Coming Attractions

House of Strangers	Eric Von Stroheim - Leslie Fenton - Wera Engels	June 15		

(See "In the Cutting Room," June 2.)

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June 1	68	May 19

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct. 26	70	
Dues to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19
School for Girls		Mar. 22,'35		
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb. 1,'35		
When Strangers Meet	Richard Cromwell-Arline Judge	July 20	74	
Without Children		May 10,'35		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec. 8,'33	87	Sept. 16,'33
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan. 1	63	Oct. 28,'33
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec. 13,'33	65	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov. 24,'33	74	Oct. 14,'33

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall			

(See "In the Cutting Room," June 2.)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr. 15	68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68	
Secret Sinners	Sue Carol-Nick Stuart	Oct. 20,'33	70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec. 1,'33	70	Mar. 10

Coming Attractions

Untitled	Buster Crabbe-Gloria Shea	June 15		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb. 16	78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow - Madge Evans - Karen Morley - Edmund Lowe - Lee Tracy - Jean Hersholt	Jan. 12	113	June 10,'33
Eskimo	Native Cast	Jan. 19	117	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan. 5	78	Dec. 30,'33
Going Hollywood	Marion Davies-Bing Crosby	Dec. 22,'33	79	Dec. 16,'33
Hollywood Party	(All Star Musical)	June 1	70	June 2
Laughing Boy	Ramon Novarre-Lupe Velez	Apr. 13	79	
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr. 6	75	Feb. 17
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb. 23	85	Mar. 3
Operator Thirteen (See "In the Cutting Room," May 19.)	Marion Davies-Gary Cooper	June 8	86	
Queen Christina	Greta Garbo-John Gilbert	Feb. 9	103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec. 1,'33	78	Nov. 11,'33
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 3
Sons of the Desert	Laurel and Hardy	Dec. 29,'33	68	Jan. 20
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May 25	*95	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb. 2	76	Jan. 27
Women In His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec. 8,'33	76	Feb. 3
You Can't Buy Everything	May Robson-Jean Parker	Jan. 26	85	Feb. 10

Coming Attractions

Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Born to Be Kissed	Jean Harlow-Franchot Tone	July 13		
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Murder in the Private Car	Charles Ruggles-Una Merkel	June 22		
Sacred and Profane Love	Joan Crawford-Clark Gable			
Stamboul Quest	Myrna Loy-George Brent			
Student Tour	Charles Butterworth - Jimmy Durante			
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger			

(See "In the Cutting Room," May 19.)

Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine (See "In the Cutting Room," Apr. 14.)	Lionel Atwill	Apr. 1	70	Feb. 24
Blue Steel	John Wayne	May 10	54	May 12
Broken Dreams	Randolph Scott-Martha Sleeper	Nov. 15,'33	68	Nov. 4,'33
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec. 11,'33	67	Mar. 24
House of Mystery, The	Verna Hillie-Ed Lowry	May 30	61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	June 1	67	May 12
Lucky Texan, The	John Wayne	Jan. 22	55	Jan. 27
Man from Utah, The	John Wayne	May 15	55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May 1	73	Mar. 31
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar. 15	62	Mar. 31
Sagebrush Trail	John Wayne	Dec. 15,'33	53	Dec. 23,'33
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan. 1	59	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Mar. 1	54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb. 15	68	Jan. 27

Coming Attractions

Flirting With Danger	Robt. Armstrong-Wm. Cagney			
Girl of the Limberlost				
Happy Landings	Ray Walker-Jacqueline Wells			
Jane Eyre (See "In the Cutting Room," June 2.)	Colin Clive - Virginia Bruce			
King Kelly of the U. S. A.	Guy Roberston			
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19
Moonstone, The				
Randy Rides Alone	John Wayne	June 15	53	
Shock	Ralph Forbes-Gwenllian Gill			
Star Packer, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice In Wonderland	Charlotte Henry	Dec. 22,'33	75	Dec. 16,'33
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan. 19	71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb. 23	80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar. 23	68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March - Evelyn Venable	Mar. 30	78	Jan. 20
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec. 29,'33	88	Nov. 25,'33
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28
Eight Girls In a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan. 5	78	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan. 26	95	Feb. 3
Girl Without a Room	M. Churchill-Charles Farrell	Dec. 8,'33	75	Dec. 9,'33
Good Dame	Sylvia Sidney-Fredric March	Feb. 16	72	Feb. 10
His Double Life	Roland Young-Lillian Gish	Jan. 12	68	Dec. 30,'33
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan. 26	65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Lone Cowboy	Jackie Cooper	Dec. 1,'33	68	Nov. 25,'33
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	*65	May 12
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr. 20	76	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan. 12	68	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Dakle	May 25	89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb. 23	72	Feb. 17
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb. 2	75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar. 9	78	Feb. 24
Six of a Kind	C. Ruggles-M. Boland-W. C. Fields - A. Skipworth - Burns and Allen	Feb. 9	65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May 18	*73	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou-Frances Drake	Apr. 13	72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar. 16	62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr. 27	64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr. 6	70	Mar. 31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains			
Fifty-two Weeks for Florette	Lee Tracy-Helen Mack	July 27		
Great Flirtation, The (See "In the Cutting Room," May 26.)	Elissa Landi-Adolphe Menjou-David Manners	June 15	*70	
Here Comes the Groom	Jack Haley	June 22		
It Ain't No Sin	Mae West	June 29		
(See "In the Cutting Room," May 12.)				
Kiss and Make Up (See "In the Cutting Room," May 12.)	Cary Grant Genevieve Tobin	July 13		
Ladies First	Geo. Bancroft-Frances Fuller	July 27		
Ladies Should Listen	Cary Grant-Frances Drake			
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20		
Now and Forever	Gary Cooper-Carole Lombard			
Old-Fashioned Way, The	W. C. Fields	July 6		
Scarlet Empress, The	Marlene Dietrich-John Lodge		*100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Shoot the Works	Jack Dakie-Ben Bernie-Dorothy Dell	June 29		

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr. 1	64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar. 1	65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar. 15	58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb. 2	55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec. 4,'33	58	
Russia Today		Nov. 8,'33	42	Oct. 28,'33
Thunder Over Mexico	Native Cast	Nov. 15,'33	70	May 20,'33

Coming Attractions

Little Damozel	Anna Neagle-James Rennie			
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Doctor	Otto Kruger-Karen Morley	Apr. 27	74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec. 29,'33	89	Dec. 16,'33
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb. 2	68	Jan. 27
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec. 1,'33	66	Dec. 23,'33
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Let's Try Again	Diana Wynyard-Clive Brook	June 8		
(See "Sour Grapes," "In the Cutting Room," June 2.)				
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov. 24,'33	115	Nov. 11,'33
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24

(THE RELEASE CHART--CONT'D)

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May	2 72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec.	1,'33 71	
Moth, The	Sally O'Neil-Paul Page	Jan.	15 63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov.	1,'33 62	Feb. 10
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr.	15 68	

Coming Attractions

Golden Head				
Souls In Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee - Creighton Chaney			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10,'33	62	Mar. 10
Criminal at Large	Emlyn Williams-Cathleen Nesbitt	Helber Prods.	Dec. 15,'33	67	Jan. 6
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov.	1,'33 60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriem Battista	Exploitation Plcts.	Jan. 15	80	Dec. 30,'33
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24,'33	60	Dec. 2,'33
Film Parade		General Plcts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	58	Feb. 24
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29,'33	65	Dec. 9,'33
Hell on Earth	All Star	Aeolian Plcts.	Jan. 27	70	Feb. 10
Her Splendid Folly	Lilian Bond - T. Von Eltz	Progressive	Oct. 7,'33	59	Nov. 4,'33
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Plcts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33	70	Dec. 16,'33
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Plcts.	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec.	1,'33 62	Dec. 9,'33
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov.	17,'33 65	Nov. 18,'33
Born to Be Bad	Loretta Young-Cary Grant	May	18 61	
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr.	13 93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan.	5 82	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr.	6 86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar.	9 77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone	T. Carminati	Jan. 19	70	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes		Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez		Feb. 16	86	Jan. 27
Private Life of Henry, VIII, The	Charles Laughton		Nov. 3,'33	93	Sept. 23,'33
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting		Dec. 29,'33	91	Dec. 9,'33
Sorrell and Son	H. B. Warner		Apr. 20	85	Jan. 6

Coming Attractions

Affairs of Cellini, The	Fredric March-Constance Bennett-Frank Morgan-Fay Wray		*85	Apr. 21
(Reviewed under the title "The Firebrand")				
Barbary Coast	Anna Sten-Gary Cooper			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young		*80	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi			
Last Gentleman, The	George Arliss		*80	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Our Daily Bread	Karen Morley-Tom Keene			
(See "In the Cutting Room," May 19.)				
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			
Transatlantic Showboat (Tent.)	Jack Benny-Nancy Carroll-Gene Raymond			
Treasure Hunt, The (Tent.)	Eddie Cantor - Ann Sothern - Ethel Merman			
We Live Again	Anna Sten-Fredric March			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May	14 66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr.	2 84	Apr. 28,'30
Beloved	John Boles-Gloria Stuart	Jan.	22 82	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May	7 65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan.	1 68	Jan. 13
By Candlelight	Elissa Landi-Paul Lukas	Dec.	18,'33 70	Dec. 23,'33
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar.	19 78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar.	5 60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan.	15 77	Jan. 27
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec.	25,'33 78	Nov. 25,'33
Glamour	Constance Cummings - Paul Lukas	Apr.	9 74	Apr. 7
Gun Justice	Ken Maynard-Cecilia Parker	Dec.	11,'33 60	Mar. 31
Half a Sinner	Joel McCrea-Sally Blane	Apr.	30 ..... 78½	Apr. 28
Honor of the Range	Ken Maynard	Apr.	18 61	May 5
I Like It That Way	Gloria Stuart-Roger Pryor	Feb.	12 67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr.	16 76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar.	28 68	Mar. 17
Let's Talk It Over. (See "Funny Thing Called Love," "In the Cutting Room," May 19.)	Chester Morris - Mae Clarke	June	11	
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June	4 98	May 26
Love Birds, The	Summerville-Pitts	Mar.	12 62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May	21 61	
Madame Spy	Fay Wray-Nils Asther	Jan.	8 70	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan.	29 80	Mar. 17
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec.	4,'33 68	Sept. 9,'33
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb.	26 65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June	11 65	Apr. 21
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr.	23 65	
(See "In the Cutting Room," Mar. 17.)				
Wheels of Destiny	Ken Maynard	Feb.	19 64	Apr. 14

Coming Attractions

Embarrassing Moments	Chester Morris-Marian Nixon	July	9	
I Give My Love	Wynne Gibson-Paul Lukas	June	25 ..... *70	June 2
Imitation of Life	Claudette Colbert			
Million Dollar Ransom	Joan Bennett-Edward Arnold			
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny			
Romance in the Rain	Roger Pryor - Heather Angel - June Knight-Victor Moore			
There's Always Tomorrow (T.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr.	14 73	Feb. 10
Disraeli (Reissue)	George Arliss	Dec.	16,'33 88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan.	13 61	Jan. 20
From Headquarters	Geo. Brent-Margaret Lindsay	Dec.	2,'33 63	Dec. 2,'33
Gambling Lady	Barbara Stanwyck	Mar.	31 66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr.	7 66	Feb. 24
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar.	3 63	Mar. 17
Hi, Nellie!	Paul Muni	Jan.	20 75	Feb. 3
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec.	23,'33 68	Dec. 9,'33
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb.	24 68	Feb. 10
Jimmy the Gent	James Cagney-Bette Davis	Mar.	17 67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June	9 71	May 26
Lady Killer	James Cagney	Dec.	9,'33 76	Dec. 2,'33
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay - Donald Woods	May	12 64	May 19
Modern Hero, A	Richard Barthelmess	Apr.	21 71	Apr. 28
Smarty	Joan Blondell-Warren William	May	19 64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr.	28 72	Apr. 7

Coming Attractions

Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dr. Monica	Kay Francis-Warren William	June	23 65	May 26
Dragon Murder Case, The	Warren William			
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July	28	
(See "In the Cutting Room," May 5.)				
He Was Her Man	James Cagney-Joan Blondell	June	16 70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July	21	
Housewife	George Brent-Bette Davis			
Lost Lady, A	Barbara Stanwyck			
Madame Du Barry	Dolores Del Rio-Victory Jory	July	14	
Personality Kid, The	Pat O'Brien-Glenda Farrell	July	7 ..... *68	

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Girl from Maxim's, The	Frances Day	London Film			Oct. 14,'33
Lash, The	Lyn Harding-John Mills	Radio			May 19
Mam'zelle Nitouche	Jamie Marese-Raimu	Protex	Nov. 18,'33	90	Dec. 2,'33
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7,'33	57	Sept. 18,'33
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Plcts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Prince of Arcadia	Carl Brisson	Saumont-British		80	Oct. 28,'33
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
This Week of Grace	Gracie Fields	Radio		92	Oct. 28,'33
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Volga Volga	H. A. Shilleton	Kinematrade	Dec. 14,'33	76	Jan. 6
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20,'33	90	Oct. 28,'33
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	Mey 17	1 rl.
The Queen of Hearts	June 25	1 rl.
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out — Walter Catlett	Feb. 28	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hold Your Temper — Leon Errol	Dec. 15,'33	20
Hot Deze — Smith and Dale	Oct. 20,'33	2 rls.
Plumbing for Gold — Sidney and Murray		2 rls.
Radio-dough — Sidney and Murray	Feb. 5	2 rls.
Stable Mates	Apr. 8	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers — Sidney and Murray	Jen. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Bill Poster, The	Nov. 24,'33	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Krazy Spooks	Oct. 13,'33	1 rl.
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Stage Krazy	Nov. 13,'33	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
2—In the Orient	Oct. 25,'33	10
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia		1 rl.
MARCH OF THE YEARS		
No. 2—	Oct. 6,'33	1 rl.
No. 3—Famous Crippen Casa	Oct. 20,'33	10
No. 4—Commander Perry Opens Japan	Nov. 3,'33	11
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	Mey 15	1 rl.
MICKEY McGUIRE COMEDIES		
1—Mickay's Touchdown	Oct. 14,'33	18
2—Mickey's Tent Show	Oct. 27,'33	18
3—Mickey's Covered Wagon	Nov. 30,'33	18
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 1—Death Attends a Party	Oct. 6,'33	9
No. 2—Fast Fangs	Oct. 13,'33	1 rl.
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1 rl.
No. 5—The Missing Clue	Jen. 22	1 rl.
No. 6—Hidden Evidence		
MUSICALS		
No. 1—Roamin' Through the Roses — Art Jarrett	Nov. 16,'33	2 rls.
No. 2—Um-Pa — Jack Ostermen	Nov. 24,'33	2 rls.
No. 3—School for Romance — Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective — Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Hollywood Babes	Nov. 10,'33	1 rl.
Sandmen Tales	Oct. 6,'33	1 rl.
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30,'33	1 rl.
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomenie	May 30	1 rl.
Dumb Champe	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
It's Sport In Any Language	Dec. 30,'33	1 rl.
Wa Want a Touchdown	Oct. 23,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
What the Scotch Storted	Dec. 8,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Brida of Samoa	Mar. 1	26
Dawn ta Dawn — Julie Hayden-O. M. Ness	Dec. 25,'33	35
Frenkia and Johnny — Charles Laughton	Apr. 15	8
Let In Sodom — Fredarle Haak	Dec. 25,'33	26
Ne Women's Land — (Travelogua)	Apr. 15	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Dete	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jen. 12	18
Frozen Assets	Nov. 17,'33	19
Helf Beked Reletions	June 1	2 rls.
Hello Prosperity	Apr. 20	18
His Week Moment	Oct. 13,'33	19
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterbeck	Jen. 26	9
Kid 'N Africa	Oct. 6,'33	8
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gengsters	June 15	1 rl.
Spotted Wings	June 8	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3,'33	19
Good Bad Man, The	Dec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jen. 19	17
FROLICS OF YOUTH		
Meneged Money	Feb. 23	20
Merrily Yours	Oct. 8,'33	21
Pardon My Pups	Jan. 26	19
Whet's to Do	Nov. 24,'33	18
MERMAID COMEDIES (Harry Langdon)		
Leave It to Ded	Oct. 20,'33	19
No Sleep on the Deep	Apr. 8	21
Pop's Pal	Dec. 29,'33	18
Trimmed in Furs	Jen. 5	18
MORAN AND MACK COMEDIES		
Farmers' Fatal Folly	Sept. 15,'33	19
Freeze-Out, The	Dec. 22,'33	19
MUSICAL COMEDIES		
Elopement	June 29	2 rls.
Going Spenish	Mar. 2	21
Million Dollar Melody	Oct. 27,'33	21
Poppin' the Cork	Dec. 15,'33	25
ROMANTIC JOURNEYS		
Across the Sea	Oct. 20,'33	11
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterrenean Blues	Feb. 23	9
Peradise of the Pacific	June 1	1 rl.
SONG HIT STORIES		
Doctor, The	Feb. 23	8
Last Dogie, The	Nov. 17,'33	11
Manhattan Lullaby — Helen Morgan	Nov. 24,'33	9
Trev'lling the Road — Alexander Gray	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Expectant Father, The	Feb. 18	21
Gold Ghost, The	Mar. 16	21
Love and Bebies	June 29	2 rls.
Mr. Adam	Nov. 17,'33	19
TERRY-TOONS		
Beanstalk Jack	Oct. 20,'33	6
Busted Blossoms	Aug. 10	1 rl.
Gypsy Fiddler, A	Oct. 6,'33	6
Holland Days	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagon	Apr. 8	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	8
Lion's Friend, The	May 18	6
Little Boy Blue	Nov. 30,'33	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and tha Pussycat, The	Mar. 9	6
Pendora	June 1	6
Rip Van Winkle	Feb. 9	6
Robinson Crusoe	Nov. 17,'33	6
See the World	June 29	1 rl.
Shipwrecked Brethers	Nov. 17,'33	8
Slow But Sure	June 15	6
Sunny South, The	Dec. 29,'33	8
Three Beers, The	Jan. 26	8
Village Blacksmith, The	Nov. 6,'33	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Divorce Sweets	Nov. 30,'33	18
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Dreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Shorts	Nov. 10,'33	10
Song of Vienna	Nov. 3,'33	10
What Does 1934 Hold?	Dec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Scouring the Seven Seas	Oct. 20,'33	9
Filming the Feshions	Nov. 10,'33	9
Conquest of the Air	Nov. 30,'33	9
Answering the Riot Call	Dec. 22,'33	9
Outdoing the Doredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 18	9
MAGIC CARPET SERIES		
Playground of Pan	Oct. 13,'33	9
Elephant Trails	Oct. 27,'33	10
The Island of Malta	Nov. 3,'33	10
A Day In Tokyo	Nov. 10,'33	9
Byways in Bangkok	Nov. 24,'33	9
Around the Acropolis	Nov. 30,'34	9
Gem of the Sea	Dec. 15,'33	9
Rural England	Dec. 22,'33	9
London Medley	Dec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey in Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java See	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemale	June 22	9
MOVIE TINTYPE SERIES		
Twin Dukes and a Duchess	Oct. 6,'33	10
The Great Train Robbery	Oct. 27,'33	10
A Moment of Madness	Nov. 4,'33	10
Helen of the Chorus	Dec. 10,'33	10
The Extravagent Wife	Jen. 5	10
The Girl from the Country	Jen. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mer. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Veriable)	
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend — With Peggy Heely, Jack Fulton and Pickens Sisters		9
Benny Devis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards — With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond — With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills — Radio Rubes		8
Sally — Singin' Sam-Don Wallace		7
Night of Romance — Donald Novis-Ann Leaf-John Young		7
Tongue Twisters — Irving Kaufman-Lew White		7
Ship of Dreams — Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade — Irving Kaufmen-Lew White		7
Home Again — Nick Lucas-Lew White-Kelvin Keech		8
Tintypes — Irving Kaufman-Lew White		6
Oriental Phentasy — Charles Carille-Lew White-Kelvin Keech		8
Organ Festival — Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour — Sylvia Froos-Dick Liebert-John S. Young		8
Organlogue-ing the Hits — Nick Lucas-Law White		8
Melodies of Love — Carille-Rawlinson-White		8
Songs of the Range — Art Dickinson-Lew White		8
Rhapsody in Black — Gary-Rawlinson-White		1 rl.
Wine, Woman and Song — Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Eili Eili — Charles Carille-Lew White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt — Phyllis Berry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer — Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Careteker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daza		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Dec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Crecked Iceman	Jen. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 6	19
It Happened One Day	July 7	19
Lunchaon at Twelve	Dec. 9,'33	21
Midsummer Mush	Oct. 21,'33	21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 18,'33	9
Colorful Ports of Cell	Jan. 13	9
Dey In Venice	Dec. 2,'33	9
Egypt, Kingdom af the Nile	Mey 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Scotland, the Bonnie	Nov. 25,'33	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Dec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		
LAUREL & HARDY		
Busy Bodies	Oct. 7,'33	20
Dirty Work	Nov. 25,'33	20
Oliver the Eighth	Jan. 13	28
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panema	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandels	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Plane Nuts	Oct. 14,'33	20
Roast Beef and Movies	Dec. 2,'33	17
What Price Jazz?		18
ODDITIES		
Attention, Suekers!	June 9	10
Fine Feathers (Color)	Nov. 18,'33	9
Flying Hunters	May 12	7
Happy Warriors	Oct. 21,'33	9
Little Feller	May 26	8
Nipuns	Apr. 28	9
Old Shep	Juna 23	9
Pichianni Troupa		1 rl.
Pro Footbell		1 rl.
Roping Wild Bears	Fab. 10	9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Reundup, The	May 5	19
For Pete's Saka	Apr. 14	18
Hi, Neighbor	Mer. 3	18
Honky-Donkey	June 2	17
Wild Posas	Oct. 28,'33	19
TODD-KELLY		
Air Fright	Dec. 23,'33	19
Babes in tha Goods	Feb. 10	19
Backs to Nature	Nov. 14,'33	20
Maid in Hollywood	Mey 19	20
Soup and Fish	Mer. 31	18
WILLIE WHOPPER		
Davy Jones' Locker	Jan. 13	7
Heli's Fira (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Play Ball	Oct. 28,'33	7
Rasslin' Round		
Reducing Crema	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Dec. 2,'33	8
Stretos-Fear	Dec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	10
2. City of the Sun	Jen. 1	10
3. Love's Memorial	Feb. 1	10
4. Children af the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Drevidian Glamor	Sept. 1	10
11. Adventure Isla	Oct. 1	10
12. Queen of the Indias	Nov. 1	10
13. A Mediterrenean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hellowe'en Perty	Nov. 3,'33	7
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Risa to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Hal Hal Hal	Mar. 2	7
Morning, Noon and Night — Rubinoff	Oct. 6,'33	7
Parade of Wooden Soldiers	Dec. 1,'33	9
Red Hot Mamma	Feb. 2	8
Sha Wronged Him Right	Jen. 5	7
HEADLINERS		
All an Deck	Mar. 30	9
Broadway Knights — Yacht Club Boys	Feb. 23	10
Little Breadcast, The — Donald Novis - Arthur Tracy - Mills Bros. - Vincent Lopez-Roy Atwell	Oct. 27,'33	11
Little Jack Little Revua — Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game — Alexander Woolcott	June 8	10
New Deal Rhythm — "Buddy" Rogers	Apr. 13	8
Radio Roundup, A — Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24,'33	11
Station T.O.T.	Jan. 19	10
Underneath the Broadway Meon — Isham Jones and Orchestra-Eton Boys	June 29	1 rl.
Where's That Tiger? — Borrah Minnevitch	Dec. 22,'33	10
HOLLYWOOD ON PARADE		
No. 3	Oct. 13,'33	11
No. 4	Nov. 10,'33	11
No. 5	Dec. 8,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	1 rl.
No. 12	Juna 22	1 rl.
No. 13	July 20	1 rl.
PARAMOUNT PICTORIAL		
No. 3—Dr. Roy Chapmon Andrews — September Morn—Harry Armstrong	Oct. 6,'33	10
No. 4—Let's Go Crebbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3,'33	11
No. 5 — The Old Mill — Jack Frost, Master Decoretor—Song Makers of the Nation	Dec. 1,'33	11
No. 8 — Southward Ho — Trees — Gilda Grey	Dec. 29,'33	10
No. 7—Quaer Fish—Liquid Air—Lenny Ross	Jan. 28	10
No. 8—Sponging on Old Nassau — Whet Next, Ladies?—Song Mekers of the Nation, Gordon and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter — Meshle, Child af a Chimpanzee	Mer. 23	10
No. 10 — Here's How — A House for a Song — Song Mekers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Reinger	May 18	1 rl.
No. 12—	June 15	1 rl.
No. 13—	July 13	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
POPEYE THE SAILOR		
Can You Take It	Apr. 27	7
I Eats My Spinach	Nov. 17,'33	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapoze, The	Mar. 30	7
Seasin's Greetinks	Dec. 8,'33	6
Shoein' Hosses	June 1	1 rl.
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	7
SCREEN SONGS		
I Like Mountain Music (Eton Boys)	Nov. 10,'33	18
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12	10
Lazybones (Borrah Minnevitch)	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Sing, Babies, Sing (Baby Rose Marie)	Dec. 15,'33	9
This Little Piggie Went to Market	May 25	1 rl.
Singin' Sam		
Tune Up and Sing (Lanny Ross)	Mar. 9	1 rl.
SCREEN SOUVENIRS		
No. 4	Nov. 17,'33	10
No. 5	Dec. 15,'33	10
No. 8	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	1 rl.
No. 13	July 27	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 5—Kennel Kings	Nov. 24,'33	10
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	1 rl.
No. 12—Lucky Anglers	June 8	1 rl.
No. 13—Good Shape	July 6	10
TWO-REEL COMEDIES		
Circus Hoodoo (Harry Langdon)	Feb. 16	21
Cold Turkey (Joseph Cawthorn)	Dec. 1,'33	19
Gold Nuggets (Walter Catlett)	Feb. 2	18
Just an Echo (Bing Crosby)	Jan. 19	20
Making the Reunds (Pallette-Catlett)	July 6	2 rls.
New Dealsrs, The (Pallette-Catlett)	Apr. 6	20
News Hounds (Pallette-Catlett)	June 1	2 rls.
No More Bridge (Leon Errol)	Mar. 16	21
Oil's Well (Chic Sale)	May 4	2 rls.
Old Bugler, The (Chis Sale)	Jan. 5	20
Pattling Proferrod (Bing Crosby)	Apr. 27	19
Please (Bing Crosby)	Dec. 15,'33	22
Reaming Remee, A (Harry Langden)	Dec. 29,'33	21
Three Little Swigs (Leon Errol)	Nov. 10,'33	21
Up and Down (Franklin Pangborn)	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Kick-Off, The	Oct. 11,'33	27
Newslaugh—No. 2	Dec. 20,'33	9
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
Farmer's Friend, The	Oct. 4,'33	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 8,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rassilin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Relssues)		
The Count	Nov. 17,'33	21
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Sareen	May 25	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Oder in the Court	Aug. 2	21½
Snug in a Jug	Nov. 2,'33	20
CUBBY THE BEAR CARTOONS		
Creen Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Galloping Fanny	Dec. 1,'33	6½
Gay Gauche, The	Nov. 3,'33	7½
Good Knight	Feb. 23	7½
Hew's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	6½
GRIBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 8	21½
Suits to Nuts	Dec. 1,'33	19
HEADLINER SERIES		
No. 1—Preferrod List	Oct. 8,'33	20
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 23	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
What Fur?	Nov. 3,'33	21
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over (Ethel Waters)	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape (Bert Lahr)	Jan. 26	2 rls.
Hizzoner (Bert Lahr)	Nov. 17,'33	21½
Knife of the Party (Lillian Miles)	Feb. 16	20
No More West (Bert Lahr)	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennossy (Cliff Edwards)	Dec. 8,'33	21½
MUSICOMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
What Not to Do In Bridge	Oct. 13,'33	15
Trans-Atlantic Bridge Tricks	Oct. 27,'33	21
Three Knaves and a Queen	Nov. 10,'33	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLDW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honor	Jan. 19	7
Jolly Good Felons	Feb. 16	7
On the Pan	Nov. 24,'33	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGABOND ADVENTURE SERIES		
Cuba	Nov. 10,'33	10½
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30,'33	7
16. Puppy Love	Aug. 14,'33	8
17. Steeple Chase	Sept. 1,'33	7
18. The Pet Shop	Sept. 22,'33	8
(NEW SERIES)		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaled	Jan. 15	7
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller		1 rl.
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18,'33	7
13. Pied Piper	Oct. 6,'33	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15,'33	8
2. The China Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
County Fair	Feb. 5	7
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
In the Zoo	Nov. 6,'33	7
Kings Up	Mar. 12	7
Merry Old Soul	Nov. 27,'33	8
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	July 23	1 rl.
William Tell	July 7	1 rl.
Wolf, Wolf	Apr. 2	8
RADIO STAR REELS		
Boswell Sisters, The—No. 4 (Nick Kenny)	Dec. 6,'33	21
STRANGE AS IT SEEMS SERIES		
No. 34—Novelty	Nov. 20,'33	9
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 28	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
UNIVERSAL COMEDIES		
Beau Bashful (Herbert Corthell)	June 8	2 rls.
Big Casino, The (Mentone No. 4)	Nov. 29,'33	21
Born April First (Sterling Holloway)	Mar. 14	21
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks (Henry Armetta)	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Full Coverage (Henry Armetta)	Feb. 28	21
Good Time Henry (Henry Armetta)	May 3	20
Heartburn (Sterling Holloway)	Apr. 11	20
Meeting Mazie (Sterling Holloway)	Dec. 20,'33	20
Mountain Music (Louise Fazenda)	Jan. 3	18
Not the Marrying Kind (Sterling Holloway)	Nov. 22,'33	20
Out of Gas (Louise Fazenda)	Nov. 8,'33	21
Palsie Walsie (Henry Armetta)	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Pie for Two (James Gleason)	Dec. 13,'33	21
Pleasing Grandpa (Sterling Holloway)	June 20	20
Running Backward (Eddie Nugent-Grady Sutton)	July 3	2 rls.
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
Supper at Six (Mentone No. 5)	Dec. 27,'33	18
There Ain't No Justice (Corthell and Hurst)	May 23	2 rls.
Trifle Backward, A (Vince Barnett)	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? (Vince Barnett)	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 4—Turkey In the Raw (Gus Shy)	Nov. 4,'33	21
No. 5—In the Dough (Roscoe (Fatty) Arbuckle	Nov. 25,'33	22
No. 6—Here Comes Flossie (Ben Blue	Dec. 9,'33	18
No. 7—Tomallo (Roscoe (Fatty) Arbuckle	Dec. 30,'33	21
No. 8—How D'Ya Like That? (George Givot-Chas. Judels	Jan. 13	18
No. 9—Nervous Hands (Ben Blue	Feb. 3	21
No. 10—Pugs and Kisses (Charles Judels	Mar. 10	21
No. 11—Mushrooms (Harry Gribbon	Feb. 17	20
No. 12—Foiled Again (Ben Blue	Mar. 24	20
No. 13—Very Close Veins (Ben Blue	Apr. 14	20
No. 14—Corn on the Cop (Harry Gribbon	Apr. 28	20
No. 15—I Scream (Gus Shy	May 19	20
No. 16—Salted Seanuts (Chas. Judels-George Givot	June 2	20
No. 17—The Prize Sap (Ben Blue	June 23	20
No. 18—Art Trouble (Harry Gribbon	June 23	20
No. 19—My Mummy's Arms (Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare (Ben Blue	Aug. 11	19
BROADWAY BREVITIES		
No. 7—Yeast Is Yeast (Tom Patricola	Nov. 11,'33	20
No. 8—The Mild West (Janet Reade-Olive Borden	Nov. 18,'33	23
No. 9—Girl Trouble (Mitchell and Durant	Dec. 2,'33	20
No. 10—Around the Clock (Norma Terris-Four Eton Boys	Jan. 16	21
No. 11—Plane Crazy (Dorothy Lee-Arthur and Morton Havel	Dec. 23,'33	20
No. 12—Kissing Time (Jane Froman-Georges Metaxa	Dec. 16,'33	22
No. 13—A Little Girl With Big Ideas (Molly Picon	Jan. 20	29
No. 14—Not Tonight, Josephine (Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27	21
No. 15—Picture Palace (Hal LeRoy	Feb. 10	21
No. 16—Come to Dinner	Feb. 24	21
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining (Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office (Jean Sargent	Mar. 31	21
No. 20—Story Conference (Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons (Hal LeRoy	May 5	22
No. 23—Masks and Memories (Lillian Roth	May 12	30
No 24—Murder In Your Eyes	May 26	20
No. 25—Service with a Smile (Leen Errol (Technicolor)	July 28	21
No. 26—Darling Enemy (Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? (Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day (Bill Robinson	June 30	19
No. 29—The Song of Fame (Ruth Etting	July 7	19
No. 30—The Winnah (Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss (Jeanne Aubert	Aug. 4	19
No. 32—Untitled (Mitzi Mayfair-Roscoe Ates	Aug. 11	20
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11,'33	7
No. 3—Buddy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gob	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
MELODY MASTERS		
Eddie Duchin and Band	Nov. 25,'33	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,'33	10
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy (Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony (Abe Lyman		10
A Jolly Good Fellow (B. A. Rolfe	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33	7
Pettin' In the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule		7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Heart of Paris	Nov. 11,'33	9
Italy, the Old and the New	Dec. 9,'33	11
Cannibal Islands	Jan. 6	10
Spanish America	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JOE PENNER COMEDIES (Relssues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 5—Notre Dame Glee Club	Nov. 4,'33	8
No. 6—Harry Warren	Nov. 18,'33	10
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mischief	Dec. 6,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Detective	Jan. 13	9
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wrong Trail	Feb. 10	10
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud (Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting (Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate (Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 (Jessel-Van	May 19	10
No. 20—Penny A Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—Bergen In at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles (Boy Scouts)	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes (Jack Mulhall - Lola Lane		
Fighting with Kit Carson (Johnny Mack Brown-Noah Beery	July 6,'33	20 (each)
Lost Jungle, The (Clyde Beatty	Apr. 1	20 (each)
Mystery Squadron, The (Bob Steele	Dec. 23,'33	20 (each)
Wolf Dog, The (Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Chandu		2 rls. (each)
Tarzan, the Fearless (Buster Crabbe	Aug. 11,'33	20 (each)
UNIVERSAL		
Gordon of Ghost City (Buck Jones-Madge Bellamy	Aug. 14,'33	20 (each)
Perils of Pauline (Evalyn Knapp-Robt. Allen	Nov. 6,'33	20 (each)
Pirate Treasure (Richard Talmadge-Lucille Lund	Jan. 29	20 (each)
Red Rider, The (Buck Jones (15 episodes)	July 16	20 (each)
Vanishing Shadow, The (Onslow Stevens-Ada Ince	Apr. 23	20 (each)

CLASSIFIED ADVERTISING

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Charles Bickford • Shirley Temple
Directed by Alexander Hall
a B.P. SCHULBERG Production
A Paramount Picture

* Only two other pictures have been held this long at the NEW YORK PARAMOUNT, and both of these have been Mae West pictures

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NEIGHBORHOODS GETTING THE NEW THEATRE BUSINESS

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EDWIN C. HILL

On May 22nd, the trade press printed the announcement that Edwin C. Hill, the Magic Voice, was signed by Hearst Metrotone News



"I only said... BOO!"

. . . . . and such excitement in newsreel circles!.. Of course with EDWIN C. HILL as news commentator of HEARST METROTONE NEWS... and further developments to be announced ... it's not surprising that competitors are urging you to sign up *quick* . . . it's good advice to sign up . . . but you know with whom!

(By the way, SEE OPPOSITE PAGE 62)

FEMALE EARTHQU

CRITICS WRITE SCREAMING AD LINES FOR YOU

BROADWAY & 47TH ST., June 7 (WB). —Awarding it 3½ Stars and pronouncing it "filled with thrills", the N. Y. Daily News today led a resounding chorus of journalistic praise which should convince picture patrons everywhere that "Fog Over Frisco" is sure-fire entertainment. Other comments were:

"Year's best melodrama"—World Telegram.

"Newest and fastest thriller"—Sun.

"Breathless pace and . . . action"—Times.

"Crowded with speed and excitement"—Journal of Commerce.

"Keeps audience on edge throughout"—Film Daily.

"Sure box-office success"—Post.

◆ *Queen Cobra of the Golden Gate* ◆



Straight and hot from "south of the slot" come Bette Davis, Margaret Lindsay, Hugh Herbert, Donald Woods in First National's new melodramatic sensation directed by Wm. Dieterle.

AKE ROCKS N. Y.

'Fog Over Frisco" Proves Overnight Sensation

WARNER BROS. SHOW SURPASSES ALL EXPECTATIONS AT STRAND

Duplicates Surprise Success of "Bureau of Missing Persons" and "Convention City"

HELD OVER SECOND WEEK

Year's Best Melodrama" Confirms Warner Promise of 1935-Quality Summer Shows!

The **BIG** *news*

in this issue

begins opposite,

Page **18**

JUN 15 1934 ©CIB 230228

MOTION PICTURE HERALD

Vol. 115, No. 12 June 16, 1934

DIVERSITY

WITH the new season's titles, casts, synopses and promises spread out across a desk, one must be impressed this day in the middle of June, with the notion that the picture makers of Hollywood have shot the copy-cat and set out to do some considerable original production here and there.

A greater diversification of product is in sight for the new show year than has previously been offered since the coming of sound pictures, and before that, too.

If this is to be taken as meaning that the picture builders have made up their own, individual and independent minds on what they think will be entertainment and box office, it gives promise of an interesting, exciting and probably profitable show year.

No better array of material-for-the-making has ever been assembled for a motion picture season's efforts. The product on paper is handsome. Nothing now remains but to make the pictures and deliver, in quality, character and merit according to the American taste.

Because of the vast diversity of materials and sources it is immediately evident that selling to both exhibitor and patron will be more essential than ever before—picture by picture.

△ △ △

BUSINESS ON THE WING

ALMOST convincing up-turn item comes along from the Air Express division of the Railway Express Agency in the recently completed statistics for April showing an increase of 188 per cent over the same month a year ago. Also the number of shipments handled this April totaled more than half of the whole air express movement of 1932. Motion picture film is a considerable part of the air cargoes, but present increases record but 16 per cent from Los Angeles, and 38 per cent from New York, while in the interior, concerned with general merchandise rather than film, the increases range from 52 per cent in Kansas City to 98 per cent in Toledo.

△ △ △

OR WHY WRITE?

PRINCETON students, by ruling of Robert K. Root, dean of the faculty, are to be required to learn to write English. In view of our large editorial experience with the product and by-product of American universities this is to be considered a radical step. Also, considering some of the current brain trusting, may we not suggest that the course include training in the process of waiting for something to say before writing at all?

INDUSTRIES BUY SPACE

EXAMINING the reports on forty-two industrial and trade papers, concerned with as many branches of business, one discovers that advertisers in the month of May, 1934, used 3,098 pages of space, while last year in the same month they used but 2,122 pages. The gain, a total of 976 pages, is an increase of 45.9 per cent. Analysis of figures for the earlier months of the year show that the pace has been steadily quickening as the year has unfolded. The most conspicuous increases in the issue of business paper space have been in the metallurgical and paper industries, both basically indicative of widespread manufacturing and merchandising activity.

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IN WAYNE COUNTY, TOO!

THE country editors of America are a sage and salty lot. They have time to think and frequently the courage to set down their convictions. We got a grin out of a cutting sent along by Mr. John Goodno of the Palace Theatre in Huntington, in which Herman P. Dean, editor of the Wayne, West Virginia, County News remarks: "If a considerably higher type art and moral tone is desired in pictures it will first be necessary to grow up a public that will appreciate and respond to such a change. . . . I grant that public taste is apparently badly in need of such education. . . ."

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RADIO CITY TYPOGRAPHY

AN adventurer in the black desert of show advertising in the amusement sections of the New York daily papers of recent weeks must have discovered a growing oasis of tasteful typography displayed with proportionate white space in the new advertising of the Radio City Music Hall.

Generally speaking, theatre advertising is written, like patent medicine copy, to please someone who knows nothing about it and is controlled by "what they all do." In consequence from the beginning of show advertising it has been cursed with reverse etchings, cockeyed lettering and postage stamp pictures. In this, as in too many other practices, movements for good taste are rebuffed usually with remarks about "showmanship." A lot that is called showmanship, like salesmanship, is really just plain bad manners.

The current Radio City Music Hall copy gains its special opportunity through the contrast created by the large areas of old time convention bound crowded black copy around it. The general shouting for attention is self destructive, and makes background for the better mannered appeal. Radio City's great theatre may by example encourage a trend toward better show copy in the newspapers.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

FREE STAGE SHOWS

Some cause for reflection on the part of motion picture theatremen lies in the plan of Congress to provide additional relief money to permit the CWA to carry entertainment to 1,750 CCC units throughout the country, thus providing entertainment, aiding unemployed performers. Considered probable is the extension of the plan to communities, now served only by film theatres. Such shows would be free, complicating the exhibitors' situation. . . .

MRS. WALKER, STAR

Patiently the once dynamic mayor of New York, James J. Walker, sat all day Monday of this week at the Warner Teddington studio in London, as his wife, former actress Betty Compton, started work as the lead of "The Richest Girl in the World." Signed for only one film, Miss Compton may make more "if all goes well." Mr. and Mrs. Walker seemed vastly pleased at the idea. Jimmy has renounced politics—and his wife is working. . . .

PROTEST NAZI FILMS

Determined to oppose "by all possible means" any use of the screen to advance the Nazi dogma in this country are the New York Film and Photo League and the Anti-Nazi Federation of Greater New York, acting jointly. "S. A. Mann Brand," Nazi film released here by Bavarian Films, was a named target of attack. . . .

AUDIENCE POLLED

An audience poll at the Regent, Fairbanks and State theatres, Springfield, Ohio, indicating an overwhelming (14 to 1) preference for stage shows plus films, the management of those associated houses has instituted a vaudeville program as an adjunct to pictures. . . .

BANS ADS IN SCHOOL

Banned by Dr. Beverly O. Skinner, Ohio education director and state censor chief, is all advertising in the public schools of the state as "ill-advised." His particular reference is to films and slides bearing advertising messages. . . .

ERPI JUDGMENT

Marking the first action of its kind in the Philadelphia territory, Electrical Research Products has been awarded a judgment for $792.48 and interest against the Norris Amusement Company, operating the Susquehanna, Philadelphia, for delinquencies and liquidated damages on a W. E. installation. . . .

ST. LOUIS THEATRES

By a proposed leasing deal with Allen L. Snyder, engineer, the bondholders' protective committee of the Ambassador, Missouri, Grand Central theatres in St. Louis would receive 15 per cent of the gross, a weekly guarantee of $3,350 from the three houses. A Warner bid for the houses was overcalled by the committee, Warner planning opposition when approval of the sale is asked of the court. Fanchon & Marco will manage the houses. . . .

EXPRESS RATES

Extended for another year is the 25 per cent reduction in film shipment express rates, last year granted by the Railway Express Agency, last week declared the general agent in Kansas City. The Interstate Commerce Commission has approved the extension. Gradual increase in shipments has resulted, it is said. National Film Carriers' complaint, charging discrimination, is still pending before the ICC.

COAST AIR PROGRAM

In charge of a new feature to be broadcast from Hollywood Station KMTR will be Frederick Lane, radio writer. Unusual news of the stars, studio activity will be the program's backbone, with the addition of interviews with players and writers of the screen. . . .

In This Issue

Neighborhood theatres are getting most of the new business — Page 9
Manpower — an editorial by Martin Quigley — Page 12
Hollywood is finally hearing voice of the exhibitor, says Edwin Schallert — Page 17
Paramount appeals Tri-Ergon ruling — Page 46
Box Office Champions for May — Page 44

FEATURES

Editorial — Page 7
The Camera Reports — Page 13
J. C. Jenkins—His Colyum — Page 96
The Hollywood Scene — Page 73
The Cutting Room — Page 87
Letters to the Editor — Page 74
Code Questions and Answers — Page 94

DEPARTMENTS

What the Picture Did for Me — Page 99
Showmen's Reviews — Page 78
Managers' Round Table — Page 107
Technological — Page 95
Chicago's Wabash Avenue — Page 90
The Release Chart — Page 117
Box Office Receipts — Page 104
Classified Advertising — Page 122

FOREIGN PREFERENCE

Tapping foreign countries for their American film star preferences, a survey indicates the top rankers as Marlene Dietrich, Lilian Harvey, Greta Garbo, Maurice Chevalier, in that order. Europe, Asia, South America were reached in the study, which found honors going to such typically American players as Joan Crawford, Clark Gable, Janet Gaynor, Norma Shearer.

LOUISIANA BILLS

Among the heaviest flood of bills to reach the Louisiana state legislature at Baton Rouge last week were two affecting motion pictures. One would levy a 10 per cent tax on theatre grosses, the other would authorize the state to operate lotteries. A third, perhaps taking screen toll, would legalize operation of slot machines.

MISSISSIPPI GROUP

Gathered in Starkville, Miss., this week were theatre owners from 15 north Mississippi cities, to formulate plans for a statewide independent motion picture association. R. J. and A. L. Goodman were hosts and Earl Elkins presided. . . .

CENSORS INCREASED

Passed last week by the Seattle council was a charter amendment increasing the censor board from five to nine, giving the board the right to see all theatrical newspaper advertising before publication, if the board wishes. Vetoed but probably to be reconsidered is the latter phase. . . .

MOORING TO COAST

His resignation as publicity director of British International Pictures in London effective July 6, William H. Mooring will come permanently to Hollywood, acting as correspondent for British press interests, including English Newspapers, Ltd., publishers of "Film Weekly," fan magazine. . . .

BRITISH CINEMA CLOSED

Opened four months ago with fanfare and trumpets as the home of British pictures exclusively, the Carlton in Toronto closed last week. Patriotic organizations and representative government officials hailed the arrival of the local cinema, but there apparently were not enough of them.

WEEKS' PLAN

Abandoning his plan for a return to independent production in association with Harry Frazer, George Weeks, in Hollywood, will devote his time to western representation of Gaumont British. . . .

NEIGHBORHOOD THEATRES ARE GETTING MOST OF THE NEW BUSINESS

The Situation In Large Cities

ATLANTA
Suburban theatres' business up 40 per per cent, downtown less definite.

▽

CHICAGO
Trend away from downtown and to the many outlying de luxe theatres. Downtown business largely shoppers.

▽

DES MOINES
Tendency toward downtown patronage, with greater matinee business. Downtown attendance gains 30 per cent.

▽

HOUSTON
Neighborhood box offices improve nearly 40 per cent. Downtown falls off.

▽

LOS ANGELES
Neighborhoods' average business up 15 per cent, downtown up 5 per cent.

▽

MILWAUKEE
Evening business tending toward neighborhoods, matinee to downtown.

▽

MINNEAPOLIS AND ST. PAUL
Neighborhoods' business improves 30 per cent.

▽

NEW ORLEANS
Downtown business declines with inauguration of star rating in newspaper and dropping of vaudeville. Neighborhoods' patronage rises 30 per cent.

▽

NEW YORK CITY
Neighborhood business grows 25 per cent. Downtown improvement slight in same period.

▽

OKLAHOMA CITY
Trend here is toward downtown theatres, 70 per cent of total business.

▽

SALT LAKE CITY
Neighborhoods' total business up 15 per cent for matinees.

▽

TAMPA
Total business downtown and suburban was 20 per cent higher.

By FRED AYER

Details, city by city, of the patronage trends in the larger communities, appear on the following pages.

The motion picture exhibitor who is established in operation of the socalled neighborhood theatre appears to be getting a "break" at last. The trend of patronage is definitely toward the neighborhood house and away from the glorified de luxe first run downtown theatres, a survey by MOTION PICTURE HERALD correspondents showing box office gains for the country's neighborhood houses ranging from 5 to 40 per cent.

The analysis, based on comparative figures for the same weeks in April of 1934 and of 1933, revealed improved patronage as a general condition, the outlying theatres getting the larger share of the new business.

Several more or less general factors enter into the cause and effect of the current movement, chief among them being the fact that the average patron still hesitates to spend 85 cents to see a picture in a downtown house when he can view it around the corner, for only 40 cents or less, despite the fact he may have to wait three or four weeks for it to arrive there.

TIME AND COST OF TRANSPORTATION DOWNTOWN ALSO FOUND A FACTOR

Then, too, there was reflected, in New York and in the field, a consideration of the time and cost of travel to and from the downtown house, with parking fees and garage charges, or other transportation fares, particularly in cities where surface car rates are higher.

Admission prices in the neighborhood theatre where, prior to the motion picture code, the exhibitor was unrestricted in Bargain Nights of various kinds as well as in the giving of premiums to attract further patronage, have come down in the past few months, and reports from the field indicate that admissions in general have increased appreciably as a result.

In some instances downtown houses too have lowered their price scales and in many of these situations these first runs have maintained a level of box office performance comparable with the same period of the previous year.

According to the survey, however, the majority of first runs have not maintained this performance level compared with the outlying theatres. Their admission prices have not been reduced proportionately as have the neighborhoods. Many have eliminated their stage shows in order to cut down on overhead.

Theatre circuit executives with New York headquarters who are operating neighborhood houses in other cities, expressed the opinion that more than ever before the public is shopping for entertainment and that it no longer cares to take a chance on a high-priced show simply because it happens to be framed in an expensive setting.

GROSSES FOR FIRST QUARTER FOUND 5 PER CENT HIGHER THAN LAST OF 1933

Motion picture grosses for the first quarter of 1934 have been reported as 5 per cent higher than for the last quarter of 1933, which was 20 per cent higher than the third quarter of 1933. On this basis, many circuit executives in New York are discussing the *pros* and *cons* of raising admissions at this time. Many are in favor of the move, but, it is said, many more are averse to it because of the conviction that the trend is away from the first runs and that the lifting of prices before the country is completely recovered from a business retrogression which has lasted nearly five years would be damaging to first run business.

In the city-by-city resume, on the following pages, all figures unless otherwise specified are for the last weeks in April of 1934 and 1933.

THE TREND OF PATRONAGE

ATLANTA

According to reports from this Southern city, conditions are chaotic and have been so for the last year. A little more than 12 months ago, the four large downtown theatres—Paramount, Fox, Georgia, Capitol—were operated by Valatenga Theatres, Inc., headed by R. B. Wilby, while today the same houses are operated by Lucas & Jenkins.

In general, there was a decided spurt in the business of suburban houses showing the better type of product, while only one downtown theatre was reported to be consistently staying in the black.

The neighborhoods are said to be showing an increase in patronage of about 40 per cent over a year ago, with prices ranging from 10 to 25 cents top.

General conditions are credited with this trend of business to the Atlanta suburbans. For example, carfare in this city is 10 cents, or four tickets for 30 cents, this being considered a real item to the family trade at theatres, while those who do use automobiles must take into consideration garage and parking fees when they attend the downtown theatre.

Most Atlanta downtown houses have a top price of 40 cents, with a 25-cent scale up to 6 P. M.

Emphasizing the trend away from the downtown houses to the suburbans, was the recent decision of Lucas & Jenkins to close its deluxe 2,000-seat Georgia on June 1.

▽

COLUMBUS

Unquestionably the patronage trend is away from the downtown theatre in Columbus. However, it is not to the neighborhood theatre, but rather it is falling. Every indication of improved theatre business was apparent in Columbus up to April, 1934. For the preceding six months business had been definitely on the upturn, with exceptional attractions in downtown houses doing capacity business. The neighborhoods also were doing good business every day in the week and in many instances better business than ever before as a result of the citywide elimination of dual bills.

The better conditions were attributed chiefly to Mayor Henry Worley's work relief plan which he had inaugurated late last autumn in substitution for the "dole" system. This plan gave to about 10,000 family heads five days of work weekly and wages that not only allowed for the necessities of life but for inexpensive amusement as provided by the motion picture theatre.

Two months ago, the state and county took over the relief work and instituted a grocery order system, or work for one or two days. These 10,000 family heads now receive an average of $5 weekly in cash or a similar amount of grocery orders for their 40,000 dependents. In the city of Columbus, this group constitutes at least 30 per cent of theatre patronage.

The competition of other amusement and sports enterprises, such as baseball at a 44-cent admission with two "free ladies' days" weekly, was another factor.

Twenty-four neighborhood theatres sought to fight the depression and the competition of "keno" and other games offering attractive prizes, by cutting their admissions from 22 and 28 cents to 10, 15 and 20 cents. The experiment was said to be a success only in that it added a few more patrons each week, but "a dismal failure as regards adding $1 more to the box-office."

To church groups also were attributed the blame for the slump in business, with their various campaigns to "stay away from the movies," in order to elevate the standard of product.

Figures available on the Columbus situation are as follows:

Admissions from January 1, 1934, to April 1. 1934, in two downtown theatres—44 to 66 cents, including 10 per cent tax. These two houses show a 20 per cent increase in business over the same period of 1933, but during that period only motion pictures were shown with a 50-cent top admission and no tax. Currently these two houses have stage shows every other week.

Matinees in these two downtown theatres from January 1, 1934, to April 1, showed a 10 per cent increase over the same period in 1933.

Combined, matinee and evening, business for the two houses, however, is estimated at 40 per cent under the 1933 period.

In two other downtown circuit theatres, for the same January to April periods, business was 25 per cent under the 1933 period. Prices are approximately the same as at the first two theatres. Matinees for these two showed a 12 per cent increase this year over the same period in 1933.

The average admission prices for all Columbus downtown theatres is 30 cents for matinees and 44 cents in the evening.

Since April 1, 1934, prices have been reduced in all neighborhoods to 10, 15 and 20 cents, and business since that date is from 15 to 18 per cent under the same period in 1933.

▽

DES MOINES

The trend toward a bigger matinee business in Des Moines downtown theatres indicates the drawing in of new patronage through a reduction of admission prices, rather than a tendency on the part of the neighborhoods to pull from the first runs. Until six months ago, there was no neighborhood showing a matinee during the week, although the matinee business over the weekends was 50 per cent of the business done by three neighborhoods. Business at the first run downtown theatres and second run downtown houses shows a 15 per cent gain in the box office over last year, with all downtown houses reporting at least a 30 per cent gain in attendance.

The Des Moines figures follow:

	1934	1933
Total business downtown and neighborhoods combined	$12,460	$10,800
Downtowns' business day and night (incl. 2nd run downtown theatres)	11,080	9,600
Neighborhoods' total business night and day	1,380	800
Downtown and suburbans' total business up to 6 P. M.	35%	25%
Downtowns' business to 6 P. M.	35%	25%
Neighborhoods' business to 6 P. M.:		
weekdays	3%	none
weekends	50%	50%
Business downtown and neighborhoods combined after 6 P. M.	65%	75%
Neighborhoods' total business after 6 P. M.:		
weekdays	90%	100%
weekends	50%	50%
Av. admission price downtown and neighborhoods' day and night combined	.27	.37
Av. price for both to 6 P. M.	.18	.27
Downtowns' price to 6 P. M.	.26	.36
Neighborhoods' price to 6 P. M.	.10	.15
Av. price for both combined after 6 P. M.	.36	.46
Downtown theatres' av. price after 6 P. M.	.36	.46
Neighborhoods' av. price after 6 P. M.	.10	.20

HOUSTON, TEXAS

Houston's neighborhood theatres show a marked improvement in business during April of 1934 over the same month of 1933, with an increase in business of nearly 40 per cent. Downtown theatres dropped off approximately 15 per cent for the same period. No change has been made in the average admission prices of either first run or neighborhoods in Houston during the year.

A breakdown of the situation in the Texas city follows:

	1934	1933
Total business downtown and neighborhoods combined	$43,000	$38,000
Downtowns' business day and night combined	36,000	31,000
Neighborhoods' total business day and night	7,000	5,000
Downtowns' and neighborhoods' total business up to 6 P. M.	17,200	not given
Downtowns' business to 6 P. M.	15,200	not given
Neighborhoods' business to 6 P. M.	2,000	not given
Business downtown and neighborhoods combined after 6 P. M.	25,800	not given
Downtowns' business after 6 P. M.	20,800	not given
Neighborhoods' business after 6 P. M.	5,000	not given
Av. admission price downtown and neighborhoods day and night combined	.20	.20
Av. admission price for both up to 6 P. M.	.16	.16
Downtowns' price to 6 P. M.	.19	.19
Neighborhoods' price to 6 P.M.	.10	.10
Av. price for both combined after 6 P. M.	.25	.25
Downtowns' av. price after 6 P. M.	.30	.30
Neighborhoods' av. price after 6 P. M.	.15	.15

Neighborhoods' competition in Houston generally is considered weak as there are only four small subsequent runs in operation. These, however, are reported doing a large business most of the time.

▽

LOS ANGELES

Figures on the Los Angeles situation indicate that there is a very definite trend away from the downtown theatres to the neighborhoods, the neighborhoods' average business appearing to have improved about 18 per cent in a week in April, 1934, as against the same week in 1933. At the same time, the downtown theatres' business increased in the same week 5 per cent.

Admission prices in the Los Angeles sector remained at about the same level during the year, with slight increases noted for the neighborhoods.

	1934	1933
Total business downtown and neighborhoods combined	$124,440	$115,397
Downtowns' business day and night combined	79,800	76,697
Neighborhoods' total business day and night	44,640	38,700
Downtown's and neighborhoods' total business up to 6 P. M. (neighborhoods do not run matinees except on weekends)	47,788	42,183
Downtown theatres business to 6 P. M.	47,788	42,183
Business downtowns and neighborhoods combined after 6 P. M.	124,440	115,397
Av. admission for both up to 6 P. M.	31,912	34,514

BARRING OF PREMIUMS FOUND FACTOR

	1934	1933
Neighborhoods' business after 6 P. M.	44,640	38,700
Av. admission price downtown and neighborhoods day and night combined	.45	.45
Av. admission for both up to 6 P. M.	.25-.35	.25-.35
Downtowns' price to 6 P. M.	.30	.30
Neighborhoods' price to 6 P. M. (Sat. and Sun.)	.25	.25
Av. price for both combined after 6 P. M.	.48	.40
Downtowns' av. price after 6 P. M.	.55	.50
Neighborhoods' av. price after 6 P. M.	.40	.30

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MILWAUKEE

Statistics garnered from Milwaukee exhibitors tend to bear out the opinion that evening business is going the way of the neighborhood houses with the downtown theatres pulling in the shoppers for their matinees.

The week of April 22 of this year showed a slight dip from the same period of 1933, with a rating of 75 per cent as against 80 per cent for total business of downtown and neighborhood houses together, night and day combined, with 100 per cent representing average business.

One of the reasons reported for the decline was the suspension of CWA activities, which has been keenly felt at many box offices in this territory.

The same comparative percentages held for the downtown theatres' total business night and day combined for the same period both weeks. For the same period in both years, the neighborhoods, however, practically all of which do not open their doors until 6:30 P. M. and play no matinees except Saturdays and Sundays, saw their business jump from 70 per cent in 1933 to 90 per cent in 1934.

With the majority of the neighborhoods dark in the afternoons, the downtown houses do from 60 to 75 per cent of their business before the 6 P. M. deadline, when the admission price is raised.

The average admission price for downtown and neighborhoods together, day and night combined, is between 25 and 30 cents, while the average admission for downtown theatres up to 6 P. M. is 25 cents, and figures to slightly less than 45 cents after that hour. The average price for downtown and neighborhoods together after 6 P. M. is 30 cents, while the neighborhoods' average price after 6 P. M. is 20 cents.

Reasons given by Milwaukee theatre men for the trend to the neighborhoods are price and parking.

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MINNEAPOLIS AND ST. PAUL

There is a distinct tendency of business to shift to the Twin Cities' neighborhood theatres. Neighborhoods' business during a week in April of 1934 jumped nearly 30 per cent over the same week in 1933. So strong is this movement that several theatre men have applied for new theatre licenses in the outlying districts and several new theatre construction projects are in view in the neighborhood districts. Related to this is the strong consistent business being done by low-priced second and subsequent run theatres that serve the downtown sections much as the neighborhoods serve their districts.

Parallel conditions were noted for both Minneapolis and St. Paul, which are separated only by the river and thus have practically identical neighborhood patronage situations. The same is largely true of downtown exhibition as well.

Figures on the situation for this territory are as follows:

	1934	1933
Total business downtown and neighborhoods combined	$53,150	$45,500
Downtowns' total business day and night combined	31,600	28,000
Neighborhoods' business day and night combined	21,550	17,500
Downtowns' and neighborhoods' total business combined up to 6 P.M.	14,300	12,850
Downtowns' business to 6 P.M.	10,000	9,350
Neighborhoods' business to 6 P.M.	4,300	3,500
Downtowns' and neighborhoods' business combined after 6 P.M.	38,850	32,750
Downtowns' business after 6 P.M.	21,600	18,750
Neighborhoods' business after 6 P.M.	17,250	14,000
Av. admission price downtown and neighborhoods day and night combined	.30	.35
Av. admission price for both up to 6 P.M.	.20	.25
Downtowns' price to 6 P.M.	.25	.30
Neighborhoods' price to 6 P.M.	.15	.20
Av. price downtown and neighborhoods combined after 6 P.M.	.25	.30
Downtowns' average price after 6 P.M.	.35	.40
Neighborhoods' price after 6 P.M.	.20	.25

▽

NEW ORLEANS

Grosses at New Orleans downtown theatres are said to have declined steadily since one of the local newspapers inaugurated the star rating system for pictures, with a corresponding increase in neighborhoods' patronage. In addition, there was a considerable loss in the business of downtown houses when vaudeville was dropped. New Orleans, being a "vaudeville-loving town," no longer evinced the same enthusiasm for travel into the downtown sector, the attitude being that if they could get only pictures on a theatre bill, they might as well get them near home. Downtown houses in New Orleans have their largest attendance before 6 P. M.

The following figures will show that neighborhoods' business increased 30 per cent in the week ending April 22, 1934, over the same week in 1933, while the first runs increased only 10 per cent:

	1934	1933
Total business downtown and neighborhoods combined	165%	125%
Downtowns' total business day and night combined	75%	65%
Neighborhoods' business day and night combined	90%	60%
Downtowns' and neighborhoods' business combined up to 6 P.M.	62%	77%
Neighborhoods' business to 6 P.M.	2%	2%
Downtowns' business to 6 P.M.	60%	75%
Downtown and neighborhoods' business combined after 6 P.M.	138%	146%
Downtowns' business after 6 P.M.	52%	48%
Neighborhoods' business after 6 P.M.	98%	98%
Av. admission price downtown and neighborhoods combined day and night	.27	.27
Av. admission price for both combined up to 6 P.M.	.18	.20
Downtowns' price to 6 P.M.	.20	.20
Neighborhoods' price to 6 P.M.	.15	.15
Av. price downtown and neighborhoods combined after 6 P.M.	.45	.45
Downtowns' av. price after 6 P.M.	.29	.29
Neighborhoods' av. price after 6 P.M.	.18	.18

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NEW YORK CITY

A comprehensive survey of the New York City situation—in which there are more than 250 motion picture theatres in the Metropolitan area which may be classified as neighborhood houses—shows definitely that in this territory the trend is increasingly toward the neighborhood theatre.

Using the last week in April of 1934 and comparing it with the last week of April in 1933, on the basis of 100 per cent business for the 1933 period, it is established that the week in 1934 saw an increase of 25 per cent in total daily neighborhood business. Furthermore, neighborhood business in the daytime, that is, prior to 6 P. M., increased 33 per cent over the same period of 1933.

New York's de luxe downtown theatres, centered in Times Square, showed but slight improvement for the week in question.

Total business, downtown and neighborhoods combined, was reported 35 per cent ahead of the same period a year ago.

While average admission prices for the combined neighborhood and downtown houses showed a marked increase, the top prices of the downtown theatres dropped, on the whole, and those of the neighborhoods increased.

The New York survey was not conducted on the basis of all the neighborhood theatres in the area, but more than 150 theatres served as the foundation for the comparison.

	1934	1933
Total business downtown and neighborhoods combined	135%	100%
Downtowns' total business day and night combined	98%	100%
Neighborhoods' total business day and night combined	125%	100%
Downtown and neighborhoods' business to 6 P.M. combined	115%	100%
Neighborhoods' business to 6 P.M.	133%	100%
Downtowns' business to 6 P.M.	105%	100%
Downtown and neighborhoods' business combined after 6 P.M.	115%	100%
Downtowns' business after 6 P.M.	108%	100%
Neighborhoods' business after 6 P.M.	117%	100%
Av. admission price downtown and neighborhoods combined day and night	.62	.59
Av. admission price downtown and neighborhoods combined up to 6 P.M.	.35	.33
Downtowns' av. price to 6 P.M.	.45	.45
Neighborhoods' av. price to 6 P.M.	.25	.20
Av. admission price downtown and neighborhoods combined after 6 P.M.	.69	.73
Downtowns' av. price after 6 P.M.	1.01	1.15
Neighborhoods' av. price after 6 P.M.	.36	.30

(Continued on page 18)

Manpower

In connection with the reorganization of the Paramount corporations, which is now receiving attention from interested parties, there is one requirement which rises insistently and demands consideration, first and foremost: It is that the directing executive personnel of the reorganized corporations shall be of a character and calibre that will enable the enterprise to avail itself of its opportunities and to discharge its responsibilities.

It is a commonly admitted fact that many of the grievous problems affecting the industry are here, worrisome and unsolved, because of the lack of sufficient character and calibre in high executive councils of the industry. The profitableness of the business of motion pictures and the degree of service to the public are limited only by the ability, integrity and commonsense of the industry's executive personnel. The public's demand for motion picture entertainment is there, waiting to be served and served at a price which will allow substantial profit. The business needs only executives of adequate capacity, who think straight and play fair.

In the period just ahead, during which comprehensive plans will be perfected for corporate reorganization of the Paramount enterprises, those who are in a position to influence these matters must not lose sight of the fact that no new order will endure or be worth the while unless it rests securely on the firm foundation of executives of character and calibre.

—*MARTIN QUIGLEY*

Stanley Waite of Paramount Dies

Stanley B. Waite, divisional sales manager of Paramount Pictures Distributing Corp., dropped dead in his office in the Paramount Building, New York, on Wednesday noon following an attack of acute indigestion. He was 44 years of age.

Mr. Waite began his career with Paramount in 1927, as sales manager of short subjects and Paramount Sound news. Upon the realignment of the Paramount sales organization into its present three-division form he was promoted to the divisional sales managership of the territory which included Boston, New Haven, Maine, Atlanta, Memphis, Charlotte, Jacksonville, New Orleans, Dallas and San Antonio.

Prior to joining Paramount Mr. Waite had been Boston branch manager of Pathe for two years, then advanced to central division manager and to home office sales representative.

Born in Menominee, Mich., he studied at Yale and the University of Michigan. He served overseas in the World War as a first lieutenant in the Second Division.

Mr. Waite was to have left for the Paramount national sales convention in Los Angeles on Wednesday night.

His home was in Bronxville. He is survived by his wife and a 9-year-old daughter.

Paramount Trustees Ask for Operating Agreement Change

A plan of altering an operating agreement between Paramount Publix Corp. and Southern Enterprises, Inc., of Texas, in order to comply with the new Federal tax laws on the filing of consolidated returns, was proposed last week in a petition filed with John E. Joyce, referee in bankruptcy, by the Paramount trustees.

Under the plan, Famous Theatres Corp., the new Paramount theatre holding company, releases $1,075,437 of its $1,690,636 claim against Southern Enterprises, and receives Southern Enterprises' claim against Publix Theatres Corp. for an amount equal to the release. The result makes possible a separation of the income reports of Famous and Southern Enterprises made necessary by the new Federal law. The petition will be heard June 21.

British Films Gain In Australian Market

A report to the Department of Commerce from W. C. Flake, assistant trade commissioner in Sydney, indicates clearly that the British film industry is strengthening its position in the Australian market. The annual report of the Australian censor shows that 1,479 films were imported during 1933, of which the United States accounted for 66.3 per cent and Great Britain 25.7 per cent. This compares with 1930, when the United States supplied 86.5 per cent of the total and Great Britain only 8.2 per cent.

Hamrick Shifts Policy

John Hanrick's Blue Mouse theatre in Seattle has returned to a double feature policy after one week on a single film policy. Matinee prices have been dropped 15 cents, with evening prices remaining at 25 cents.

Depinet on MPPDA Directorate

Ned E. Depinet, president of RKO Distributing Corporation, was elected to the directorate of the MPPDA at the quarterly meeting Wednesday.

RKO, Paramount Ask Reorganizing

Radio-Keith-Orpheum last week filed a petition in U. S. District Court, New York, seeking to qualify for purposes of reorganization under the new bankruptcy laws which went into effect immediately upon their signing by President Roosevelt at noon on June 7.

In its efforts to qualify under the new statutes for reorganization of embarrassed corporations, RKO sets forth in its petition its liabilities aggregating about $16,240,000 in gold notes and debenture issues and about $35,400,000 in claims, as against assets of approximately $25,000,000, comprising for the most part stock and notes receivable of subsidiaries and affiliated companies.

The petition also states that RKO "has no means of borrowing or otherwise securing funds sufficient to pay and discharge such amounts, so that a reorganization of the company is clearly necessary. On information and belief, the debtor (RKO) alleges that there is no prospect that improved earnings in recent months will be sufficient to enable the debtor to pay the amounts due and payable."

The petition was signed by M. H. Aylesworth, and was drawn by Cravath, De Gersdorff, Swaine & Wood in conjunction with William Mallard, RKO attorney.

The stockholders' protective committee of Paramount Publix also filed a similar petition in the Federal court to bring Paramount within the provisions of the Bankruptcy Act, for the purpose of effectuating a reorganization thereunder.

Paramount and Capitol In Pooling Arrangement

The Paramount Theatre and the Capitol (Loew's) in New York after June 29 will pool operations under a deal consummated Wednesday, according to *Motion Picture Daily*. The theatres will be individually maintained, the plan covering a profit and loss arrangement arising out of new policies determined for each house. Major Edward Bowes continues in charge of the Capitol, which will drop stage shows, and Boris Morros in charge of the Paramount. The first Paramount picture to play the Capitol under the new plan will be Mae West's "It Ain't No Sin." It will continue to show MGM product.

Butcher Fox Producer

E. W. Butcher, Fox Coast production manager, has been named associate producer. His first production will be "Angel Face," starring Shirley Temple, and he will also produce several Will Rogers films.

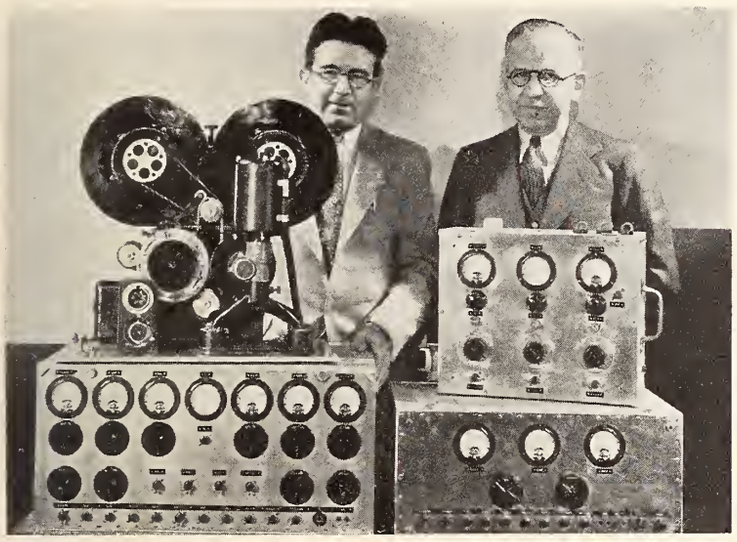
Theatre Declares Dividend

The State Theatre Company, Boston, has declared the regular quarterly dividend of $2 on the preferred stock, payable July 2 to stockholders of record on June 23.

Little Theatre Burned

The Monmouth College Little Theatre, at Monmouth, Ill., recently was damaged by fire to the extent of $11,000. Much stage property was lost.

THE CAMERA REPORTS



NEW RECORDING EQUIPMENT. Major Nathan Levinson (right), head of Warner studio sound department, and William Mueller, chief engineer, with portable recording apparatus they have developed. At left the sound camera is shown on top of the recording cabinet. At right are mixing cabinet and amplifier.



SIGNED. John Bradford, who has been added by Fox to that producer's roster of players working under exclusive contract.



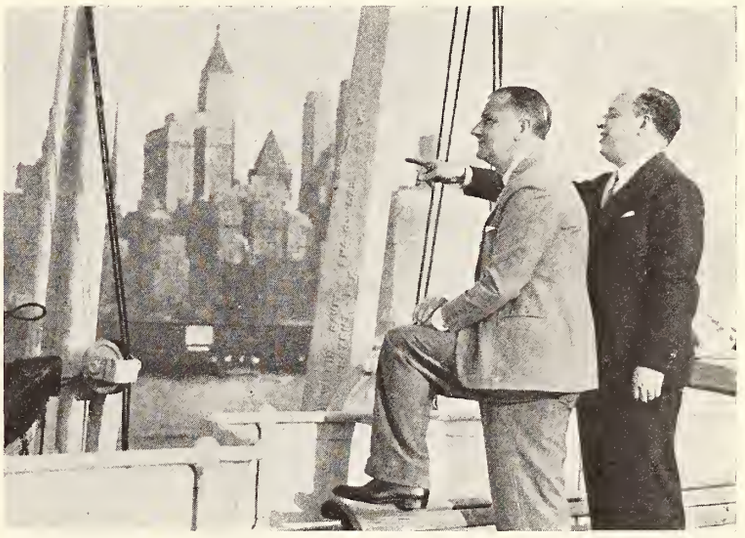
RETURNING. Virginia Bruce, absent for a time from the screen, who has the title role in Monogram's special, "Jane Eyre," now nearing completion.



GETS CONTRACT. Terry La Franconi, popular tenor on West Coast radio programs, who has been signed by Warner Brothers for screen roles.



ADDED TO CAST. Dave Chasen, who has been signed by Fox and will appear in a production, as yet untitled, starring Joe Cook.



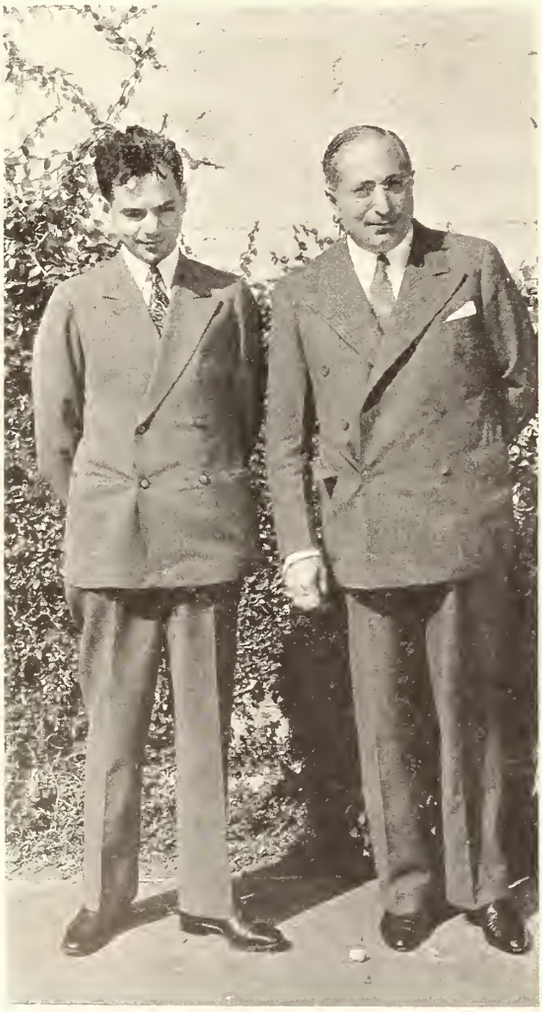
SIGHTLINING. Maurice Silverstone (right), general manager of United Artists in Europe, and Herbert Wilcox, head of British & Dominions Pictures, view New York's ever-changing skyline as the SS. Olympic draws into port, bringing them to America for conferences with United Artists home office executives.



TWO WORLDS ON A SINGLE SET. Shooting a scene for RKO Radio's "Down to Their Last Yacht," on two combined studio stages. South Sea Islanders are herding society merrymakers ashore. At lower right Director Paul Sloan is shown signalling to "cut."



HOLD THIRD REGIONAL MEETING. Warner executives and members of central sales organization as they convened in Chicago. H. M. Warner, company head; Major Albert Warner, vice president; Gradwell Sears, Western and Southern sales manager; and Sam Sax, Vitaphone studio chief, are pictured in first row, center.



RECEIVES SOVIET CONSUL. Louis B. Mayer, MGM production chief, with M. G. Galkovitch, Russian consul general for the far-western section of the United States, upon the latter's arrival in the capital of film production.

SIGNED FOR REVUE. (Right) Charlotte Russell, University of Los Angeles co-ed, as she was given contract by Samuel Goldwyn to appear in Eddie Cantor's forthcoming United Artists production, "The Treasure Hunt." At school she is probably the "most envied girl."



FROM FAR EAST. As MGM played host to Julius Fisher of Amalgamated Theatres, Singapore, and Mrs. Fisher, and also the Sultan and Sultana of Jahore. Shown with them are the MGM players Jean Hersholt, Florine McKinney and Jeannette MacDonald.





REMEMBER? Madge Bellamy? A name player of the silent days, she's returning to the screen in Fox productions.



EASTERN SALES FORCES CONVENE. Members of the Monogram organization in New York for sessions under the direction of W. Ray Johnston, president; Edward Golden, general sales manager, and other department heads. The convention, held at the Park Central Hotel, was one of several regional metings.



CARTOON CRAFTERS. U. B. Iwerks (exact center of group) with members of his staff of artists, animators and color experts who make the P. A. Powers Comi-Color Cartoons, released through Celebrity Productions. Thirteen cartoons are scheduled next season.



SERIAL SET. Buck Jones, who will follow his current "The Red Rider" with another adventure series for Universal.





FASHION NOTE. Jean Parker, comely MGM featured player, inside. Outside: Floating ruffles to give a new silhouette to a moded frock of mousseline de soie, with twin shoulder corsages by way of dessert. And do you care?

CELEBRATING THE ROTHSCHILDS. (Left) From right to left, Mr. and Mrs. Anthony de Rothschild, Ambassador Bingham of the United States, and Mrs. Bingham, at gala premiere of United Artists' "The House of Rothschild" in London. George Arliss is the star.

END OF SCORE CHARGE SEEN AS POSSIBILITY

Long Term Contracts Provide for Cancellation; Universal Ends Sales Meet, Paramount Set, Radio Date Is June 18

Provisions in long-term contracts of major distributors for cancellation of score charges in the event the charge should be eliminated in the future has given rise to the indication that such schedules may be dropped at some not distant date.

The inclusion in contracts extending for more than one season and for franchises brings to the leading exhibitor organizations, long agitating for the elimination of score charges, the first definite sign that their battle may one day be won. The MPTOA in particular has fought over a long period with that object in view, adopting a resolution at its recent annual convention calling for no cessation of the effort toward elimination.

The provision inserted in contracts immediately follows the listed schedule of score charges. The contracts also provide, however, for re-assessment of the charges in the event they are reinstated after a period of suspension.

Universal Concludes Meet

As Universal concluded its sales convention in New York with a declaration by President Carl Laemmle that, "I am for clean pictures; I have always been for clean pictures," other companies prepared to go into session, setting policies and announcing product for the new season.

Paramount will hold its four-day meeting at the Ambassador Hotel, Los Angeles, beginning June 18. Warner home office executives moved to Chicago for the third of its series of four regional meetings at the Drake Hotel next Monday and Tuesday, and RKO Radio announced its intention of holding its annual session at the same Chicago hotel on June 18, 19 and 20.

Only One MGM Session

MGM, dropping the idea of an eastern division meeting at Cleveland, will have only one session, in Chicago, June 21, 22 and 23. In attendance will be exchange managers, salesmen and home office executives, with Felix Feist, general sales manager, presiding.

Monogram held its third and final regional meeting at the Park Central Hotel in New York last weekend, with W. Ray Johnston, president, and Edward Golden, general sales manager, in charge. Present were sales representatives from New York, Boston, Albany Philadelphia, New Haven, Washington and Pittsburgh.

At the Universal meeting, Mr. Laemmle, declaring he was aware of the current agitation against unfit pictures, said: "I believe the situation is being painted blacker than it really is. I think the average motion picture is clean and wholesome. There are some exceptions, I am sorry to say, but the exceptions are few, indeed, when you consider the great number of good pictures being turned out."

He expressed pride in Universal's record, declared the company has made progress in the past year and expressed definite optimism for the future. "I begin to see daylight ahead," he said. Addresses at the final session were made by John LeRoy Johnston, studio publicity director; E. T. Gomersall, Frank McCarthy and Robert Harris. Mr. Grainger, Mr. Gomersall, Sidney Singerman and Eddie Bonns left for Chicago and a Midwestern session at the Drake Hotel for salesmen and bookers in that territory on Monday of this week.

Among the Paramount executives who left the home office in New York this week for the Coast convention were: N. F. Agnew, M. B. Comerford, A. Deane, S. Dembow, Jr., Max Fleischer, R. M. Gillham, J. Hicks, G. J. Schaefer, Ulrik Smith, J. J. Unger, President Adolph Zukor, E. J. Zukor. En route, additional executives were picked up in Buffalo, Detroit, Chicago, Kansas City, while others will travel directly from their individual headquarters to Los Angeles.

Paramount Executives Enroute

Showmanship will be the keynote of the coming season's product, declared Adolph Zukor, Paramount executive, prior to his departure from New York for the convention. "The production organization is geared, as never before in its history, to handle any type and size of film product," he declared. He pointed to Paramount's total of 69 players, 29 directors and 51 writers under contract.

Warner's regional convention in Chicago will be presided over by Gradwell Sears, in charge of western and southern distribution. From the home office, with Mr. Sears, have gone H. M. Warner, Major Albert Warner, A. W. Smith, Jr., S. Charles Einfeld, Norman H. Moray, Joseph Bernhard, Harold S. Bareford, Carl Leserman and Sam Sax, Vitaphone production head.

The final meeting of the Warner series will be held at the San Francisco Hotel in San Francisco, June 18 and 19.

Radio Meeting June 18

It is anticipated that about 250 of the Radio sales personnel will be in attendance at the Chicago meeting June 18, according to Jules Levy, vice-president and general sales manager. Branch managers, salesmen and executives from home office, studio and foreign offices will be present.

Merian C. Cooper, who resigned as executive in charge of Radio production, plans a trip to Pompeii, Italy, for the purpose of obtaining accurate background material for the first of his two spectacle pictures, "Last Days of Pompeii," part of the 1934-35 Radio program.

The Biograph Studio, in the Bronx, New York, will resume activity June 19, when Select Productions puts into work the first of a scheduled 12 features. "Frankie and Johnnie," made by Chester Erskin, was the last production at the rejuvenated Eastern plant. All of the 12 will be the work of well known authors, declared William Saal, president of Select. Burt Kelly, Mr. Saal's associate, will be executive producer. The formation of Select by Mr. Kelly and Mr. Saal is their initial venture since K. B. S., controlled by them in association with Sam Bischoff.

"Woman in the Dark," by Dashiell Hammett, will be the first into production. The script was prepared by the author, Mr. Saal and Mr. Kelly.

Monte Brice, formerly associated in Rowland-Brice, has organized Monte Brice Productions, Inc., which has been chartered at Albany. Details of production plans have not been completed by Mr. Brice as yet.

Loew Canadian Dividend

Marcus Loew Theatres, Ltd., has declared an accumulation dividend of $1.75 per share, payable in Canadian funds June 30 to stockholders of record June 15, with non-residents subject to a five per cent tax. Arrears will total $43.75 per share after this payment.

Cleveland Group Seeking Dual Ban

M. B. Horwitz, Cleveland exhibitor leader and head of the Washington Circuit there, is in New York this week, following approval by 92 exhibitors of an agreement providing for the elimination of double features in Greater Cleveland. Final disposition of the problem in Cleveland now rests with Warner and Loew, Mr. Horwitz declared, and he is seeking signatures of these two circuits to the agreement. He is acting as official representative of the Cleveland Motion Picture Exhibitors' Association.

"The circuits have been complaining about the evils of double features," he declared. "I'm here now with every Cleveland exhibitor's name. Doubles are out when these two circuits sign."

No decision had been reached following early negotiations with circuit representatives. The agreement would become effective on July 8 to continue through the 1934-35 season. Banning doubles, it does not eliminate vaudeville and defines a feature as a film of more than 4,000 feet. A legal opinion obtained by the parties to the agreement declares the arrangement does not violate either federal or Ohio anti-trust laws.

In Cleveland Warner is using the double feature at three houses, and Loew is operating under a similar policy at one house regularly and at two the last half of each week.

Cullman Reappointed Receiver for the Roxy

Howard S. Cullman, receiver for the Roxy theatre in New York, was reappointed to that post last week by federal judge Francis G. Caffey for an additional term of six months, beginning June 18. The court also approved the six-months' report of the receiver.

This week Mr. Cullman was named trustee for the theatre under the new bankruptcy law. Carlos Israels, representing 65 per cent of the first mortgage bondholders, declared there is no deal under way to provide for the closing of the house at this time. He said three deals for the theatre are being considered.

Roxy Cuts Scale

The Roxy theatre in New York has instituted a new admission scale for all seats, ranging from 25 cents to 2 P. M., 35 cents to 7 P. M., and 55 cents to closing. The children's price, 15 cents all times, remains in effect. These prices are to maintain throughout the week.

Scott Assumes Post

Harry Scott has taken over his duties as United Artists' St. Louis manager. He had previously been connected with the NRA at Washington and prior to that held executive sales posts with Pathe.

Joins Advertising Firm

Walter I. M. Fleishman, formerly handling motion picture tieups for Norman D. Waters and Associates, has joined the Blackstone Company, New York, advertising firm, where he will handle similar work.

HOLLYWOOD FAST WAKING UP TO EXHIBITOR OPINION, SAYS SCHALLERT

Drama and Film Editor of Los Angeles Times Says Studios No Longer "Know It All," or at Least Conceal It

By EDWIN SCHALLERT
Drama and Motion Picture Editor, The Los Angeles Times

For once in many long years the producers of Hollywood pictures and the exhibitors throughout the country are near a common understanding. In production, at least, there is more openmindedness. The film-makers are willing to hearken to the wants of the trade. Hollywood no longer "knows it all," or, if it does, is concealing the fact more diplomatically.

Efforts are even being made to sound out the theatre man's opinion, to obtain the real lowdown. I know, for instance, of one studio (which, unfortunately, must be nameless) which, in an elaborate way, recently asked for confidential information through its distributors as to what types of star and picture were doing the best business at the box-office. I know of a director who plans a country-side search via airplane to determine just what the men think about the pictures he delivers, as well as others. I know of a star who was very much agitated recently over the information coming from theatre men to the effect that she might be a short-lived sensation.

A New Mental Attitude

This all represents a new mental attitude, an attitude that was more forecfully reflected, also, than ever before in connection with the recent official gathering of the Motion Picture Theatre Owners of America, and subsequent meetings. Hollywood is willing to learn from such conclaves, as well as any other possible sources, the standpoint of the theatre man; is willing to take his judgment into account, and act upon it in the providing of entertainment.

Breaking up of that close cold technical relation which obtained between producer and theatre manager under the system of company ownership, now not so widely prevailing, has aided rather than retarded the spirit of cooperation. The exhibitor is beginning to be recognized as the man on the firing line in his perception of changes in public taste, especially since the morals drive is on, the force of which was more quickly recognized by the seller of pictures, than by their creators. Hollywood knows it is up against a real problem this time, and is disposed to turn to the theatre man as the one most capable of assisting in its solution, and solicit his aid in building up a demand for a better class of entertainment.

I have sounded out a variety of opinions on what Hollywood thinks of the exhibitor, and a majority of them taken together are confusing. As usual, in higher circles there is the customary reserve about any genuine expression for purposes of publication. Statements have run the gamut from "the men who really know" and "the front-line soldiers" of the picture business to the "biggest deterrent to the motion picture's progress" and the "*least* sincere" of its members.

Edwin Schallert, writer of the accompanying article on "What Hollywood Thinks of Exhibitors" has made it his business to keep an ear close to the ground of public reactions to motion pictures almost since they became an article of commerce, and to focus an eye upon Hollywood. Of Mr. Schallert, drama and motion picture editor of the Los Angeles Times, *The Motion Picture Almanac makes these observations:*

Born in Los Angeles April 16, 1890; parents, John J. Schallert and Mary J. Lindsay Schallert; graduated from St. Vincent's College, Los Angeles, with master of arts degree; married and has three children. Was assistant editor of West Coast Magazine, 1910-11; financial editor of the Los Angeles *Times*, 1912-14; drama and music editor, 1915-17.

One producer avowed to me that the theatre men's talk about clean pictures was all a lot of hooey. "If we sent them five 'clean pictures' in a row—that is, five pictures without any sex punch or sophistication—they'd be yelling their heads off," he said. "I know those fellows from away back. They don't mean a word of all that talk."

Producers are perhaps more willing to be friendly in ostensible ways than exhibitors. At the MPTOA convention several of the prominent theatre men declined to be photographed with the studio executives. They contended that it would look as if they were "trading with the enemy." Producers are more liberal about these purely personal matters. They'll fete an exhibitor any time he comes to town, and be a camera subject with him, too, and it will need very little urging. In this respect the producer is much more city-ideaed and broad-minded.

Seek Good Impression on Exhibitor

There is nothing that the film-makers are so eager about as that movies should make a good impression on an exhibitor who is visiting. Even distant relatives and friends of the theatre man are greeted with open arms when they want to give the studio the once-over. Hollywood is gentle with all prominent strangers, but it is doubly gentle with those having anything to do with picture revenue.

Stars, except the older and smarter ones, don't give a whoop about exhibitors. The New York stage luminary, in particular, has little notion of what national distribution of pictures is all about.

However, Adolph Zukor, for one, feels that the Broadwayite is becoming somewhat acclimated to pictures, and that he now understands better their requirements. "Unquestionably the fact that many of these people, writers, directors and stars alike, did not understand the picture public is responsible for many of the difficulties that we have encountered in the past few years," he said.

"Nor am I concerned with the present censorship drive; we have been through these periods before, and the sole answer is good pictures, and the pictures that are in good taste."

Interesting is the opinion of Clarence Brown, the director. He is the one who plans a personal survey of the theatre zones of the country. "It has always been a dream of mine to go by airplane to all sections of America, sounding out exhibitor opinion," he said. "I believe that this idea, generally adopted, would be of great benefit. It can be carried out now, whereas it would not have been possible before airplane transportation was so highly developed.

"I don't think it is possible to obtain a real exhibitor reaction except through personal contact, and through meeting the man right at home. Conventions are all right and you can get opinions from exhibitors thus congregated, but they are not as clear nor as unbiased as when you have a conversation right across the table in the exhibitor's own office. That's the sort of contact I feel would be of inestimable benefit to myself, and I hope to carry it out in the near future." Which may mean that all manner of executives, directors, and possibly even stars, will be aviating around the country soon to find out just exactly what the marketers of their movies think.

Mae West thinks a lot of the exhibitors. "Those boys are my best friends," she said.

"Many a one wrote me a letter saying I had saved the mortgage on the old home when I made 'She Done Him Wrong' and 'I'm No Angel.' They were all very nice in expressing their thanks, and I am certainly appreciative of the way they stand by me. They're the one crowd I always want to be friendly with. I don't care whether Hollywood likes my pictures or not, but if the exhibitors and the society folk don't go for them why then I'm disappointed. I'm not going to crowd the boys with pictures, because I don't think that's such a good thing. I'll be making two a year for a while, and probably one a year after that. And they're going to be good, too, if I have my way about it."

Once get a few stars and directors interested in the theatre end of the movie game in Hollywood, and it won't be very long until the others follow suit. They're all concerned over the New York and London and Chicago (occasionally) openings now, but if they keep waking up as fast as they're doing lately, they'll be equally observant of what's happening in Keokuk, Orwigsburg, and Baton Rouge.

Decentralizing Theatres Found Aid to Cooperation Between Production and Exhibition; Distant Relatives Welcomed

DEFINITE PATRONAGE GAIN IS SHOWN

(Continued from page 11)

OKLAHOMA CITY

In contrast with the belief in other communities that patronage is turning toward the neighborhood, business in Oklahoma City is turning toward the downtown section. Figures show that in 1933 only 64 per cent of the city's business went to first run downtown houses, whereas to date in 1934, downtown theatres are getting an average of 70 per cent of the total business. This increase in downtown patronage is generally conceded to be because all downtown first runs have been consolidated under one management. Figures are as follows:

	1934	1933
Total business downtown and neighborhoods combined	100%	100%
Downtowns' total business day and night combined	70%	64%
Neighborhoods' total business day and night combined	30%	36%
Downtown and neighborhoods' business combined up to 6 P.M.	35%	30%
Downtowns' business to 6 P.M.	35%	30%
Neighborhoods' business to 6 P.M.	20%	25%
Downtown and neighborhoods' business combined after 6 P.M.	65%	70%
Downtowns' business after 6 P.M.	65%	70%
Neighborhoods' business after 6 P.M.	80%	75%
Av. admission price downtown and neighborhoods day and night combined	.36	.36
Av. admission price for both combined up to 6 P.M.	.32	.32
Downtowns' price to 6 P.M.	.28	.28
Neighborhoods' price to 6 P.M.	.15	.15
Av. price downtown and neighborhoods combined after 6 P.M.	.38	.38
Downtowns' av. price after 6 P.M.	.42	.42
Neighborhoods' av. price after 6 P.M.	.25	.25

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PORTLAND, ORE.

Numerous changes in product, theatre operation and patrons were made between April, 1933, and April, 1934. While "stimulants" still were permitted, such as the various types of "nights," the suburbans did good business, but when the code went into operation and these were forbidden, the neighborhoods were hard hit. Practically all of them turned to double features as a panacea. The results are shown as follows:

	1934	1933
Total business downtown and neighborhoods combined	$59,100	$53,000
Downtowns' total business day and night combined	31,100	23,800
Neighborhoods' total business day and night combined	28,000	30,000
Downtown and neighborhoods' business combined up to 6 P.M.	8,000	10,000
Downtowns' business to 6 P.M.	10,000	8,000
Neighborhoods' business to 6 P.M.	6,000	5,000
Downtown and neighborhoods' business combined after 6 P.M.	51,100	43,000
Downtowns' business after 6 P.M.	23,100	13,800
Neighborhoods' business after 6 P.M.	22,000	25,000
Av. admission price downtown and neighborhoods combined day and night	.25	.25
Av. admission price downtown and neighborhoods combined up to 6 P.M.	.20	.20
Downtowns' av. price to 6 P.M.	.30	.30
Neighborhoods' av. price to 6 P.M.	.15	.15
Downtown and neighborhoods' combined av. price after 6 P.M.	.35	.35
Downtowns' av. price after 6 P.M.	.35	.35
Neighborhoods' av. price after 6 P.M.	.25	.25

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SALT LAKE CITY

While the neighborhood theatres in Salt Lake City have not noted as much improvement in their business over a year ago as have the neighborhoods in some other cities, figures show that the suburban theatres are increasingly receiving greater patronage than in 1933. For example, while the neighborhoods' total business increased only 5 per cent for the week in April, 1934, as against the same week in 1933, their total business prior to 6 P. M. jumped 15 per cent. The downtown theatres also show improvement.

	1934	1933
Total business downtown and neighborhoods combined	100%	85%
Downtowns' total business day and night combined	100%	85%
Neighborhoods' total business day and night combined	80%	75%
Downtown and neighborhoods' business combined up to 6 P.M.	75%	60%
Downtowns' business to 6 P.M.	80%	65%
Neighborhoods' business to 6 P.M.	70%	55%
Downtown and neighborhoods' business combined after 6 P.M.	90%	80%
Downtowns' business after 6 P.M.	95%	85%
Av. admission price downtown and neighborhoods combined day and night	.25	.25
Av. admission price downtown and neighborhoods combined up to 6 P.M.	.12	.20
Downtowns' av. price to 6 P.M.	.15	.20
Neighborhoods' av. price to 6 P.M.	.10	.10
Downtown and neighborhoods' combined av. price after 6 P.M.	.20	.30
Downtowns' av. price after 6 P.M.	.25	.35
Neighborhoods' av. price after 6 P.M.	.15	.15

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SAN ANTONIO

The trend of motion picture patronage is not to the neighborhoods in San Antonio. There are not enough community houses in this city to detract from the larger theatres. While many cities the size of San Antonio, population 250,000, have from 20 to 30 neighborhood houses, the Texas city has but three, the combined receipts of which, it has been estimated, seldom, if ever, reach $1,000 weekly.

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SEATTLE

Investigation reveals a distinct increase in patronage and admission rates for 1934 over a comparative week in 1933, but there has been no noticeable tendency to turn patronage to neighborhood theatres instead of downtown.

Seattle downtowns are offering far better entertainment this year at approximately the same price level as before. Stage shows, vaudeville and special attractions have been offered by the first runs, while the neighborhoods have been forced to abandon "two-for-ones," "country stores" and similar practices, and in some instances also have had to increase their prices. This obviously has been in the favor of the downtown theatre.

In the Seattle field there are but three or four neighborhood houses operating matinees, and these are on Saturdays and Sundays only. Present indications in the Seattle area are that the downtown houses are entering a period of upward business trend, and the neighborhoods will remain about "as is," or may even show a decline. Figures follow:

	1934	1933
Total business downtown and neighborhoods combined	$38,500	$36,000
Downtowns' total business day and night combined	27,000	25,500
Neighborhoods' total business day and night combined	11,500	10,500
Downtown and neighborhoods' business to 6 P.M. combined	11,000	10,000
Downtowns' business to 6 P.M.	10,250	9,250
Neighborhoods' business to 6 P.M.	750	750
Downtown and neighborhoods' business combined after 6 P.M.	26,500	25,500
Downtowns' business after 6 P.M.	16,750	16,250
Neighborhoods' business after 6 P.M.	10,750	9,750
Av. admission price downtown and neighborhoods combined day and night	.25	.20
Av. admission price downtown and neighborhoods combined up to 6 P.M.	.20	.15
Downtowns' av. price to 6 P.M.	.20	.15
Neighborhoods' av. price to 6 P.M.	.15	.15
Av. admission price downtown and neighborhoods combined after 6 P.M.	.30	.25
Downtowns' av. price after 6 P.M.	.35	.30
Neighborhoods' av. price after 6 P.M.	.20	.15

▽

TAMPA

Total business of Tampa downtown and neighborhood houses was 20 per cent higher for a week in April, 1934, than for the same week in 1933, with the neighborhoods' business showing an increase of 17 per cent. Neighborhoods' business prior to 6 P. M. increased 38 per cent, while their business after 6 P. M. increased 6 per cent.

Downtown theatres likewise showed marked improvement over April of 1933, noting gains of 21 per cent for total business; 12 per cent on business done prior to 6 P. M. and 28 per cent on business after 6 P. M.

The average Tampa admission price for 1933 was 27 cents, with prices ranging from 10 cents to 40-cent tops in the downtown theatres. Admission scales in the Florida city are said not to have changed in the past two years.

The average admission for both neighborhoods and downtown houses prior to 6 P. M., combined, is 26 cents, the downtown average being 29 cents and the neighborhood 19. Downtowns and neighborhoods combined after 6 P. M. average an admission price of 26 cents, the downtowns' average being 35 cents and the neighborhoods' 19 cents.

They are PICTURES *now!*

Set your dates from the pages of the BIG Fox BOOK for . . .

AUGUST!
SEPTEMBER!
OCTOBER!



EXTRA Fox Showmanship News EXTRA

SEASON 1934-35

STAR POWER GREATEST IN FOX HISTORY SAYS S. R. KENT IN KEYNOTE MESSAGE!

HAVING put its own financial house in order, Fox Film Corporation faces the coming season with every ounce of manpower and all its resources free to devote themselves to the sole task of producing outstanding motion pictures.

We have recognized that one of the grave problems in present day exhibition is the scarcity of box office personalities. To solve this problem, the production department of this company during the last year has literally scoured the world for talent. From the legitimate stage, from Europe and from the ranks of the most promising of the younger players, we have recruited a large and growing company of talented artists. Already some of these newcomers have registered heavily with the public. Others, in whose talent and personalities we have equal confidence, will be introduced on the screens of the world during the coming season.

The development of new personalities is not alone a problem of Fox Film Corporation. It is a problem of every producing company and every exhibitor. The exhibitor has just as big a stake in the discovery and nurturing of talent as the producer, and he should advertise and exploit these new people for his own benefit and the benefit of the industry at large.

In our Annual Announcement Book, which is now in the hands of the world's leading exhibitors, we have displayed the pictures of Fox personalities and also have outlined some of the productions which we will release next season. We have purposely refrained from advertising all of our productions, preferring to set forth in this book only those pictures that are definitely formulated and which it is our intention to make. Thus, exhibitors can place more reliance on the productions we have announced, while at the same time, our studio will not have its hands tied but will have ample opportunity to enlarge its plans as the season progresses. In addition to the pictures that we do list in the book, we have several other very important ones which we shall announce later.

In the following pages we show you some of the company of Fox players and the pictures which we will release in August, September and October. These pictures are either already completed or are actually in production.

Our production department, under the direction of Mr. Winfield Sheehan, is functioning better than it ever has in the history of this company. Around him Mr. Sheehan has gathered a notable staff of writers, and also has assembled a group of directors whose records prove their ability to make pictures that will suit the public taste.

With this program and with these producing resources at hand we are extremely confident that Fox Film Corporation, during the coming year, will deliver to the screens of the world a product that will bring prestige and profit to every exhibitor playing it.

S. R. Kent

President, Fox Film Corporation



SIEGFRIED RUMANN

JANET GAYNOR





VIRGINIA LOOMIS



CLAIRE TREVOR



RAUL ROULIEN



NORMAN FOSTER



DRUE LEYTON



WILL ROGERS



HUGH WILLIAMS



NICK FORAN



HARRY GREEN



CONCHITA MONTENEGRO

CHARLES BOYER





HAROLD LLOYD



ROSEMARY AMES



MITCHELL • DURANT



HERBERT MUNDIN



ALICE FAYE

NED SPARKS





MONA BARRIE



JOHN BRADFORD



PEGGY WOOD



WARNER BAXTER



WARNER OLAND

CHARLES FARRELL





"PAT" PATERSON



LILIAN HARVEY

SHIRLEY TEMPLE





JOSE MOJICA



JOHN BOLES



JOE COOK



DAVE CHASEN



JAMES DUNN



ROCHELLE HUDSON



HELEN TWELVETREES



TITO CORAL



VICTOR McLAGLEN

VICTOR JORY





MAXINE LOOMIS



EDMUND LOWE



LEW AYRES



FRANK MELTON



SPENCER TRACY



ROGER IMHOF



MADELEINE CARROLL



PEGGY FEARS

KETTI GALLIAN

as seen by the famous French artist, Edouard Chimot, whose fame circles the globe.





STEPIN FETCHIT

Big is right! Big enough for a road show . . . big enough for a $2 showing. That's *exactly* what "The World Moves On" is. "A "special" in every sense of the word. No doubt you've heard about it . . . and are wondering when you can date it in. We don't blame you! It will be a Big Day when you do!

With PRIDE

FOX FILM *presents*

THE WORLD MOVES ON



MADELEINE CARROLL

and

FRANCHOT TONE

Produced by Winfield Sheehan

Directed by John Ford

Story and screen play by Reginald Berkeley



Note — This picture will be separately licensed and will not be included in any general license of FOX 1934-1935 product

Smart showman that he is...and your top-draw comedy star...Harold Lloyd has done it again! Stepped out and got the Clarence Budington Kelland Saturday Evening Post serial (*and* best-seller). Gathered together a swell supporting cast (*Look at them!*) And made a corking laugh-and-suspense knockout...with *plenty* of love interest. Not only *different,* but his *best*...and that's SOMETHING!

FOX SHOWMANSHIP NEWS

HAROLD LLOYD

in THE CAT'S-PAW

STORY READ BY MILLIONS BOUGHT BY HAROLD LLOYD

As the first of his new comedies to be released by Fox Films, Harold Lloyd has produced the widely read "The Cat's Paw," a story by Clarence Budington Kelland which gained an enormous vogue when published in the Saturday Evening Post and as a novel. It is because of the story's tremendous popularity and possibilities that the star purchased it, departing from his past procedure of making his pictures from original scenarios only.

Still well-remembered and beloved are the comedies which established Lloyd as one of the biggest box-office attractions in the motion picture industry. Among his consistent successes were "Grandma's Boy," "The Freshman," "Safety Last," "Girl Shy," "The Kid Brother" and "Speedy." More recently the comedian made "Welcome Danger," "Feet First" and "Movie Crazy."

The last-named comedy was filmed in 1932, and since then Lloyd has been inactive, thereby depleting the annual grosses of the nation's theatres. His return to production therefore is regarded as a harbinger of new prosperity to exhibitors everywhere.

The supporting cast assembled by Harold Lloyd for "The Cat's Paw" includes Una Merkel, Allan Dinehart, Grant Mitchell, Warren Hymer, Nat Pendleton and George Barbier. Sam Taylor, responsible for many of the comedian's past successes, directed.

A Statement of Fact—

Harold Lloyd's decision to release his next production through Fox is interesting news to both Exhibitors and Fans everywhere. It is fitting that the leading exponent of clean wholesome screen comedy should be allied with the world's foremost distributing organization.

Harold Lloyd has gone steadily forward from success to success. There has never been such a tremendous hunt of story value and cast support in a Lloyd production as the world will find in his new picture, "The Cat's Paw." You owe it to your patrons to play "The Cat's Paw" at your theatre, and to obtain for it the distinction and prestige this great comedian will bring.

● For the first time, Harold Llayd appears in a story which was nat written expressly as a vehicle far him. But Clarence Budingtan Kelland must have had him in mind when he wrate this madly entertaining tale. Twa millian readers guffawed far weeks at the Saturday Evening Past serial... many thausands mare at the navelized best seller.

● Imagine America's tap-natch camedian as a youth... bred an Chinese maxims in rematest China... balting inta the midst af a big-city mayaralty race... bewildered at his election... beset by graft-greedy politicians and racketeers... with anly a sweet little cigaret girl an the level with him.

● There's drama in this... and ramance... suspense. But mast of all greased-lightning actian shat thraugh with healthy, happy laughter.



UNA MERKEL
GEORGE BARBIER · NAT PENDLETON
GRACE BRADLEY · ALAN DINEHART
GRANT MITCHELL · WARREN HYMER
J. FARRELL MACDONALD

"The Cat's-Paw" fram the Saturday Evening Past Serial and Navel by Clarence Budingtan Kelland

Directed by Sam Taylar • Dance Numbers by Larry Ceballas

Sangs and Lyrics by Harry Akst and Ray Turk

Praduced by the Harald Llayd Carparatian

A Fax Film Carparatian

Here's the kind of a show that hits women where they live . . . in the heart . . . how they'll sympathize with this girl . . . who didn't think she was good enough for an unspoiled love . . . but was big enough to risk her life for the youth whose affection she refused. A great role for Rosemary Ames . . . and she makes the most of it.

FOX SHOWMANSHIP NEWS





DAILY GRAPH

EXTRA

NRA WE DO OUR PART

UNKNOWN BEAUTY KILLS 'SWEETIE' TO SAVE LIFE OF YOUTH SHE SPURNED

Mystery woman then disappears;—Police on trail!—Boy silent;

WANTED

ROSEMARY AMES

PERT KELTON • HENRY B. WALTHALL

Produced by Sol M. Wurtzel Directed by Louis King

Screen Play by Lester Cole and Stuart Anthony

Rosemary Ames Achieves Greatness in Throbbing Love Sacrifice Tale!

Hailed by audiences as a superlative actress of brilliant promise in her last FOX picture . . . Rosemary Ames steps forth in a vividly dramatic portrayal of a woman who deemed herself unworthy of a clean, unspoiled youth . . . but bravely dared to sacrifice everything she held dear to protect him from peril! *Absorbing entertainment for women everywhere!*

Just what Lilian Harvey needs to leap *way* up in front. This has *everything!*... Marvelous romance... the tender, "Seventh Heaven" kind. Plenty of production value. And music? It builds up to Franz Schubert's "Song of Love"... the one that makes the women dream about their first kiss. FOX is lining up a great supporting cast. Brother, it's *in!*

FOX SHOWMANSHIP NEWS

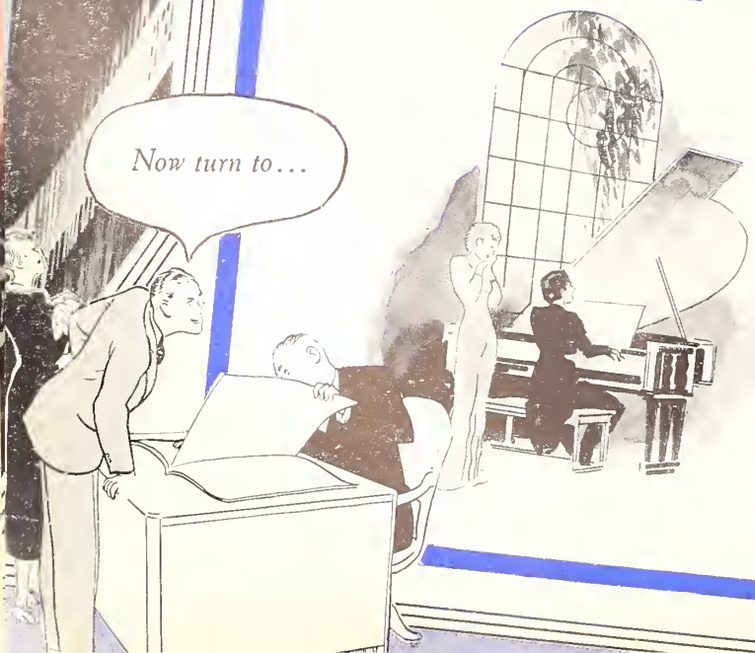
AS YOU WANT HER!

LILIAN HARVEY



starring in a sparkling story with music!

"SERENADE"



• The romance immortalized by that deathless refrain . . . Franz Schubert's "Song of Love" . . . emerges as one of the most beautiful and appealing stories of the screen. Perfect for the exceptional talents of Lilian Harvey... tuneful with haunting melody . . . its rich emotional values insure certain and widespread success.

Produced by John Stone Directed by Paul Martin
Story by Richard Carroll
Screen play by Lynn Starling

FOX

Charlie Chan is a movie habit with millions of people. When those Chan fans see Warner Oland snooping around London's Limehouse . . . dodging death . . . and showing Scotland Yard how to track a murderer . . . they'll get a dozen *new* kinds of shivers. And every shiver means money in your bank account.

FOX SHOWMANSHIP NEWS



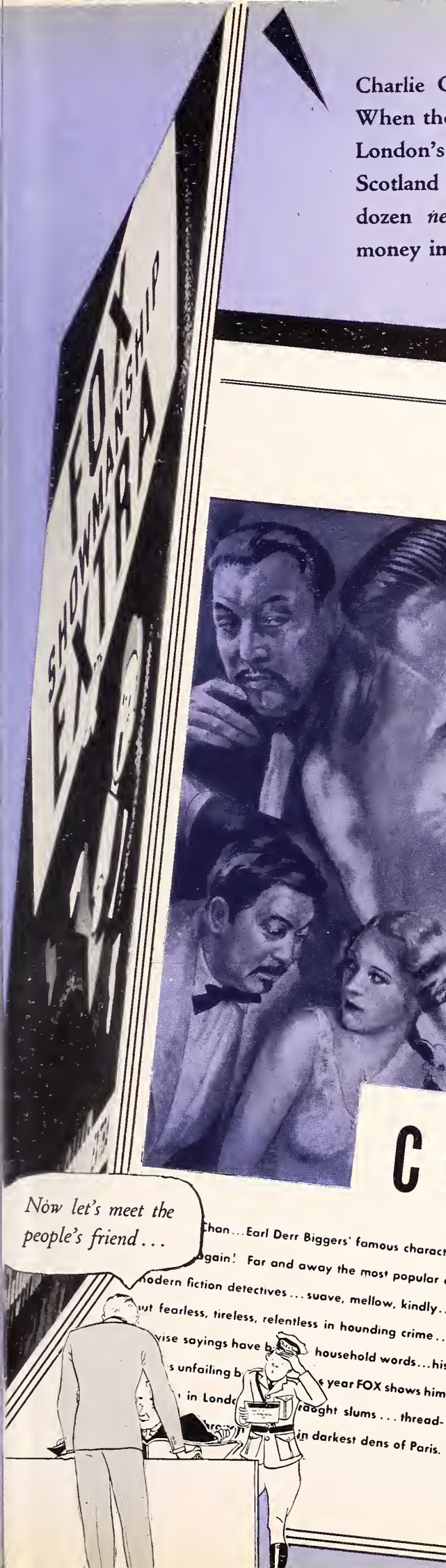
WARNER OLAND RETURNS TO FIRST LOVE AS "CHARLIE CHAN"

Insists on playing sleuth he made immortal on screen

Movie fans will be delighted to learn that Warner Oland again will appear in two pictures this year as Charlie Chan, Earl Derr Biggers' detective character. The pictures are "Charlie Chan in London" and "Charlie Chan in Paris."

Despite his success in other roles, such as he portrayed in "Shanghai Express," "As Husbands Go" and "A Passport to Hell," Oland feels most at home as "Chan." The screen original, he portrayed the fiction sleuth in "Charlie Chan Carries On," "The Black Camel," "Charlie Chan's Greatest Case," and, recently, "Charlie Chan's Courage."

His continued association with the role, plus a physical appearance identical with the mythical detective have caused millions to regard Warner Oland as Charlie Chan, himself.



Now let's meet the people's friend . . .

CHARLIE CHAN IN LONDON

Earl Derr Biggers' famous character played by

WARNER OLAND

Produced by John Stone Directed by George Hadden

Screen play by Philip MacDonald

FOX

...Chan...Earl Derr Biggers' famous character ...again! Far and away the most popular of ...modern fiction detectives...suave, mellow, kindly... ...ut fearless, tireless, relentless in hounding crime... ...vise sayings have b... household words...his ...s unfailing b... ...s year FOX shows him ...in Londo... ...raught slums...thread- ...in darkest dens of Paris.

When George O'Brien and Zane Grey get together... it's time to think about preferred playing time. Saturday nights and Sundays . . . with the house packed full of kids . . . of *all* ages. *We're telling YOU!* This is the first of a series with George . . . your box office reliable! Just the beginning of a lot of good news.

FOX SHOWMANSHIP NEWS

AMERICA'S ACE OF WESTERN AUTHORS JOINS THE TOP-RANKING STAR OF OUTDOOR FEATURES

Both box office champions of their kind! Zane Grey consistently clicks with crowd-thrilling tales of pulse-throbbing action. George O'Brien heads all drawing-power lists of outdoor feature stars. Here . . . with both at their best . . . you have a tale that brims with excitement, romance, laughter, suspense...and hell-for-leather s-p-e-e-d!







Zane Grey

ZANE GREY'S

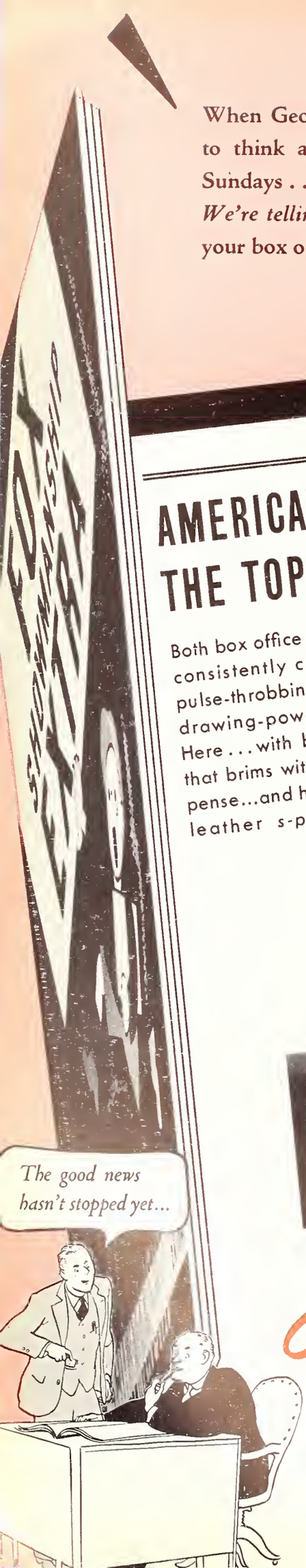
The DUDE RANGER

with

GEORGE O'BRIEN

Produced by Sol Lesser and John Zonft

Directed By Eddie Cline



Joe Cook! Another star scoop for FOX . . . *and you!* And look who's with him . . . smiling Jimmy Dunn . . . Alice Faye, that front-page blonde . . . Joe's cuckoo stooge, Dave Chasen . . . and good ole Stepin Fetchit! Yessir! THAT'S a cast! It needs a marquee-stretcher. A million laughs . . . a thousand gags . . . and those cock-eyed Joe Cook machines. *What* a show . . . what a *show!!!*

FOX SHOWMANSHIP NEWS

JOE COOK

MAS SAG UER

FUN ON THE AIR

I WILL NOW IMITATE FOUR HAWAIIANS

JOE-LOOK AT THIS WE'RE GOING TO BE FEATURED IN A COMEDY FOR FOX..

ONE HAWAIIAN

..ALL STAR ALL COMEDY CAST.. GIRLS-MUSIC WITH..

TWO HAWAIIANS

STEPIN FETCHIT..

THREE HAWAIIANS

JIMMIE DUNN..

Here's fun . . .

FOUR HAWAI-I-I

..ALICE FAYE!

WOW.. COUNT ME IN IT!

JOE COOK ★ JAMES DUNN ★ ALICE FAYE ★ DAVE CHASEN
STEPIN FETCHIT Produced by Robert T. Kane ★ Directed by A. Edward Sutherland
Screen play by Gene Towne and Graham Baker

Janet Gaynor! That would be plenty. But she's teamed with her "State Fair" boy friend...Lew Ayres. And that's *more than enough* for your lights. With a peach of a supporting cast. The story? Another new role for Janet...different...that makes her more lovable than ever. She starts out as a kitchen slavey... and how your heart aches for her. Which is just what your crowds pay for.

FOX SHOWMANSHIP NEWS

The GREATEST Marquee name in Show Business

with her "State Fair" sweetheart!

JANET GAYNOR and LEW AYRES in "SERVANTS' ENTRANCE"



And these favorites . . .

NED SPARKS • LOUISE DRESSER
WALTER CONNOLLY • G.P.HUNTLEY,Jr.
SIEGFRIED RUMANN

Produced by Winfield Sheehan • Directed by Frank Lloyd

Novel by Sigrid Boo • Screen play by Samson Raphaelson

From wealth, luxury and ease—daughter of the rich—Janet goes to ...oking, cleaning and children—a servant girl! Looking for adven- ...ture and finding romance with handsome, romantic Lew Ayres.

Women will go for it—and the men will follow! Box office bonanza for every theatre in the land!

FOX



This has what it takes! One of those hotsy-totsy romances that make both men and women wish they were in on it (*you know!*) Gorgeous styles. Plenty of laughs and action. And (*this is important*) Charles Boyer. How *he* handles the girls . . . and how *they* react! Talk about lessons in love. Even *you* may learn something!

FOX SHOWMANSHIP NEWS

Romantic Adventure runs high as Bride is stolen on Wedding Night

Exciting to every woman is this dashing adventure in love . . . of an oil king's daughter . . . who invents a bogus prince as a means of crashing society . . . fakes a wedding . . . but is kidnaped by the handsome rogue. Laughter and song . . . love and suspense . . . to pack your house with happy crowds!

Captive Bride

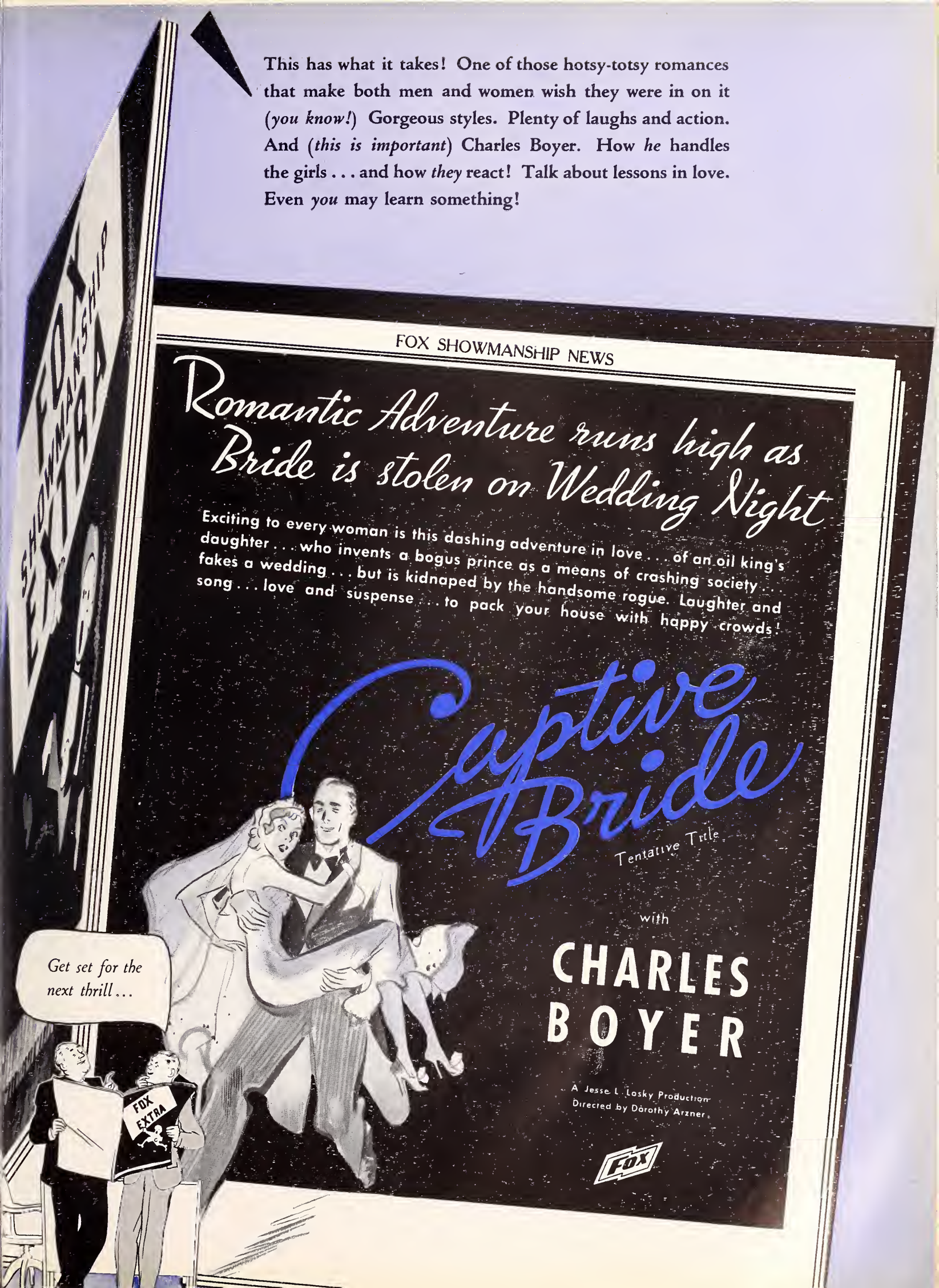
Tentative Title

with

CHARLES BOYER

A Jesse L. Lasky Production
Directed by Dorothy Arzner

FOX



FOX is one company that keeps out of ruts…a policy that gave you some of your greatest money pictures. Put this in that class! FOX got Erik Charell…Europe's prize long-run producer (his hits run for *years!*)…backed him to the limit…and that's "Caravan." Call it monumental…colossal…or what have you! One of the swellest entertainments you ever treated your customers to. And, boy, *it's geared for RECORDS!*



How would you like another "David Harum" from Will Rogers? This is it! A character as famous as "David" himself... Irvin S. Cobb's "Judge Priest"... loved by every Saturday Evening Post and Cosmopolitan reader (*there's millions of them!*) Imagine our Will as the mellow, popular, smart-as-a-whip Judge. And think of the *business* he'll do!

FOX SHOWMANSHIP NEWS

A DOWN-TO-EARTH HIT FOR SKY-HIGH GROSSES!



Starring

WILL ROGERS



Irvin S Cobb

Saturday Evening Post and Cosmopolitan readers . . . millions of them . . . know and love the mellow Judge . . . whose quaint wit and shrewd kindness draw him into many a scrape . . . and many a scrap, too . . . but always bring him out the winner

JUDGE PRIEST

with

ANITA LOUISE
ROCHELLE HUDSON
VICTOR JORY
and
STEPIN FETCHIT

Produced by Sol M. Wurtzel — Directed by John Ford

Based on the stories by Irvin S. Cobb — Screen play by Dudley Nichols and Lamar Trotti

FOX



Who are your ten best box office authors? Right!... the first time... Mary Roberts Rinehart! Here at her best... meaning a super-super best-seller. The story of a woman who tried many adventures... but almost missed the greatest... love. Told with that gripping vitality that excites every sympathy!

FOX SHOWMANSHIP NEWS

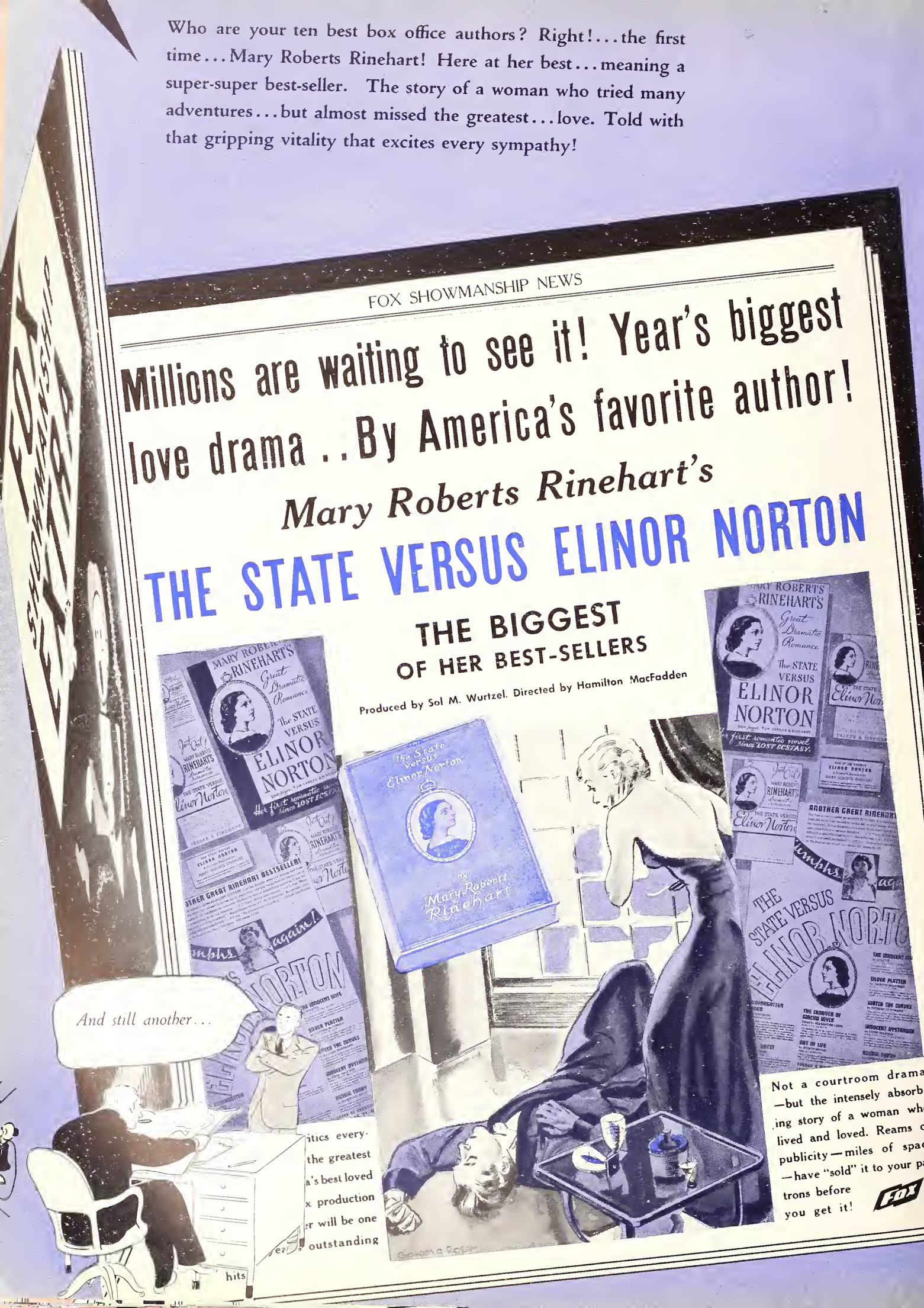
Millions are waiting to see it! Year's biggest love drama..By America's favorite author!

Mary Roberts Rinehart's

THE STATE VERSUS ELINOR NORTON

THE BIGGEST OF HER BEST-SELLERS

Produced by Sol M. Wurtzel. Directed by Hamilton MacFadden



...itics every-
the greatest
a's best loved
x production
r will be one
outstanding

Not a courtroom drama —but the intensely absorbing story of a woman who lived and loved. Reams of publicity — miles of space — have "sold" it to your patrons before you get it!

FOX

"Baxter is box office!"... sounds like a song... and many's the time you've sung it! Big he always is... especially in those he-man parts. Witness "In Old Arizona" and "The Cisco Kid!" This is another with plenty of wallop... Warner Baxter as an aerial daredevil... who romances around between flights. A great dish for the men, too!

FOX EXHIBITORS COME FROM ALL WALKS OF LIFE

Doctors, lawyers, political chiefs, as well as men from divers other professions, may be found among the picture showmen of the nation, according to the reports sent in by the various Fox Film exchanges throughout the country.

Listed are names of men and women who, aside from operating highly profitable theatres, hold important places in their communities, and who, were they not drawn to the picture business by a natural love for it, could be equally as successful in numerous other lines of endeavor.

Persons who hold political office, men who on a minute's notice could don surgical garb and perform the most delicate of operations, financiers who have come to the aid of their communities in times of stress, former athletic champions, self-made men—you'll find them all as you scan these paragraphs about exhibitors on this and other pages.

◇ ◇ ◇

In Chicago, you're sure to encounter **BARNEY BALABAN** on a bridle path or on the lake in his yacht when he's off duty. He's an ardent equestrian and a good sailor. He handles finance and general supervision of Public Balaban & Katz, leaving operation matters to his brother, **JOHN**. **WALTER IMMERMAN** serves as general manager of the circuit, and **JULES RUBENS** is the hard-working manager-director. **E. E. ALGER** is active in down-state exhibitor activities.

◇ ◇ ◇

SCHOENSTADT & SONS (*the latter are Arthur and Henry*) have a thriving Chicago circuit. In addition they go in for real estate and operate the Piccadilly Hotel.

◇ ◇ ◇

M. KENWORTHY'S reputation as one of the fairest and squarest exhibitors in the Northwest was gained operating the Kenworthy Theatre in Moscow, Idaho.

◇ ◇ ◇

It was only through **JOSEPH LEVENSON'S** *good reputation as a lawyer—he's in partnership with his brother,* **MAX**—*that he was able to secure a permit to build a theatre in the exclusive residential suburb of Brookline, Mass. He also operates the only newsreel and short subject theatre in New England. It's in the South Station terminal.*

◇ ◇ ◇

Show business has lured **JEAN CAMPOPIANO**, a graduate of Harvard Law School and an outstanding criminal lawyer, away from his practice. He spends most of his time operating the Capitol Theatre in Lawrence, Mass., now.

◇ ◇ ◇

Next to theatre operation, bridge is the passion of **HERBERT EFFINGER**, general manager of the Chamberlain Circuit in Philadelphia.

◇ ◇ ◇

The oldest exhibitor in the Denver territory is **FRED LEE** *of Lamar, Colo., a gentleman and a keen showman.*

◇ ◇ ◇

OSCAR HANSON is an enthusiast for exhibitor associations. He is general manager of both the Associated Theatres, Ltd., and of Allied Exhibitors of Canada, Ltd. Hunting and fishing are his hobbies.

◇ ◇ ◇

A. J. BELAIR has secured Fox first-run in Wilmington, with the result that he is one of the happiest and most successful exhibitors in the State of Delaware.

◇ ◇ ◇

PURCELL, *general* ...*Penn-State Amuse-*...*town, Pa., has ex-*...*as an outstanding*

◇ ◇ ◇

...to meet a typical ...p in on **H. F. KIN-**...y Circuit in North

◇ ◇ ◇

...**ELD**, *general* ...*cuit that bears* ...*Francisco, be-*...*ht rids to every* ...*sult, he's a good* ...*as a re-*

◇ ◇ ◇

MORGAN ...*eral manager of* **Midland Theatres**, ...*another distribu-* ...*Francisco, is* ...*shooting, wo-* ...*Duck* ...*diversions.* ...*pal*

◇ ◇ ◇

"Sm... SHEA... Circuit... circuit...

◇ ◇ ◇

...as ...New ...as an... ...to his ...eat de-

YOU Ordered Us To Star Him!



Fearless adventurer in the sky—romantic lover on the ground! Just as the fans of both sexes want to see him. Thrills in the clouds that will keep their eyes riveted to the screen—love drama that will make their hearts beat with his! How they'll crowd your theatre to see it.

FOX

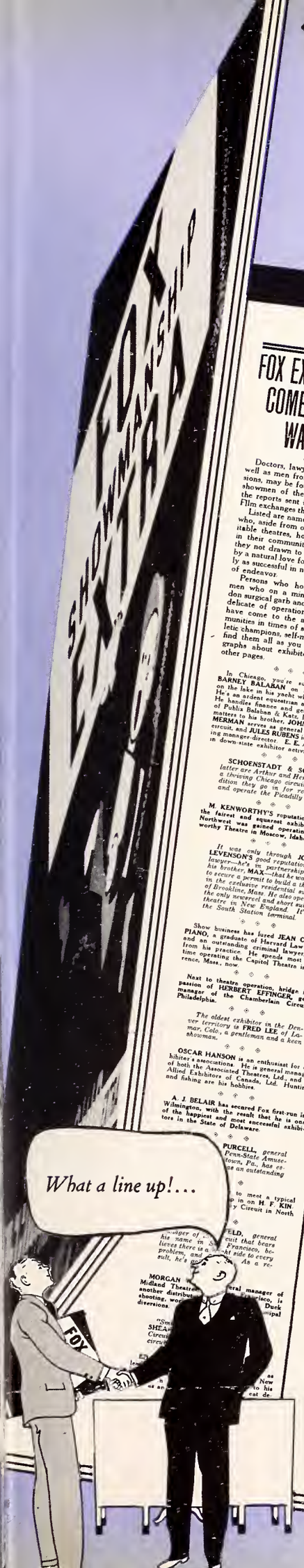
FOX *answers with*

WARNER BAXTER *in* HELL *in the* HEAVENS

with HERBERT MUNDIN HUGH WILLIAMS

Produced by Al Rockett

Directed by John G. Blystone



and FOX is ready with RELEASE DATES, too!

Release Date	Production	Cast
Aug. 10	**WANTED**	Rosemary Ames, Pert Kelton, Henry B. Walthall
Aug. 17	**THE CAT'S-PAW**	Harold Lloyd, Una Merkel
Aug. 24	**SERENADE**	Lilian Harvey
Aug. 31	**THE WORLD MOVES ON**	Madeleine Carroll, Franchot Tone
Sept. 7	**THE DUDE RANGER**	George O'Brien
Sept. 7	**CHARLIE CHAN IN LONDON**	Warner Oland
Sept. 14	**SERVANTS' ENTRANCE**	Janet Gaynor, Lew Ayres
Sept. 21	**THE STATE VERSUS ELINOR NORTON**	A brilliant cast now being selected
Sept. 28	**CARAVAN**	Charles Boyer, Loretta Young, Jean Parker
Oct. 5	**HELL IN THE HEAVENS**	Warner Baxter
Oct. 12	**JUDGE PRIEST**	Will Rogers
Oct. 19	**FUN ON THE AIR**	Joe Cook, James Dunn, Alice Faye
Oct. 26	**CAPTIVE BRIDE** *(tentative title)*	Charles Boyer



rinted in U. S. A.

EARL CARROLL PLANS USE OF FILM IN A REJUVENATION OF THE STAGE

Producer Is Working in East on Method of Amplifying Stage Plays Through Rear Projection of Appropriate Film Scenes

Principals Would Do Certain Scenes via the Film Camera; Sees Unlimited Possibility in Musical Plays and Revues

Earl Carroll, exploiteer extraordinary of feminine pulchritude, theatrical entrepreneur and 100 per cent showman, who "gives 'em what they want," is about to launch a drive to revivify the legitimate theatre, with motion picture method supplying the oxygen.

Perched high in his penthouse atop the New York Essex House's 40th floor, Mr. Carroll leaned against his terrace railing and looked out and away, across Central Park and over to the Hudson where the "fleet's in." Finally:

"There is no doubt in my mind, nor in the minds of many of the younger producers, that the stage is pretty nearly dead. A few of the old die-hards won't admit it, but figures have more than spoken for themselves during the past few seasons, and that's that."

The whole difficulty, as Mr. Carroll sees it, is that legitimate producers, managers and directors are so wrapped in hidebound theatrical tradition that they cannot realize that a comparatively new medium—the motion picture—is forcing the public mind to a point where it demands something more exciting than merely a pretty picture which must, because it always has been, be bounded tightly by four walls.

And that's where Mr. Carroll's plan of resuscitation for the stage comes in. He plans to demonstrate, virtually by making the motion picture serve the best interests of the legitimate drama, that the play can be lifted beyond its four walls and transported into any given locale as called for in the script, and still, in its majority essence, remain on the stage.

Scenes Via Film Camera

"It may sound complex to the average layman," Mr. Carroll said, "but it's really quite simple. Through the medium of rear projection and, in some cases, projection from the front of the house, it is entirely practicable to transport the characters in the play to any specific scene called for, as in a motion picture script, which in any way might enhance both the beauty of the play and the continuity and general action."

In order to accomplish this, he explained, it will be necessary for the principals in the play to make certain scenes *via* the motion picture camera which would further elaborate upon the action of the play. For example, if a scene—or, in terms of the motion picture, sequence,—calls for two characters to make an exit through a door, with dialogue which might intimate that they were about to embark for Europe, there would be a blackout on their exit and a gauze "tab dropped in one," on which is projected a picture of the couple entering a taxicab and riding to the docks. In the meantime, the next scene, presumably a stateroom aboard ship, is being set on the stage behind the gauze. As the couple, on the film, leave the taxi and mount the gangplank the film fades out, the lights come up on the stage set, and the audience sees the couple, now in the flesh, entering the stateroom.

"Thus the complete illusion of continuity is kept," said Mr. Carroll. "Of course, such a scene is used merely as an illustration, and would be employed only if the action were sufficiently important."

Films Would Impart "Kick"

In regard to utilization of rear projection on the stage in exactly the same manner as process shots are used as backgrounds in the studio, Mr. Carroll believes it is high time that the standard, set method of the handling of off-stage effects and happenings be abandoned.

"As an example of what can be done with this medium, let us consider a stage scene which might call for spectators to view a horserace from a grandstand," he said. "As it is done now, the audience sees a group of actors in the stand, set so that what lies upstage or offstage cannot possibly be seen. Someone off yells, 'They're off!', the people in the stand yell, 'They're off!' and for the next minute or so all the audience sees is a bunch of persons peering through binoculars at nothing and wheezing encouragement to their favorite horses which are not really there at all."

With rear projection the audience would see the race and get the same "kick" out of it that the actors on the stage are supposed to be getting.

Conducting Experiments in East

Mr. Carroll is conducting exhaustive experimentation at the Eastern Service Studios on Long Island and is convinced that rear projection is a practicable medium on the stage with an acetated or translucent screen having a 36-foot depth.

All projection used during the course of action of the play, whether front or rear, would be in natural color, thus adding to the illusion.

Mr. Carroll sees unlimited possibilities also for the use of the new stage technique in the presentation of musical plays and revues, in which he has specialized the greater part of his life.

"Think of being able to engage Bing Crosby for a comparatively nominal sum of money and have him on the stage singing to the girls while he's really 3,000 miles away!" the producer exclaimed. "It would cause nothing short of a sensation. This also would be done via the rear projection method. Crosby makes what looks like a perfectly ordinary entrance from up center or any other part of the stage, he talks with the girls, they talk back to him and then he sings and exits. A little later, he comes on again, and sings another song."

Mr. Carroll pointed out that having a star like Bing Crosby make a short reel, with possibly a little dialogue and a song or two, would be considerably less expensive than having Crosby in the show paying his salary for 40 weeks. Under such circumstances a flat sum probably would be paid the artist.

The producer of the "Vanities," which are noted for their comedy sketches as well as for the "most beautiful girls in the world," proceeded to enumerate a few of the possibilities of rear projection as applied to the revue sketch.

"For example," he said, "we have a hotel bedroom. The two comedians look across the area and watch a beautiful girl—or whatever the gag is—undressing. With rear projection, the window appears to expand and the audience goes right into the girl's room. . . .

Needed to Liven Theatre

"Seriously, though, I honestly believe that this sort of thing is just what is needed to liven up the theatre. For more than four years the theatre in New York has been functioning at less than 50 per cent of normal. People are not interested in it in its present state. The medium is altogether too restricted. Our managers, our directors and our talent have all gone into pictures.

"It is past time that we take from pictures that which they have taken from the stage. Authors and directors should combine and elaborate upon their present activities. Especially will playwrights benefit by the new medium, because, for the first time, they will be allowed really to write, to let their imaginations have full scope, to wander as they will. Whether it be pageant or street scene, the playwright will be able to move his characters about on paper in a manner to which he has heretofore been completely unaccustomed.

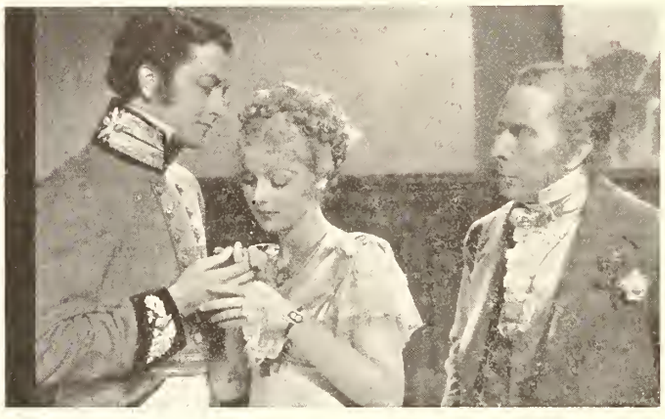
"The only solution to the present day condition of the legitimate theatre is to make it more interesting. I sincerely believe that this technique, for which I am now working for absolute perfection, is the way to make this theatre of ours more interesting."

Mr. Carroll said his new technique will be expensive, but, as he puts it, "it is time theatrical producers got back to the idea of spending money." During recent years, he explained, instead of trying to keep the theatre alive by maintaining its pre-depression level of quality, the vast majority of managers have been "trying to see how cheaply they could put on a show."

Financing plans for the project, in which several wellknown producers are said to be individually interested in addition to Mr. Carroll, are now being worked out, and the final financial program insofar as Mr. Carroll is concerned will probably be announced next week.

THE BOX OFFICE CHAMPIONS FOR MAY

● Box offices of the nation's key theatres name seven productions as Champions for the month of May. Each of those achieving the first three places holds its position alone, while two are tied for fourth place, and two for fifth. Only one in the May roster has been a Champion previously, this one being "The House of Rothschild," which also was listed for April. Except for two musicals, the May list ranges from straight drama to comedy-drama.



THE HOUSE OF ROTHSCHILD
UNITED ARTISTS

(1) THE HOUSE OF ROTHSCHILD. Directed by Alfred Werker. Screen play by Nunnally Johnson. Based on a play by George Hembert Westley. Associate director, Maude T. Howell. Photographed by Peverell Marley. Art director, Richard Day. Film editors, Alan McNeil and Barbara McLean. Assistant director, Ben Silvey. Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith. Released April 6, 1934.



VIVA VILLA
M G M

(2) Produced by David O. Selznick. Directed by Jack Conway. Screen play by Ben Hecht. Suggested by the book by Edgcumb Pinchon and O. B. Stade. Art director, Harry Oliver. Photographed by James Wong Howe and Charles G. Clarke. Cast: Wallace Beery, Leo Carrillo, Fay Wray, Stuart Erwin, Donald Cook, George E. Stone, Joseph Schildkraut, Katherine DeMille, Henry B. Walthall, Philip Cooper, Frank Puglia.



STAND UP AND CHEER
F O X

(3) Produced by Winfield Sheehan. Associate producer and collaborator on story and dialogue, Lew Brown. Directed by Hamilton MacFadden. Dialogue by Ralph Spence. Lyrics by Lew Brown. Music by Lew Brown and Jay Gorney. Photographed by Ernest Palmer and L. W. O'Connell. Dances by Sammy Lee. Art setting by Gordon Wiles and Russell Patterson. Cast: Warner Baxter, Madge Evans, James Dunn, Shirley Temple, John Boles. Released May 4, 1934.

WE'RE NOT DRESSING
PARAMOUNT

(4) Produced by Benjamin Glazer. Directed by Norman Taurog. Screen play by Horace Jackson, Francis Martin and George Marion, Jr. From the story by Benjamin Glazer. Lyrics and music by Harry Revel and Mack Gordon. Photographed by Charles Lang. Cast: Bing Crosby, Carole Lombard, George Burns, Gracie Allen, Ethel Merman, Leon Errol. Released April 27, 1934.



TWENTIETH CENTURY
COLUMBIA

(4) Directed by Howard Hawks. Assistant director, C. C. Coleman. Story and screen play by Charles MacArthur and Ben Hecht. Photographed by Joseph August. Sound engineer, Edward Bernds. Film editor, Gene Havlick. Cast: John Barrymore, Carole Lombard, Walter Connolly, Roscoe Karns, Charles Levison, Etienne Girardot, Dale Fuller, Ralph Forbes, Clifford Thompson, James P. Burtis, Gi-Gi Parrish. Released May 11, 1934.



MANHATTAN MELODRAMA
M G M

(5) Produced by David O. Selznick. Directed by W. S. Van Dyke. Original story by Arthur Caesar. Screen play by Oliver H. P. Garrett and Joseph L. Mankiewicz. Photographed by James Wong Howe. Song by Richard Rodgers and Lorenz Hart. Art director, Cedric Gibbons. Special effects by Plawko Vorkapich. Cast: Clark Gable, William Powell, Myrna Loy, Leo Carrillo, Nat Pendleton, Isabel Jawell, Muriel Evans, Thomas Jackson. Released May 4, 1934.



COUNTESS OF MONTE CRISTO
UNIVERSAL

(5) Produced by Stanley Bergerman. Directed by Karl Freund. Original story by Walter Fleisch. Screen play by Karen de Wolf. Dialogue by Slady Unger. Dialogue director, Gene Lewis. Photographed by Charles Stumar. Art director, Stanley Fleisher. Editorial supervison by Maurice Pivar. Cast: Fay Wray, Paul Lukas, Reginald Owen, Patsy Kelly, Paul Page, John Sheehan, Carmel Myers, Robert McWade, Frank Reicher, Richard Tucker, Matthew Beltz. Released March 19, 1934.



PARAMOUNT APPEALS TRI-ERGON DECISION

U. S. Circuit Court of Appeals Holds William Fox's Company Has Valid Patent on the Sound-on-Film Process

Paramount Publix has made an appeal from a U. S. circuit court of appeals ruling made in New York last week which held that American Tri-Ergon has a valid patent on a sound-on-film process and that the patent had been infringed by Paramount. The case will be taken to the United States supreme court next fall, Paramount attorneys said this week.

The patent held to have been infringed involves a process for printing the sound record on one strip of film simultaneously with the pictorial recording on another strip, after which the two strips are printed on one master film.

According to engineers and equipment authorities in New York, there is no mechanical device involved in the process, which, so far as they have been able to ascertain, would generally be considered sufficient grounds for patent protection. Nor, they say, does Tri-Ergon hold any patents on any recording or photographing device involved in the making of the three films.

Appeals Court Defines Stand

The court of appeals' decision, however, in holding that the Tri-Ergon patent is valid and had been infringed by Paramount, stated that "while it might be said that superficially the positives"—which Tri-Ergon attempted to establish were produced by its processes—"are similar to positives produced by single film processes, still the function and effect is different and in the practical art that difference has been demonstrated. Combining steps of the double film system and steps of the single film system, the inventors have made a combination and a process for achieving a new result which has been effective and enduring and has become the standard practice in the industry."

The decision also pointed out that the Tri-Ergon process is distinguished by its uniformity of quality photographic records and quality sound records, each made on a separate negative, but transferred in the product to a single positive. Other processes, the decision said, result either in distorted photography or distorted sound when made on and reproduced from a single film.

Fox Seeks Permanent Injunction

"There is no material difference between the purpose for which the appellee (Paramount) uses the process and that described in the patent," the decision stated. "In any case, the appellee uses the process of the patent and achieves the results intended by the patentees. The patent is valid and infringed."

According to reports, William Fox paid in the neighborhood of $40,000 for the Tri-Ergon process, and is alleged to have said he expected to collect nearly $500,000 from various companies he claims have infringed the patent.

Mr. Fox is president of American Tri-Ergon and seeks a permanent injunction restraining Paramount from using the processes and for damages in an amount "equal to whatever profits have been made by Paramount through use of the process and whatever loss American Tri-Ergon has sustained."

The circuit court's ruling holding the patents valid, handed down in New York last week, came as a result of a decision by U. S. District Court Judge M. B. Campbell, of the eastern district, Brooklyn. The higher court's decision was not unanimous. Written by Judge Martin Manton, it was concurred in by Judge Harrie Chase, with Judge Thomas Swan dissenting. This two-to-one decision, it was believed, assures the case of a review by the supreme court when the petition is filed after the court's summer recess.

Film Society of India Hears Report for Year

The Motion Picture Society of India held its annual meeting in Bombay recently, and heard the report of the work of the society during the year 1933-34. A new executive committee for the current year was elected, as follows: A. Fazulbhoy, Baburao Pai, M. Bhavanani, Vishram Motwane, C. E. Noble, J. Pandya, Jaswantrai Mehta, Jamnadas Subedar, K. S. Hirlekar and K. H. Vakil.

The report indicated that the financial condition of the society was in need of strengthening, and noted that efforts are being made to obtain educational films from other countries without charge. It noted that a delegation of the society had requested the government of India to abolish the import duty on raw film for a period of 15 years.

Three Allied Units Started in New England

Three new Allied units formed in New England are Allied Theatre Owners of Rhode Island, Martin Tuohey, president; Allied Theatre Owners of Vermont, E. R. Hutchinson, president, and Allied Theatre Owners of New Hampshire, Inc., A. C. Barwood, president.

Mountan Sells Interest In Showmen's Pictures, Inc.

Dave Mountan, formerly president of Showmen's Pictures, Inc., has announced that he has sold his interest in Showmen's Pictures to Joe R. Malcolm and Louis A. Solomon.

Mr. Mountan's future plans will be made known shortly, he announced from his office in Room 703, 723 Seventh Avenue, New York.

Kinematrade Offices Moved

The New York offices of Kinematrade, Inc., have been removed to 723 Seventh avenue by Roman Rebush, as part of an expansion plan. Frank W. Kraemer is en route to Europe after new releases for the company.

More Production In Great Britain Seen by Selznick

American motion picture production in Great Britain on more expansive scale than ever before attempted was envisioned this week by David O. Selznick, vice-president and associate Metro-Goldwyn-Mayer producer, on his return to this country from the British Isles. Mr. Selznick, who has been photographing "atmosphere" for MGM's forthcoming production of Charles Dickens' immortal "David Copperfield," was accompanied by George Cukor, who will direct the production, Howard Estabrook, scenarist, and Hugh Walpole, famed British novelist who is vice-president of the Dickens Fellowship and who has been engaged by MGM to "keep the film so British that even the most ardent 'Buy Britisher' will not protest."

Mr. Selznick, in support of his statement that within the next few years American producers will expand considerably their British production activities, said that, aside from quota regulations which compel British production handled directly or through financing extended to local companies, the American industry will find it good business to extend studio activity to England.

"The grosses possible there and in this country, as well, from pictures as good as 'The Private Life of Henry VIII,' are the principal factors," he said. "It demonstrates what can be done on both sides of the ocean.

"Lovers of Dickens," Mr. Selznick said, "are the greatest sticklers in the world for accuracy. Mr. Walpole is vice-president of the Dickens Fellowship and an expert on Dickensiana. We spent about a month over there, going to all the places mentioned in the book, taking transparency shots which will be used for actual backgrounds, and making thousands of still photographs to be used in constructing sets. Never have such pains been taken on a single picture."

Mr. Cukor said that the only thing which worried him about production of "David Copperfield" was the necessity for a number of English children in the cast.

Also with the party was Peter Trent, 19-year-old student of the Royal Academy of Dramatic Art in London, who never has had any professional experience, but who so impressed Mr. Selznick that he tentatively scheduled him for the part of "David." Antoinette Cellier, daughter of Frank Cellier, well-known British actor, also was given a contract.

Mr. Walpole expressed considerable delight over the prospect of his visit to Hollywood and declared that his work in connection with the film "would be a most interesting thing to do."

"We are having something of a time with 'David Copperfield,'" the novelist said, "for it's an immensely long book and the scenario is sticking very closely to it, but while I'm at my comparatively minor work, I hope to learn something about the screen."

Pinsley Killed in Air Crash

Harry H. Pinsley, 24, executive of the Music Corporation of America, was killed in the crash of the Chicago-bound air liner late last week in the Catskill Mountains, in which seven people were killed.

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"SWEET ADELINE"
"A LOST LADY"—"BABBITT"

Vitagraph, Inc., Distributors

200 DISTRIBUTORS AND EXHIBITORS JOIN IN FILM DAILY GOLF TOURNEY

By JAMES P. CUNNINGHAM

Two hundred officials of distribution and exhibition combined good fellowship with more or less good golfing when they gathered with their guests on a Long Island hilltop at Glen Oaks Country Club overlooking Great Neck, for last Thursday's 22nd Eastern Film Golf Tournament, sponsored by Film Daily.

It was a sad foursome wearing the emblem of the Associated Motion Picture Advertisers that dug itself out of a sandpit at the 18th hole, having gone down to defeat in a closely contested match with four of the best players of the New York Motion Picture Club. Nor was the AMPA quartet made any happier when at the dinner they were compelled literally to give up their shirts to the victors.

Each of the Club winners received a gold medal, presented by Jules Brulatour, distributor of Eastman raw stock. The Club itself won a leg on the E. F. Albee sterling silver trophy.

Eddie McEvoy the Best Golfer

The teams: Motion Picture Club, managed by Louis Nizer; captained by Ted Curtis, and including Harry Warner, Herbert J. Yates and Mitchell May, Jr. Associated Motion Picture Advertisers, managed by William R. Ferguson; captained by Tom Gerety, and including Herbert Fecke, Arthur Dickenson and Jerry Keyser.

Mr. Warner modestly admitted that the victory, for which he and Mr. Yates were principally responsible, was a revelation to him. He immediately challenged Mr. Fecke, his immediate adversary, and also both the "pros" of Glen Oaks and of Mr. Fecke's home golf club at Rye.

Eddie McEvoy of Radio's home office sales staff was the day's champion, taking a leg on the Film Daily Cup and winning his own company's gift to the tournament, a silver cup. His son, too, won top honors in one of the best contested putting contests of these tourneys, taking the Consolidated Film Industries Trophy, George Blair of Eastman and George Brown of Columbia ended in second and third places, winning respectively, an RCA Radio and an Eastman Kodak.

William Frankel was low net runner-up, winning the Pathe Exchange trophy, while the Quigley Publications trophy went to Ted Curtis for low gross score.

The worst golfer among the 200 entrants—and here was the most keen competition—was A-Mike Vogel, editor of the Managers' Round Table of MOTION PICTURE HERALD. Mr. Vogel was called to the dais during the prize presentation at the dinner and was kindly requested by the committee to confine his activities in the future to publishing, after having taken 14 strokes to sink the ball on a par three hole. He received the Variety "Mugg," a box of parlor tricks, and then the committee publicly destroyed his clubs to discourage him from any thought of a career on the links. However, Ray Gallagher, also of the Herald staff, narrowly missed the same fate, having taken 13 strokes to get to the same cup. Mr. Vogel's net score for 18 holes was 148—and then he blew up.

Other Winners of the Day

Tom Gerety, of Metro, won the Gaumont-British trophy presented by Arthur Lee, for being the runner-up for low gross score.

Leopold Friedman, of Loew's, was awarded the DuPont Film trophy for the low net score of the morning round. Mitchell May, Jr., was runner-up, receiving a radio clock donated by Chesterfield Pictures.

Gradwell Sears, Warner sales executive, won a leg on the Al Lichtman plaque for making the lowest net score of any Motion Picture Club member.

Carl Wolf was the best exhibitor golfer, winning the United Artists trophy.

Al J. Levy, also an exhibitor, won a set of Grosset and Dunlap books for shooting the most "birdies."

The Erpi trophy was awarded to Ed Hyman for turning in the lowest gross score for an exhibitor.

The spirited driving contest was won by Arthur Seidman, who received the William Massce trophy. Runner-up was Harry Goetz, who got the Sam Sax prize, a radio.

I. J. Hoffman was presented with a pair of Budd pajamas for making an eagle.

Howard Dietz embarrassedly accepted a flaming dress as a special prize for something or other.

Gabe Hess was given a Nat Lewis robe, the committee deciding he was the "best dressed golfer," because he was the only one who wore a hat.

Many on Hand for the Dinner

Besides the 200 golfers during the day, about 45, led by Paul Benjamin, treasurer of the AMPA, journeyed from New York for the dinner.

Jack Alicoate, chairman of the golf committee, was assisted by William Ferguson, Don Mersereau, Al Lichtman, Louis Nizer, Lee Ochs and William Brandt.

IN ATTENDANCE AT FILM DAILY GOLF TOURNAMENT AND DINNER AT GREAT NECK

Al Adams
Maury Asher
Charles Alicoate
Jack Alicoate
J. J. Allen
Winfield Andrus
John Bachman
Richard E. Beck
Russell M. Bell
Herbert S. Berg
David G. Berger
Emanuel Bernstein
George A. Blair
Milton Blumberger
Paul Benjamin
Clayton E. Bond
Richard Brady
Harry Brandt
William Brandt
Lou Brecher
O. H. Briggs
Biel Brown
George Brown
Dr. Henry Brown
Charles Cassanave
Harry Charnas
James Clark
M. D. Clofine
S. D. Cocalis
Harold Cohen
Julius Cohen
Max A. Cohen
Jack Cohn
Al Christie
James Cron
James P. Cunningham
Ted Curtis
Harvey Day
George Dembow
Arthur S. Dickinson
Ralph Doyle
Herbert Ebenstein
Ed Edelson
Sol Edwards
Simon H. Fabian
Herb Fecke
William Ferguson
Alfred E. Fiegel
Edward Finney
William Frankel
Leopold Friedman
Louis Frisch
Leo J. Gafney
Ray Gallagher
W. P. Garyn
Tom Gerety
Don Carle Gillette
Jack Glucksman
Harry Goetz
Hugo Goldberger
Irving Goodfield
Paul Greenhalgh
Jack Guttfreund
Orvill S. Haas
"Hap" Hadley
Don Hancock
Arthur Hammer
Jack Harrower
Harry Herts
Gabriel L. Hess
Phil Hodes
I. J. Hoffman
Joe Hornstein
Ed Harrison
Edward L. Hyman
Donald E. Hyndman
Don Jacocks
James G. Jeffreys
W. Ray Johnston
Herbert M. Kahn
Samuel Kallman
Jerry Keyser
Marvin Kirsch
Bernard Kleid
Leo Klebanow
Ralph Kohn
David Kugel
Morris Kutinsky
Neil Lang
Harry Lanzner
Lester Leff
Harold Lerman
Joe Lee
Al J. Levy
Jules Levy
Chick Lewis
David Loew
Jim Loughborough
George L. McCarthy
Fred McConnell
J. E. McDermott
Earl McEvoy
Edward L. McEvoy
Joe Malcolm
William Massce
Mitchell May, Jr.
Bert Mayers
Jerome Melniker
Charles M. Mersereau
Don M. Mersereau
Jack Mersereau
Lou Metzger
Capt. Harry Miller
Charles H. Moses
Herbert Muller
Louis Nizer
Jack Noble
Harry Novak
John Ostendorf
John Painter
David Palfreyman
C. C. Pettijohn
Arthur H. Pelterson
James Pergala
Frank Phelps
Jack Plunkett
Ralph Poucher
Edmund Reeks
Irving Regensberg
Phil Reisman
Dr. M. L. Reiffel
Victor Ridder,
Samuel Rinzler
Herman Robbins
Harold Rodner
Charles A. Rogers
Sam Rubenstein
Ed Rugoff
C. C. Ryan
Lou Rydell
Morris Sanders
Sidney Satenstein
Ted Schlanger
Jack Schlein
A. Schneider
Murray Schoen
E. Schwartz
Si Seadler
Gradwell Sears
Clarence Secor
J. H. Seidelman
Arthur Seidman
Harry Shiffman
Robert Silver
Jack H. Skirball
Hal Sloane
Manuel Smerly
Cresson E. Smith
Nate Spingold
Morton A. Spring
J. W. Springer
Sam Stern
Max Stuart
Charles Stuart
Ted Sullivan
Milo Sutloff
Harry Thomas
Arnold Van Leer
M. Van Praag
J. C. Vergesslich
Mike Vogel
Albert Warner
H. M. Warner
E. J. Warner
Abner Werblin
Clint Weyer
Eddie White
John Wile
Tom Wiley
Milton Wiseman
Robert S. Wolff
Carl Wolff
Harold E. Wondsel
H. J. Yates, Sr. & Jr.
Hal Young

NATIONAL ACTION FOR CLEAN FILMS FORMING

Religious Leaders Gathering at Washington with Demand for Federal Censorship; Congressman Demands Action

By FRANCIS L. BURT
Washington Correspondent

A movement to "turn the heat" on indecent pictures now getting under way throughout the country bids fair to hold the limelight during the coming summer and may be the opening wedge for a demand for federal censorship which the next Congress will be unable to withstand.

The weight of important Protestant groups has been thrown behind the Catholic movement to boycott theatres showing objectionable pictures, and a national program is expected to be worked out at a conference of Protestant, Catholic and Jewish religious leaders who will meet in Washington late this week.

The Conference, to be held at the Mayflower hotel starting Thursday, will be under the auspices of the National Committee for Church and Welfare Recovery. Leaders of all the larger denominations will be present. While the primary intent of the meeting is not specifically a discussion of motion pictures, the matter is considered certain to come up because of the current campaigning.

Support has been given the movement by Representative Cannon (Dem.) of Wisconsin in a bill which would prohibit interstate transportation of films in the cast of which any person convicted of moral turpitude appears. Although the bill has no chance of enactment during the session now coming to an end, the support of the Wisconsin Congressman will be used in the campaign against indecency on the screen.

"Ninety per cent of the pictures now being shown are unfit for children," Representative Cannon declared. "Parents blush with shame whenever they attend theatres in company with their children. The whole atmosphere of Hollywood seeps with immorality, and the lives of actors and actresses become hardened to immoral and suggestive conduct."

The measure would not only ban pictures using persons guilty of moral turpitude but would prohibit "suggestive and morally objectionable" films, either offense being punishable by five years imprisonment or $5,000 fine, or both.

Observers in Washington declare that the campaign against the screen now threatening is the most serious which the industry has ever faced and that, unless the leaders in the industry take immediate steps to clean house, there will be a demand for censorship next winter which Congress will not be able to ignore.

Kahane Warns Hollywood

"The importance of agitation for screen censorship cannot be overestimated," declared B. B. Kahane, president of Radio, in an interview with Elizabeth Yeaman, published in the Hollywood *Citizen-News* recently. Mr. Kahane was quoted further: "The time has come for Hollywood to heed the protest of the public against unclean pictures. For if Hollywood does not heed it, there may be a federal censorship that would become an insufferable burden."

St. Louis Rabbi Backs Legion of Decency Stand

Rabbi Julius Gordon, outstanding Jewish clergyman of St. Louis, has approved the stand taken by the Catholic legion of decency against immoral pictures, in a statement titled "The Movie Menace in America." He declared that although a famous writer once said there are nine basic themes in literature, Hollywood knows only three, crime, drunkenness and sexuality.

"There is no doubt that such pictures do exert a vicious influence upon the morals of our youth," he declared. Numerous other prominent Protestant and Jewish church leaders of St. Louis have endorsed the movement and promised cooperation.

RESPONSIBILITY NOT FOR PUBLIC ALONE

The New York Times, *in its editorial page department entitled "Topics of the Times" of the issue of June* 12, *observes:*

Doctors as a rule do not argue that if legitimate practice fails to come their way they are justified in going in for malpractice. Lawyers do not say that if honest clients refuse to appear a lawyer has a right to join forces with the underworld. College professors do not maintain that if they cannot get a teaching job they are privileged to go in for blackmail or forgery. But at Hollywood they seem to think that the entire moral responsibility rests with the public.

Hollywood, said our special dispatch yesterday, is worried by mounting criticism of cheap, nasty and demoralizing pictures. Hollywood admits that it turns out too much gangster, underworld, night life, pep and "red-hot mamma" stuff. Hollywood's standing defense is that the American people can have any kind of picture they want if they will only show what they like by supporting it.

Here enters the queer implication that if the American people fail to support decent pictures Hollywood is justified in peddling indecency. This does not follow at all. There is nothing in the United States Constitution that compels people to go into the movie-production business.

Archbishop Meets St. Louis Showmen

The basis for a better understanding between the Catholic Church and the motion picture industry in working mutually toward the elimination of immoral films and the production of more pictures designed for Family Night showings was reached at an audience granted in St. Louis last week by Archbishop John J. Glennon to a delegation of motion picture exhibitors headed by Frederick H. Wehrenberg, President of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois. Others in the delegation were Louis Ansell of the Ritz theatre, St. Louis, and Harold W. Evens of the Loew State theatre.

They assured the archbishop that the exhibitors of the St. Louis territory are in sympathy with the movement to improve the quality of motion pictures and to eliminate objectionable sex and crime productions. The archbishop was informed the exhibitors, in cooperation with the Better Film Council of St. Louis, had gone to Prosecuting Attorney Rosecan to prevent the recent showing of "Elysia" at the Grand Central theatre, and said that the same action would be taken when an attempt is made to exhibit similarly objectionable pictures.

At the outset of the conference the archbishop expressed the belief that reviewing organizations such as the Better Films Council and the Catholic Picture Guild had failed to accomplish any real good, and said that the Hays code had been violated thousands of times since it was adopted. He was also inclined to the belief that if a theatre exhibited any film that was off color the people should stay away from that house entirely.

Philadelphia Catholics Urged to Boycott Films

Cardinal Dougherty of Philadelphia has appealed to all Catholics of the Philadelphia archdiocese to "register their united protest against immoral and indecent films by remaining away entirely from all motion picture theatres." In a letter to rectors the Cardinal said: "Since a very large proportion of the present plays are dangerous to faith and morals, they are a proximate occasion of sin, and as such must be avoided at all costs. To stay away from them, therefore, is not merely a counsel but a positive command, bringing all in conscience under pain of sin."

The Cardinal this week received the commendation of the Methodist ministers of Philadelphia for his order.

Spokane Churches Rally To Decency Legion Call

In Spokane, Wash., and vicinity, 94 churches of the Catholic faith, under Bishop Charles D. White, have launched a drive against unfit films by asking for pledges for the Legion of Decency.

Plan Fight on "Immoral" Films

A committee of club women of Milwaukee has charged the city censor board with failure to prevent the showing of "crude, unwholesome and morally objectionable" films.

ECKMAN APPEALS TO MAXWELL TO HELP SOLVE BRITISH OVERSEATING

Exhibitors' Association, at Blackpool Conference, Learns Amendment to Reduce Entertainment Tax Meets Defeat

By BRUCE ALLAN
London Representative

News that the House of Commons by a vote of 64 to 221 had just turned down the Webb Amendment, which would have brought a reduction of the Entertainment Tax, lent added significance to the demand for solution of the overseating problem voiced by Sam Eckman, managing director of MGM in England, at Wednesday's session of the Cinematograph Exhibitors Association of Great Britain and Ireland, at Blackpool.

Mr. Eckman concluded his address with an outspoken appeal to John Maxwell, president of the Kinematograph Renters Society, and chairman of British International, Wardour and A. B. C. Erant, who was also to address the convention, urging that Mr. Maxwell "use his great influence in exhibition and renting circles to assist in some curbing influence," such as the plan of the CEA to set up a committee to act upon all applications for new cinemas.

Such a regulatory action, Mr. Eckman said, would provide a safeguard against over-expansion by three types of individuals: exhibitors "with more ambition than judgment," investors from other fields misinformed regarding possibilities in the motion picture industry, and speculators building for sale to trade competitors. He declared the plan had failed before "because of what I consider a mistaken belief of the renters that they would be relinquishing their privilege to transact business with whomsoever they please."

Protests against socalled "Quota Quickies" were made at the Tuesday session. Complaint was made from the floor that exhibitors were required to comply with both the spirit and letter of the Quota requirements whereas certain distributors met only the letter of the law, and that exhibitors were required to take the "quickies" in order to book some of the better American product. The matter was referred to a committee.

The annual meeting, at the well known seaside resort on the Lancashire coast, opened Monday with 800 conventioners registered at the Imperial, the Metropole and other hotels.

Rentals, the Entertainment Tax, and overbuilding were among the chief subjects before the Summer Conference. The Renters Society had rejected overtures for a joint session on the proposed sliding scale on rentals.

On Monday night a mayor's reception was held, also a dance at the Winter Garden, followed by a special showing of "20th Century."

The annual Trade Exhibition, which has built up into a useful feature of these annual gatherings, proved to be a representative national display of apparatus, furniture and accessories.

▽

The Lord's Day Observance Society, most militant of the organizations opposing the extension of Sunday opening, gloats over the success of its obstructionist efforts in its annual report just published.

Under a recent Act of Parliament, Sunday opening is conditional on the result of polls in the various licensing districts and the Society finds some cause for satisfaction in the fact that, in 88 of such polls so far conducted, the Sabbatarians have triumphed in 53 cases, Sunday Opening being obtained in only 35.

600 Areas Still to Vote

The L. D. O. S. finds cause for censure in the fact that kinema interests "invade constituencies with armies of paid canvassers and fleets of hired cars." It sees no inconsistency in boasting that it has itself formed Sunday Defence Committees, interviewed clergy, convened public demonstrations and prayer meetings and isued leaflets and posters broadcast. (1,110,500 leaflets and 20,000 posters in the period covered by the report.)

More than 600 areas have still to vote on this issue and each will be a battleground with the Society.

▽

Denman Street Trust Report

At the annual meeting of the Denman Street Trust, Isidore Ostrer presiding, accounts presented showed a total income of £32,359 ($161,795) against 1933 figures of £31,379 ($158,895). The net profit is £15,804 ($79,020) against £19,109 ($95,545), £16,668 is carried forward against £20,029 brought in.

The auditors' report stated that the book value of the company's investment is in excess of the market value at the date of the balance sheet. The depreciation amounted at December 31 last, said the auditors, to 25 per cent, but recent market movements have reduced this figure to about 21 per cent.

A dividend of 3 per cent was declared.

▽

Lighting Regulations Tightened

The British Home Office has issued instructions to licensing authorities throughout the country which are likely to affect the aplication of existing safety lighting rules in the direction of greater stringency.

The regulations state that an independent source of lighting must be installed in every theatre so that, in the event of the main current failing, current is available to keep the hall lighted.

Several popular forms of alternative lighting, dependent on batteries, seem threatened by the new instruction.

▽

Although the British Kinematograph Society has made an official pronouncement in favor of the German D. I. N. standard for 16 mm. production, as against the S.M.P.E. American standard, both systems are now opposed by a leading member of the B.K.S. itself.

W. Vinten, constructional expert, inventor of the Vinten camera, and chairman of the B.K.S. Standards Committee, charges the following serious faults in both standards, which differ only in the fact that one carries the sound track on the left and the other on the right of the picture: one hole perforation; track on the short side of the picture; reproduction of sound from 35 mm. involves distortion; recording is limited to low frequences; picture reduction from 35 mm. is indirect and expensive; projection is damaged by failure of a single perforation; film damage is caused by the method necessary to maintain contact in printers and projectors; three teeth sprocket engagement demands extra fitting for efficiency; single row perforations imply distortion.

Lord's Day Observance Society Helps Defeat Sunday Shows in 53 Communities; Exhibitors Win in 35 Elections on Issue

▽

Another Maxwell Post

John Maxwell, chief of B.I.P., A.B.C. and Wardour Films, has joined the board of the Snape-Ward Lancashire circuit, which has six theatres in Manchester and others in Leigh, Altrincham and Stockport.

Mr. Maxwell acquires the shares of Councillor Fred Read, who died recently. It was officially stated that the deal was a personal one, implying no amalgamation with his other interests.

▽

A Newsreel Feat

Gaumont-British News made a scoop and established a precedent by issuing a screen interview with Jean Batten, heroine of the record Britain-Australian flight, ahead of the newspaper press.

Immediately after the air-woman landed, G-B established contact and, through the "radio link" of the British Post Office, Miss Batten gave details of her adventures, in reply to questions from London. Her story was recorded and put on at West End theatres the same evening, and prints were out to all parts of the United Kingdom next day.

▽

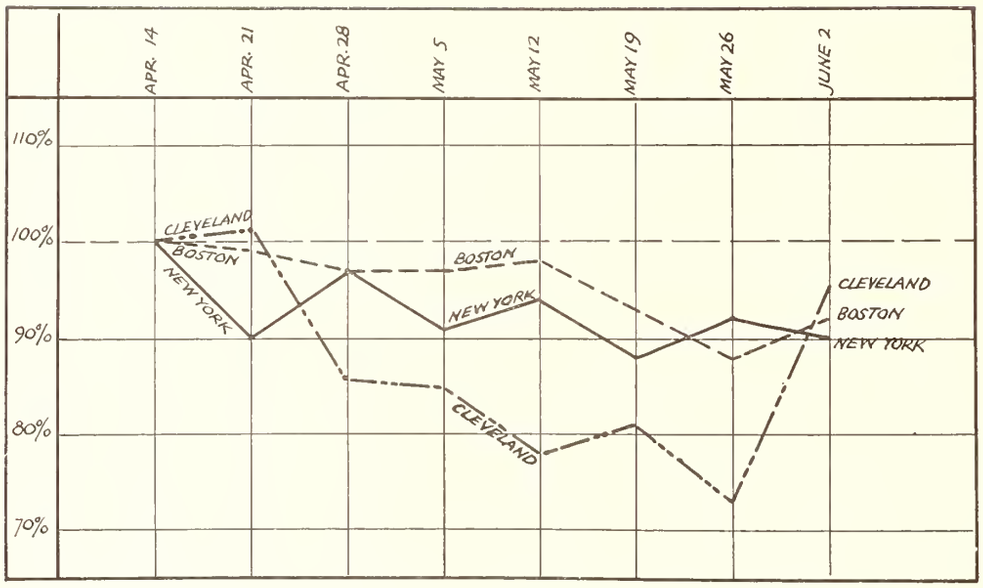
In British Studios

Alice Delysia, famous French revue star, who has been a big stage attraction in London for many years, did her first work for the camera at the Gaumont-British studio. She figures as a teacher of singing in "Evensong," in which Conchita Supervia, the Spanish coloratura soprano, also makes a screen debut. Evelyn Laye is the star of this Victor Saville directed special.

* * *

Edna Best, Nova Pilbeam (Britain's 14-

(Continued on following page, column 2)



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the business done in each of three eastern key cities during the eight-weeks period from April 14 to June 2, 1934. In each city, the gross for the first week of the period is taken as 100 per cent.

Hope to Stabilize Kansas City Scale

In an effort to effect stabilization of price schedules in Kansas City, Loew's has expressed a willingness to join Publix, RKO and Fox in raising first-run scales from 25 cents to a minimum of 40 cents at night, provided the independent suburbans agree to raise prices. The Tower, independent downtown first run, plans to increase its price from 25 cents to 35 cents if the city-wide agreement goes through.

Double bills, now the policy at two downtown first runs and virtually all suburbans, will be banned under the agreement, which calls for maintenance of normal admission scales, with a suburban minimum of 15 cents. The proposed agreement provides that each house have a set price. At several Fox Midwest houses, the normal price is 25 cents but they cut to 15 cents often.

Suburbans charging 25 cents have been forced to cut and double feature in self defense. The price war which has gripped local houses for two years has intensified competition between three price and policy classifications: first runs, which have slashed to 25 cents; suburbans which cut to as low as 10 cents, and suburbans which have sought to maintain their scales near normal and as high as 25 cents.

Kansas City distributors are prepared to cancel product purchases estimated at $35,000 in rentals if suburban houses agree to ban double bills. If approved, the agreement will become effective August 3. The independent theatre owners and others are engaged in a series of meetings looking to complete agreement. The ban on duals is one of the conditions set by New York circuit heads in a proposed agreement, in return for which the Kansas City first runs are pledged to raise price scales. Previous resistance of the suburbans to a dual ban because of purchases is answered by the distributor offer to cancel overbought product. Independents also are asking 25 per cent cancellations in next season films.

Britons Discuss Seating Problem

(Continued from preceding page)

year-old hope in the feminine Coogan championship) and Peter Lorre, who made a startling success in Fritz Lang's sinister "M," will be in Alfred Hitchcock's new picture, "The Man Who Knew Too Much." It went on the floor at G-B's Lime Grove Studio last week.

* * *

"Are You a Mason?", a farce which first was produced on the British stage in 1901 and has had several successful revivals, is a Twickenham production being directed by Henry Edwards. Universal will release here. Sonnie Hale, Robertson Hare and Kenneth Kove have the leads.

* * *

In "Anything Might Happen," which George Cooper is just completing at Twickenham, John Garrick has a triple role. It is a Radio release.

* * *

Dolly Haas, English-Danish-German comedienne, from Berlin, has passed camera tests at B.I.P. studio, Elstree, and will have the girl-boy role in "Girls Will Be Boys," directed by Marcel Varnel. Cyril Maude, Esmond Knight, Edward Chapman and Zena Dare are in the cast.

* * *

Paul Stein and leads of the "Blossom Time" unit returned to Elstree from Vienna exteriors and started ballroom sequences at B.I.P. Elstree.

Kansas City Exhibitors Lose Competition Appeal

The Kansas supreme court has denied the appeal of Kansas City, Kan., exhibitors on a petition for an injunction to restrain the trustees of the Soldiers' and Sailors' Memorial building in that city from leasing the auditorium to the local American Legion post for wrestling shows and other athletic events.

Herron Explains Quota Background

Commenting upon an article in the New York Sun *headed "Fight Over United States Films Grows Warm in France," Frederick L. Herron, of the Motion Picture Producers and Distributors of America, wrote the* Sun *the following letter which appeared in Monday's editions:*

"You will be interested in knowing that while a certain small group of the French industry, made up of French producers and distributors and a very few exhibitors, probably not more than 5 per cent of the latter, are petitioning the Government to bar the importation of American films for a number of months, and even after that to make the cost of importation so high hat it would be practically prohibitive, The same group is lobbying for a subsidy of 5,000,000 francs (some $330,000) from the French Government to push the sale of French motion pictures in the United States.

"Charles Delac, who is head of the Chambre Syndicale, which body is responsible for both these movements, is interested in French production and distribution. From 90 per cent to 95 per cent of the French industry—in other words, the theatres of France—are not members of Mr. Delac's group. In short, a very small minority are trying to rule the whole industry in France, and to gain their ends are perfectly willing to put out of business a great number of French motion picture theatres that are absolutely dependent upon American films to keep their doors open.

"The well-known French newspaper *La Dépêche de Toulouse* says that this plan for subsidizing French pictures in the United States was not to be communicated to the press of the country. In other words, Mr. Delac hopes to get his prohibition against American pictures through the Government offices and at the same time push his interest in French production by using the Government's subsidy for advertising French films in the United States.

"In another French paper, *Marianne*, Henri Jeanson satirizes the project as follows: 'One cannot sufficiently praise Delac, who, while using every influence to end the popularizing of American films in France, is trying to organize a plan for popularizing French films in the United States.'

"A large group of French theatre owners in opposition to Mr. Delac's plan have petitioned the Government for an allowance of more American pictures to come into France rather than fewer. At present original versions of American pictures are only allowed to be shown in fifteen theatres in France. The theatre owners have petitioned to increase this number to one hundred.

"According to the French theatre owners, out of 174 French films available in 1933 only twenty were considered as first class from a commercial standpoint and only 65 of ordinary quality. It is hard to believe that any Government in the world would be so unfair to a foreign commodity as to pass anything as drastic as the proposal by Mr. Delac and the Chambre Syndicale.

"The American motion picture distributors still hope that their product will not be barred from French distribution."

Films for Leper Colony

J. A. Tanney, general manager of the Sales on Sound Corporation, has donated a complete motion picture equipment to the leper colony in the Virgin Islands. It is announced that anyone wishing to donate 35 mm. silent films may communicate with W. M. Danner, 156 Fifth avenue, Room 1118, New York City.

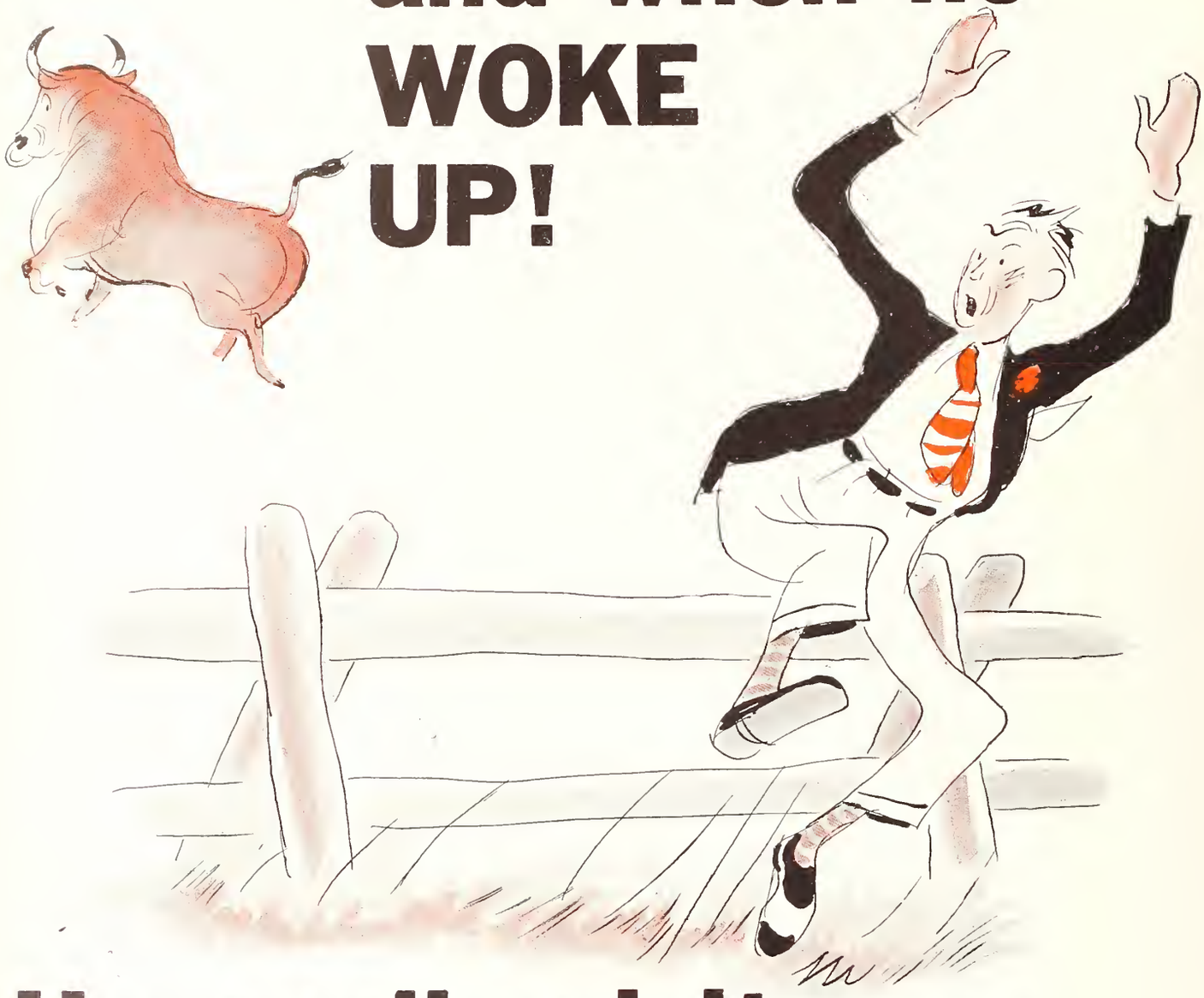


IT'S FUN TO BE FOOLED*—

but it's more fun (and better business) to KNOW!

*A bow to Reynolds Tobacco Co

and when he WOKE UP!



He realized it was THE SAME OLD BULL!

Goodness gracious! There can't really be any more exhibitors who BUY pictures on the basis

of what they see in those dear, antiquated, so-called Announcement Books!



YOU CAN'T BLAME THE BOYS FOR WANTING TO MAKE THEIR PRODUCT SOUND GOOD!

BUT at the end of the year there's only ONE thing that counts!



(you know the answer!)



METRO-GOLDWYN-MAYER STOPPED THESE!

Pretty books! Very expensive! But
we don't consider them necessary

—and here's the reason!



Exhibitors say:

IT'S VERY IMPRACTICAL

to put those
Announcement Books
up in your Marquee
but—

IT'S VERY PRACTICAL

(and Profitable!)

TO PUT THESE NAMES IN YOUR MARQUEE!

MARIE DRESSLER

MARION DAVIES

NORMA SHEARER

CLARK GABLE

ROBT. MONTGOMERY

JEAN PARKER

RAMON NOVARRO

LAUREL-HARDY

JACKIE COOPER

M. CHEVALIER

WALLACE BEERY

GRETA GARBO

JOAN CRAWFORD

LIONEL BARRYMORE

JEAN HARLOW

HELEN HAYES

JIMMY DURANTE

GLORIA SWANSON

WILLIAM POWELL

J. WEISSMULLER

JEANETTE MacDONALD • MYRNA LOY

—Why not show this page to the first film salesman who shows you a book with pretty pictures. And while he's thinking it over, here's a thought for YOU!

(OVER PLEASE)

RECENT BOX-OFFICE HEADLINES! from VARIETY

"Loop grosses in pre-fair slump . . .'Manhattan Melodrama' is the big rumble in the Loop and is upping the ace Chicago to a nifty figure". . ."Despite week-end heat Newark grosses were uniformly better than estimated . . . Heading off should be 'Manhattan Melodrama' ". . ."Capital coin copper is 'Manhattan Melodrama'. . . drafting 'em in droves. Gable biggest B. O. buster hereabouts." (*Baltimore*) . . ." 'Sadie McKee starring Joan Crawford is the receipts sweetheart . . . likely to be held second week." (*Cincinnati*) . . ."Terrific heat dealt a horrible blow to the box-office here . . . exception the State with 'Men in White'." (*Los Angeles*) . . . "Continuing its parade of gross smashers the Warfield this week again is at the top with Joan Crawford in 'Sadie McKee'. . . Crawford a sock and big money. Last week 'Viva Villa!' set the top for the year." (*San Francisco*)..."Despite torrid temperatures, Crawford opus formed lines at the State; others wilted. Terrific advance campaign should push along exceptional." (*Boston*) . . . " 'Tarzan' holding up pace of 'Manhattan Melo' last week. Pic going over." (*Portland, Ore.*) . . . " 'Thin Man' tops Chi on 9-day date, mystery-comedy is doing well." (*Chi*) . . ."Heat wilting Pitt; only spot to withstand heat this week is Penn, where the b. o. pull of Crawford is more evident than ever before in 'Sadie McKee'." (*Pitt*) . . ."Loew's Metropolitan doing the best with 'Viva Villa!'." (*Brooklyn*) . . ."Loew's State out in front once again; 'Hollywood Party' on the screen." (*Providence, R. I.*) . . ."Cincy Heat-Dopey; 'Thin Man' fattest in b. o.". . ." 'Thin Man' getting fat trade in New Orleans.". . ."Top trade by the downtown first-run contingent goes to hold-over 'Viva Villa!'." (*Los Angeles*) . . ." 'McKee' strongest in Omaha.". . ." 'Viva Villa!' crashed the purses. Extraordinary." (*Boston*) . . ." 'Sadie McKee' best, Crawford being drawing power." (*Providence*) . . ." 'Sadie McKee' hefty." (*St. Louis*) . . ."Loew's leading with 'Sadie McKee'." (*Newark*) . . ." 'Viva Villa!' strong attraction at Minnesota." . . ." 'Viva Villa!' nifty." (*Seattle*) . . ." 'McKee' opened heavy and going strong." (*Kansas City*) ..." 'Sadie' sweet; smacko." (*Baltimore*)..." 'Villa' substantial." (*Omaha*) . . ." 'Sadie McKee' leads dull Brooklyn.". . ." 'Manhattan Melo' strong." (*Philadelphia*)..."'Villa' is Viva in Detroit; smash!" . . ." 'Villa' brightens dull Pitt, only big noise this week.". . ." 'Viva Villa!' very lively." (*Boston*) . . . "Joan Crawford's 'Sadie McKee' is easily topping the town." (*New Orleans*) . . ." 'Viva Villa!' equals record held by 'Dancing Lady.' (*L. A.*) . . . " 'Riptide' sock 3-week." (*London*) . . ." 'Villa' tops St. Louis.". . ." 'Sadie' oke, Crawford at the top of the town." (*Frisco*) . . ."Gable means more to 'Men in White' in B'ham than Pulitzer Prize; very good.". . ." 'Manhattan Melo' sock; town's leader." (*Boston*) . . ."Despite storm and crop shortage, 'Men in White' socko Mpls; largest gross enjoyed by any local showhouse since 1929.". . ." 'Viva Villa!' at Loew's State awarded major intake." (*New Orleans*)..." 'Villa!' Balto's big one; topping the town by considerable margin.". . ."Summer heat socks Broadway but Cap with 'Melodrama' big." (*N. Y.*) . . ." 'Tarzan' excellent." (*Boston*) . . ." 'Tarzan' is Lincoln's raw meat; in the dough." (*Nebraska*) . . ." 'Tarzan' in Indianapolis, nice.". . ." 'Men in White' a topper and looks like smash." (*Boston*) . . ." 'Villa!' rip snortin'." (*Cinn.*) . . ."Big noise for the week looks like 'Tarzan and his Mate'; hotsy totsy." (*Providence*) . . ." 'Tarzan' outstanding; fat and juicy." (*Chi*) . . ." Socko 'Men in White' topping the town." (*Frisco*) . . ." 'Tarzan' big in N. O.; turning them away.". . ." 'Men in White' in Seattle; big.". . ." 'Tarza
Jungle Battle."..."'Men in W
(*Chicago*) . . ." 'Men in White' l
(*New Haven*) . . ." 'Men in Whi
several months." (*Cinn.*) . .
front with nifty gross." (*Ph*
White' very big total." (*St.*
White' towering for Balto.". .
heat wave; great." (*L. A.*) . . .
sunshine." (*Pittsburgh*) . . ." 'Ri de' smacking
them; looks set for four-week ga p." (*Chicago*)
. . ." 'Riptide' in two Boston hous and socko at
each.". . ." 'Riptide' powerful." hila.)..." 'Rip-
tide' dominates Newark.". . ."Gl m chased by
'Riptide'. Hefty." (*Baltimore*) . . 'Riptide' best
thing house has had in some tim ' (*Phila.*) . .
" 'Riptide' rip-snorting to wow." Chicago) . .
" 'Riptide' Indianapolis' best.". . ." 'Riptid
nifty, big, holds over 3rd week." (*New Yo*
" 'Riptide' Cincy smacko, such a fast pac
other entries are completely outdistanced.



This could go on forever!

PARDON ME for REPEATING THIS ADVT.!

—But the TRUTH bears repetition—

READ BETWEEN THE LIONS!



There is nothing unusual about the



amazing run of hits that M-G-M is



delivering. It has always happened



and you can always depend on it!

VERY COOLING WHEN IT'S HOT!



THERE'S MORE WHERE THEY CAME FROM



—and so, while the headlines continue to tell the story of M-G-M supremacy at the box-office

YOU'LL BE GETTING PLENTY OF PRETTY BOOKS FULL OF '34-'35 PROMISES!

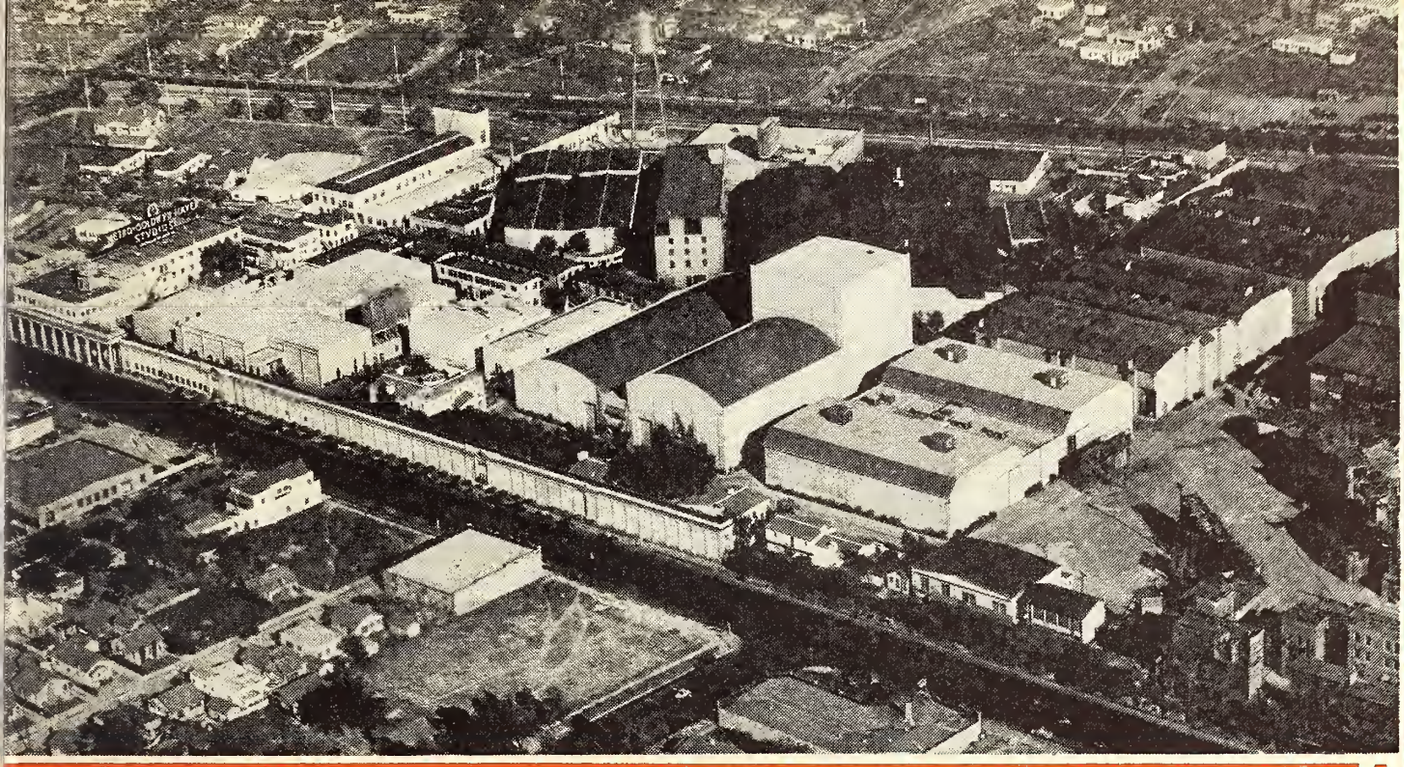
READ THEM ALL CAREFULLY BECAUSE—

it will be such fun to
COMPARE WHEN—



THE LION IS ON THE LOOSE!

Soon the ROARS OF 1934-35 *will be heard 'round the world!*



The home of M-G-M trailers . . . the Greatest Studio on Earth . . .

A NEW SHOWMANSHIP

The M-G-M trailer will not be "colossal" or "terrific," nor will it be noisy with the adjectives which in the past have been an annoyance both to exhibitor and public. Produced with the same high quality standard of M-G-M features it will enjoy the resources and personnel of the world's greatest studio. No other trailer will be able to show scenes-in-movement and talking sequences from M-G-M productions. Created at the studio, during the filming of the picture, the M-G-M trailer will be of immediate showmanship concern to the producers and directors of the feature picture which it is to advertise. It is the belief of M-G-M that a trailer, in addition to selling seats, should be an entertainment in itself. The new trailer-showmanship of M-G-M is to be the most important promotion step in 10 years!

This is an advertisement of record for many exhibitors who have already contracted for M-G-M trailers.

So that

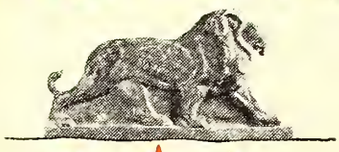
trailers will not trail in the march of progress,

there will be

MGM

NEW SHOWMANSHIP

TRAILERS



The Hollywood Scene

AGENCY CODE COMMITTEE IN ACTION
FILM COMPANIES LOOKING TO STAGE
MGM HAS FIFTEEN FILMS IN WORK
EIGHT PICTURES START, FIVE FINISHED

by VICTOR M. SHAPIRO

AFFAIRS of the Code Authority etched themselves with more clarity this week after the Agency Committee, composed of five producers and five representatives from the other branches, had held two meetings.

At the first gathering, last week, with Trem Carr in the chair, the committee discussed the rough draft of their Code of Fair Practice, covering the triangular relations of agent, producer and artist.

Major Donovan, Coast Code Secretary, appointed through the Code Authority by John Flinn to the administrative and secretarial post of the Agency Committee, sat in the meeting, but in unofficial capacity only.

Under the impression that they were to select their own secretary, the Agency Committee wired John Flinn for enlightenment regarding the secretariat and adjourned.

Thursday, under chairmanship of Emanuel Cohen, the Agency Committee distributed first drafts of their Code of Fair Practice and discussed highlights. Members were requested to read it carefully and bring it before the particular group they represent prior to the next meeting.

Would Have to Pay Him

As to the secretaryship, John Flinn's wire indicated that they could select their own secretary but his salary and expenses of his office would have to be borne by the Committee itself. Major Donovan's salary and expenses are defrayed by the regularly constituted Code Authority with no charge to the Agency Committee.

Again the Committee wired East saying they had no money for salary and expenses, could not assess members, and again requested enlightenment as to a candidate who could devote his entire time to the Agency Committee.

The next meeting, in two weeks, will be chairmaned by George Frank, agent, in keeping with an alphabetical rotation plan.

The Agency Committee, one of four Code committees in Hollywood, is not an executive committee or active operating power. It is a committee dealing with activities of agents in their relation to other factors in production.

On the Agency Committee are:

Trem Carr; Emanuel Cohen; George Frank, agent; B. B. Kahane; Frank Lloyd, director; Adolphe Menjou, actor; J. Nicholaus, technician; Wells Root, writer; Winfield Sheehan; Jack L. Warner.

Three other committees soon to start functioning are the Actors' Committee, composed of five producers and five actors; the Directors' Committee, and the Writers' Committee, also on the five-five basis.

▽

Film Companies Look to Stage

With MGM planning a legitimate stage stock company, composed of contract players to play locally, and Will Rogers' limited engagement in "Ah, Wilderness" extended because of capacity business, together with the presentation of "Bitter Harvest," a drama of episodes in the life of Lord Byron, the theatre seems to be showing signs of rejuvenation in Hollywood.

Never rated a top-hole show-town, the encouragement given Rogers may inspire film companies to enter the stage field to try out talent, see how vehicles play before putting them in production, and mayhap give directors a change of scene between pictures.

That plenty of real talent resides in Hollywood is evident from the presentation of "Bitter Harvest," scheduled for a New York opening in the Fall, with Leslie Howard a possible choice for Byron.

Mel Brown, former director for Radio Films, produced the play. Leslie Fenton, husband of Ann Dvorak and himself a Warner player, plays Byron. Dickson Morgan, who directed "The Fool," "Desire Under the Elms" and other plays, is piloting the players. Lola Luxford, of the films, plays Lady Oxford.

Playwright Catherine Turney, in her first effort, evidences rare craftsmanship.

Lillian Bond, of the screen, plays Byron's half-sister with tenderness. Her stage work seems to have enhanced her confidence and beauty.

▽

MGM Busy with Fifteen

Among the bigger pictures that MGM will release next season, some are shooting, others are about ready to go before the cameras.

Nearly finished is "Merry Widow" with Maurice Chevalier and Jeanette MacDonald, directed by Ernst Lubitsch; Irving Thalberg production.

Editing is "Treasure Island" with Wallace Beery and Jackie Cooper, being directed by Victor Fleming; Hunt Stromberg production.

"Barretts of Wimpole Street" is nearing completion, with Norma Shearer, Charles Laughton and Fredric March, directed by Sidney Franklin; Irving Thalberg production.

"The Green Hat," title to be changed, is also shooting, with Constance Bennett and Herbert Marshall, directed by Robert Z. Leonard; Irving Thalberg production.

"Sacred and Profane Love" is in work with Joan Crawford and Clark Gable; Clarence Brown direction; Hunt Stromberg production.

"The Good Earth," an Irving Thalberg production, is not cast as yet, awaiting decision whether to use an American or Chinese cast.

"China Seas" is being prepared. Backgrounds have been shot. Clark Gable and Jean Harlow are teamed under direction of Jack Conway; Thalberg production.

"Mary Antoinette" is being prepared for Norma Shearer, Charles Laughton and Herbert Marshall, to be directed by Sidney Franklin; Thalberg production.

Soon to reach production are:

"Biography," with Ann Harding and Robert Montgomery, directed by E. H. Griffith; Thalberg production.

"Mutiny on the Bounty," with Wallace Beery and Robert Montgomery, directed by Frank Lloyd; Thalberg production.

"Vanessa," with Helen Hayes, directed by Wm. K. Howard; Edward J. Mannix production.

"Jungle Red Man," with Johnny Weissmuller, directed by George B. Seitz; Harry Rapf production.

"Naughty Marietta," Jeanette MacDonald and Nelson Eddy; Hunt Stromberg production.

"Painted Veil," with Greta Garbo and Herbert Marshall, Boleslavsky directing.

"David Copperfield," directed by George Cukor; David O. Selznick production.

Besides these fifteen, Metro will announce approximately 35 more.

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Eight Start, Five Completed

Eight new pictures went before the cameras in the past week and five left the stages. MGM, Fox and Monogram each started two. Columbia and Paramount each started one. The five finished pictures are credited to Warner, Monogram, Willis Kent Productions, Columbia and Majestic.

MGM's starting pair are "Murder in the Private Car," an adaptation of a stage play, popular about a dozen years ago, in which Wesley Ruggles, Una Merkel, Mary Carlisle and Sterling Holloway head the cast, and "All Good Americans," another stage play adaptation, in which appear Robert Young, Una Merkel, Madge Evans and Otto Kruger.

The two for Fox are "Servants' Entrance," teaming Janet Gaynor and Lew Ayres and featuring Louise Dresser, and a farce comedy, "Fun on the Air," featuring Joe Cook, stage and vaudeville star,

(Continued on following page, column 2)

RENO CAN TAKE IT IF FOREIGN STATE CAN'T

At a private projection room preview, of a picture with a foreign villain, the cutter informed the producer that the film never would get by in that country because it resented having its citizens pictured as "villains."

Too costly to reshoot the picture, the film when finally previewed revealed that just before the "villain's" entrance, a dissolve title was inserted to read "Reno, Nevada."

CALLS CODES UNFAIR

ARTICLE ON RADIO PREMIUMS TIMELY

To the Editor of the Herald:

Your article in current publication regarding air programs' free premiums is certainly timely and gives one a general picture of the unfairness of the codes.

Incidentally, the Kellogg Co. broadcast throughout this territory recently that any child presenting two Kellogg Corn Flake tops would be admitted to the Indianapolis 500-mile race free. As far as the writer knows, this is the first time in the history of the Speedway it ever made a tieup of this nature.—Carl Niesse, Central City Amusement Company, Indianapolis, Ind.

ASKS DATA ON TRIO IN AD SALES VENTURE

To the Editor of the Herald:

We are notifying you of a racket by which we were hooked here and are afraid that others may be hooked in the future. There are three men who came in to our theatre with the following proposition: They would go out and get advertising from the different merchants in town. We were to run these ads, for which we were to receive a pony free, to give out at one of our matinees.

Our merchants paid them for the advertising and the men skipped town, leaving us all holding the bag.

If any information comes your way as to the whereabouts of these men, kindly get in touch with the Plaza Theatre, Corning, New York.—W. Gabriel, New Plaza Theatre, Corning, N. Y.

DEFENDS DOUBLE FEATURING POLICY

To the Editor of the Herald:

As I seem to be the only exhibitor here against compulsory single bills, I would like to state my reasons in your publication if possible.

The cry is heard on all sides of greater profits made when only one feature was shown. I can remember back when big profits were made with only two-reel and three-reel pictures many years ago.

Times change and I for one do not think we can go back to single bills successfully any more than the single biller could have gone back to the two-reeler shows. Everything is different now, what with less money to spend and other economic changes. Besides, it was tried last year and found not the answer to the problem.—D. B. Irvine, Florence and Florencita Theatres, Los Angeles, Cal.

JUST WHAT TO PAY FOR FILM

To the Editor of the Herald:

Much has been written about film rentals in the Herald and of the activities of the exhibitors in their fight against distributors on increased rentals, but nowhere do we find a reasonable workable plan whereby exhibitors can know just what to pay for film.

To us it is of little importance whether film rental goes up or down, just so it is in keeping with our receipts and expenses, and allowing us a reasonable margin of profit. During the past several years our film has been up and our receipts have been down.

In your issue of April 7, page 44, a Mr. Barr cites an example of the receipts of a percentage picture played by him and the film rental against it. We can give plenty of comparative figures on that, not only on special or percentage pictures, but on regular program pictures, on which film rental eats us up. Along with Mr. Barr is an example of one Albert Cooper who bought "The Bowery" last run for $40.00 while a prior run got it for $25.00.

Mr. Editor, we ask you, what shall an exhibitor pay for pictures?—Harry L. Simerman, Shawnee Theatre,, Louisville, Ky.

The Hollywood Scene in Review

(Continued from preceding page)

supported by James Dunn and Alice Faye.

Both the new Monogram productions are romantic dramas. David Manners and Phyllis Barry will be starred in "Moon Stone." "Tomorrow's Youth" will have Martha Sleeper, John Miljan, Dickie Moore and Franklin Pangborn as principals.

Columbia's entry, "By Persons Unknown," a drama, will feature Ralph Bellamy, Shirley Grey, Arthur Hohl and J. Carroll Naish.

In the new Paramount feature, "You Belong to Me," Lee Tracy and Helen Mack will be the principals.

Diversity is the keynote of the completed productions. Warner's "Kansas City Princess," a comedy, stars Joan Blondell, Glenda Farrell, Hugh Herbert and Robert Armstrong.

Romance is the atmosphere of "Happy Landings," Monogram contribution, which features Ray Walker, Jacqueline Wells and Noah Beery.

Kent Productions completed "Guns for Hire," a western, with Lane Chandler and Sally Darling.

"Blind Date," dramatic romance, was completed at Columbia with Ann Sothern, Paul Kelly and Mickey Rooney featured.

An American literary classic, Hawthorne's "Scarlet Letter," was completed by Majestic. Colleen Moore, Hardie Albright, Henry B. Walthall and Alan Hale are the principal players.

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News Flashes

Merian C. Cooper is Europe-bound to gather authentic background for "Last Days of Pompeii," his first Radio production on the new deal as independent producer of two pictures yearly. He is accompanied by his wife, Dorothy Jordan, who will resume her position as a screen actress upon their return to Hollywood.

* * *

Hy Daab arrived in town last week and is determined to go native when one of the many studio writing jobs now under negotiation is closed.

* * *

Harry Hicks, vice-president of the IMPTO of Southern California, was elected president of that organization, but declined to accept until his present work with the Local Zoning and Clearance Board is finished. The board of directors compromised with the understanding that Ben Berinstein will retain his position as president for sixty days, when Mr. Hicks, retaining his position as vice-president, will automatically step into the presidency chair. Arnold Shaak was re-elected treasurer with R. D. Whitson succeeding George Bromley as secretary. The board of directors includes Ben Berinstein, R. D. Whitson, Arnold Shaak, George L. Hanes, Robert Gumbiner, Harry H. Hicks, H. J. Siler, George Bromley and Irving Carlin.

* * *

Thelma Todd and Patsy Kelly are penciled in for a series of eight shorts for Hal Roach's 1934-35 program.

* * *

The new associate producership now under way at the Radio studios finds Myles Connolly out. Other changes are expected within the fortnight.

* * *

Paramount has signed three of the Wampas Baby stars to long term contracts, Hazel Hayes, Dorothy Drake and Lucille Lund. All three worked in B. P. Schulberg's production of "Kiss and Make-up."

* * *

The MPPDA officers here inspected Mae West's latest picture, "It Aint No Sin," and passed it without any suggestions for changes.

* * *

Charles Skouras assured members of the IMPTO of Southern California that he would personally listen to any grievance they might have against Fox West Coast and do all within his power to correct any condition requiring action. This followed two suits brought against the circuit charging overbuying of product and demanding damages running into the six figure columns.

Schulte Buys Another Theatre in Wyoming

Ed Schulte, owner of three theatres in Casper, Wyo., and one in Wheatland, Wyo., has bought the Big Horn theatre at Greybull, Wyo.

Mr. Schulte also plans to start building a 400-seat theatre at Alcova, a new town 30 miles out of Casper, as soon as power lines are set. Both of these theatres will be added to the Gibraltar Enterprises, Inc., a theatre holding, buying and booking company, with headquarters in Denver, thus giving the company control of 15 houses.

RKO Employees To Have Boat Ride and Outing

RKO will hold a boat ride and outing at Indian Point, N. Y. for all home office employees on June 25 following a similar affair for affiliated theatre and picture companies on June 18. The two dates were necessary to accommodate the theatre staff of the Metropolitan area.

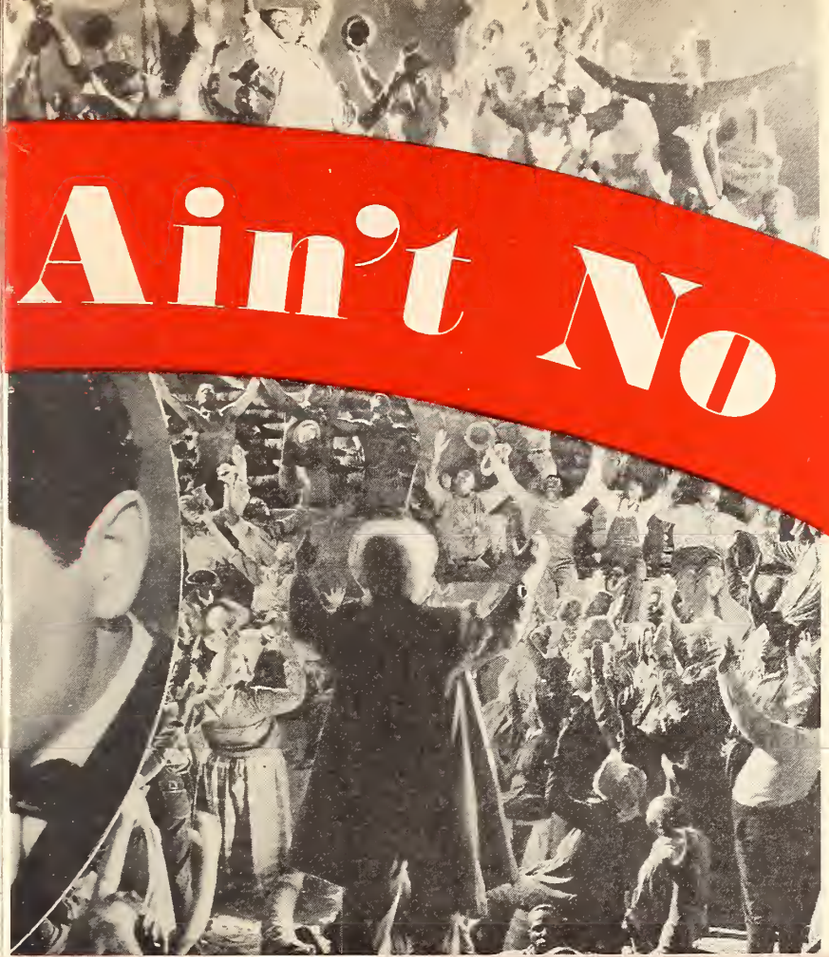
I've done my best, boys

Mae West




Adolph Zukor Presents
MAE WEST in "It
Takes Two More! Mae West has two new leading men In this picture . . . John Mack Brown and Roger Fryor. When you witness Mae's reaction to John Mack Brown's soft Southern love-making...you'll know that "Love is the sweetest thing!"
Hot Band! Duke Ellington and his band in tunes both blue ond hot . . . their rendition of "Memphis Blues" will swoy your audiences.
Isn't She Gorgeous?
Mae West, as they liked her in "She Done Him Wrong," with that hour-glass figure that makes every second count, clothed in a dozen stunning "gay ninety" costumes.

Ain't No Sin"



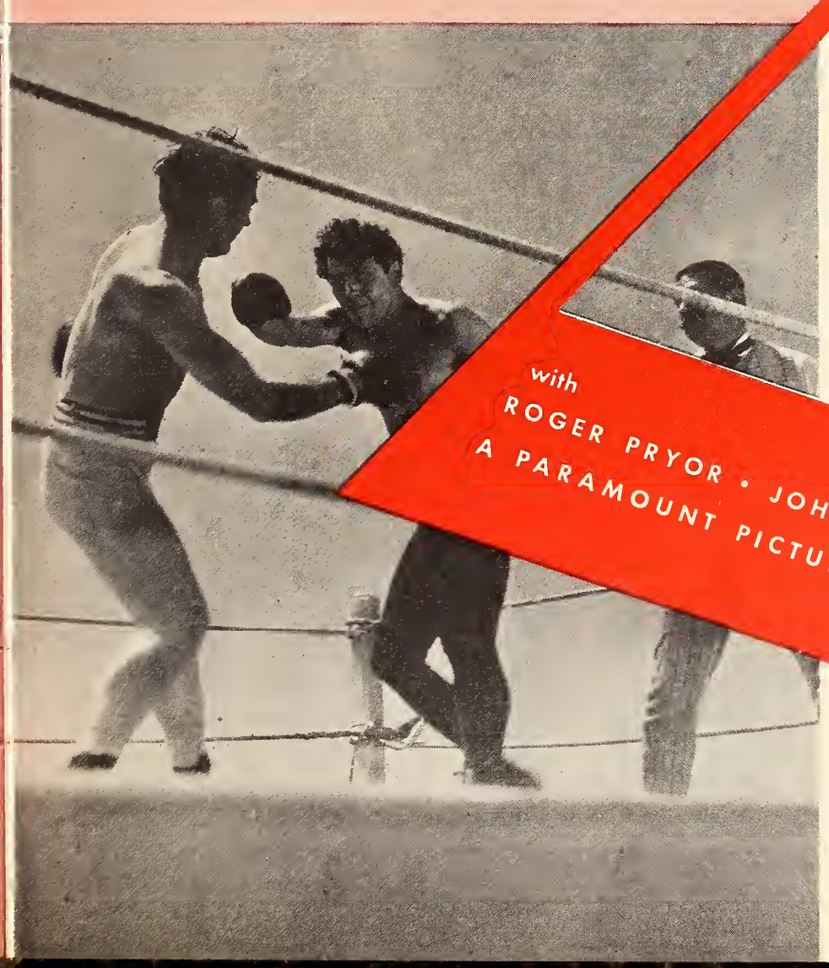


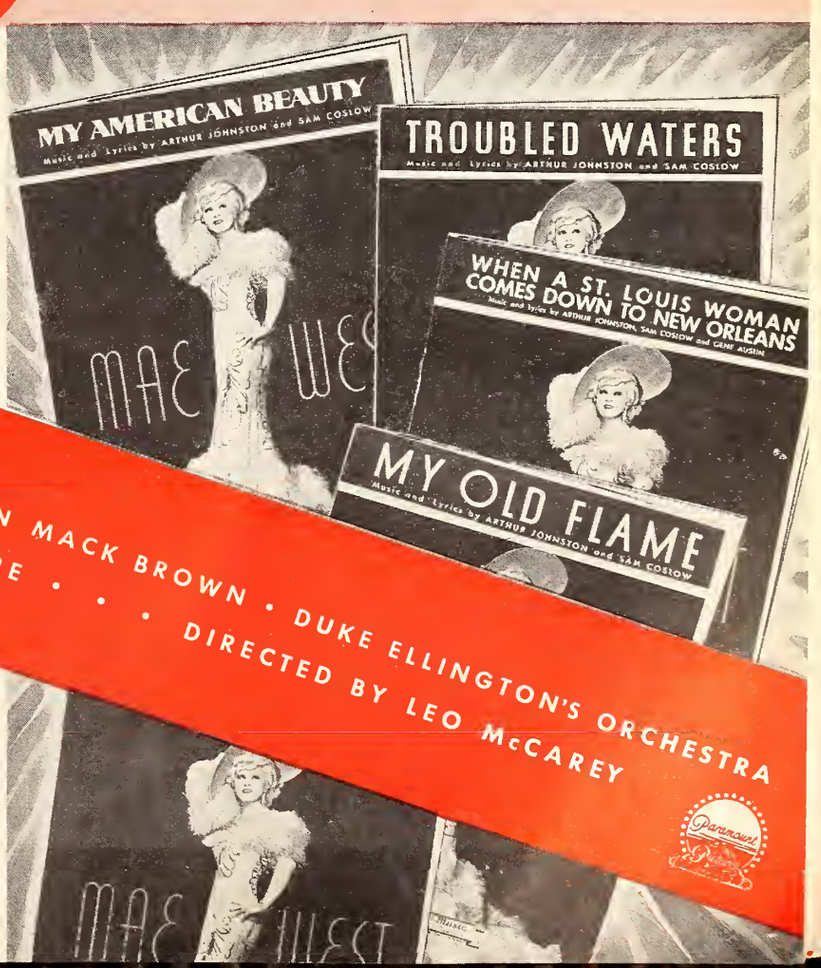
A New Piece of Showmanship! Ninety negro voices furnish a chorol background to Mae West's singing of that lovely spiritual, "Troubled Waters."

World's Biggest Chorus! Dances by the biggest chorus in motion pictures . . . the original "Beef Trust". . . a ton of feminine pulchritude on the hoof.

Fight a Good Fight! A good old stond up ond take it fight of the John L. Sullivan bare knuckle days . . . a high spot of color in a colorful picture.

Sensational Songs! Sung by Mae West—"My Old Flame," "Troubled Waters," "When a St. Louis Woman Comes Down to New Orleans," "Memphis Blues," "My American Beauty." "My Old Flame" should be one of the hit songs of the year.





with
ROGER PRYOR • JOHN MACK BROWN • DUKE ELLINGTON'S ORCHESTRA
A PARAMOUNT PICTURE • • • DIRECTED BY LEO McCAREY

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Return of Bulldog Drummond

(British International)

Melodrama

British International Pictures, Ltd., offers to the American market a stirring melodrama under the familiar "Bulldog Drummond" title, which is based on the Sappers' novel, "The Black Gang." The production is adequate but in comparison with current standards it suffers somewhat through unevenness and lack of polish. But despite certain technical lapses it comprises that very desirable thing of being a good show. Suspense in a high degree has been carefully carried throughout the production and it is competently performed.

This Sappers' story is concerned with the efforts of "The Black Gang," a heroic organization headed by the wily and resourceful Drummond, which seeks to curtail in England the machinations of a lawless coterie of international schemers who seek directly to foster a war fever for the indirect purpose of selling armament. The theme is timely and it affords excellent opportunities for thrilling encounters and hair-raising escapes. Drummond is played by Ralph Richardson, a smooth and competent performer who, while not particularly impressive in his earliest scenes, has the faculty of growing in effectiveness as the picture progresses. He has a naturalness of manner which lends credulity to the almost incredulous exploits which Drummond performs.

It is a production of wide audience appeal, involving those elements which are of universal interest in entertainment. It is an English story, produced in England and performed by English players. We see no reason why the exhibitor should not meet the issue squarely. It should be presented for exactly what it is. The public is interested in the entertainment capabilities of pictures and not in their origins. It is a wholesome and moving melodrama which may be confidently offered as a show of a type that usually affords much satisfaction to audiences. Claud Allister, well-known to American audiences, has a principal part in which he plays his usual character of an affected Englishman, supplying the leading vein of comedy.

—*M. Q.*

Produced by British International Pictures, Ltd., at Welwin Studios. Distributed in England by Wardour Films, Ltd. Ditsributed in United States by British International. Adaptation, scenario and direction by Walter Summers. Art director, John Mead. Recording, D. Howells. Photography by Jack Parker. Film editor, A. S. Bates. Release date undetermined. Running time, 67 minutes.

CAST

Bulldog Drummond ..... Ralph Richardson
Irma ..... Joyce Kennedy
Phyllis Drummond ..... Ann Todd
Zaboleff ..... Francis L. Sullivan
Algy ..... Claud Allister
Count Zadowa ..... H. Saxon-Snell
Police Commissioner ..... Spencer Trevor
McIzer ..... Charles Mortimer
Latter ..... Wallace Geoffrey

Bachelor Bait

(Radio)

Comedy

This picture is good clean comedy. As a novel situation is utilized, the motivating element is given an unique romantic twist. The cast is adequate, even if it boasts no natural magnetic names. It might be a good idea to remind patrons of pictures in which the leads recently have appeared. Thus Stuart Erwin recently appeared in "Viva Villa" and "Most Precious Thing in Life;" Rochelle Hudson in "Such Women Are Dangerous;" Pert Kelton in "The Bowery" and Berton Churchill in "Half a Sinner."

However, as there is all-family entertainment in the story, the production should be exploited to the utmost, and a little study is all that's necessary to uncover any number of interest exciting possibilities. In idea, it's a farcical treatment of a legitimate but odd business—the business of providing husbands and wives for lonely and bashful folk. That some one assumes it to have racket atmosphere, adds vividly to the comedy setup, giving the picture continuous suspense.

Fired from his job as clerk in the Marriage License Bureau, Wilbur, inspired by Linda, organizes Romance, Incorporated, and the institution is soon a major industry. Van Dusen muscling in as Big Barney, political tycoon, also tries to grab some of the gravy, Wilbur is sincerely trying to promote a marriage for Linda and a wealthy oil man, Belden. The situation is complicated as Allie, Van Dusen's ex-wife, tries to chisel in. The business getting too much for Wilbur, he sells it to Barney, just as it turns out that Belden, a district attorney investigator, has uncovered a conspiracy-extortion plot. But Barney is the owner as Wilbur finally realizes that Linda is the girl for him and the new owner of Romance, Inc., is left with the wreckage.

Laughter is the element to concentrate upon in selling this picture. The title, plus the "Romance, Incorporated," idea, can be made the basis of a number of unusual exploitation gags. Similarly, the classified ad. angle, that results in thousands of replies to a small ad, suggests tieups with newspapers. The show can be sold as an all-family attraction with fun for the youngsters as well as grownups.—McCarthy, Hollywood.

Distributed by RKO Radio. Executive producer, Pandro S. Berman. Associate producer, Lou Brock. Screen play by Glenn Tryon. From a story by Edward and Victor Halperin. Directed by George Stevens. Photographer, David Abel, A. S. C. Art directors, Van Nest Polglase and Carroll Clark. Costumes by Walter Plunkett. Sound by Clem Portman. Film editor, James B. Morley. Musical director, Max Steiner. Running time, 75 minutes as seen on Coast. Release date, July 27, 1934.

CAST

Wilbur Fess ..... Stuart Erwin
Linda ..... Rochelle Hudson
Allie Summers ..... Pert Kelton
Van Dusen ..... Skeets Gallagher
Big Barney ..... Berton Churchill
Don Belden ..... Grady Sutton
District attorney ..... Clarence H. Wilson

Operator 13

(MGM-Cosmopolitan)

Dramatic Romance

From both an entertainment and showmanship viewpoint, this show has the elements necessary in story, cast, production and author values. It's not an out and out war picture. While there is martial color, justifying topical exploitation on that line, the show is more a dramatic romance with features for all classes. There is the excitement of danger and adventure to interest the men, and heart interest for feminine attention. At the same time, there is musical quality, in which Miss Davies and the Four Mills Brothers actively participate and which is accentuated by the score, that should be exploited.

Essentially a dramatic historical romance, the love story of "Operator 13" is told against the panorama of the Civil War. In the role of a Federal spy, Gail Loveless is thrown into hateful conflict and tender love with a young Confederate officer, Captain Lawless. Disguised as an octoroon maid, Gail, at a colorful military ball, learns and relays secrets to the Union forces, devastating to the Confederate cause. A thrilling spy hunt on, Gailliard is ordered to capture or kill the octoroon Gail, with whom, as Anne, he is in love. However, her identity established, Gailliard, torn between love and duty, takes up the chase. Finally capturing her, he himself is in danger of both capture and death as Federal forces approach the lover's hiding place, only to have Gail save him. They part, to wait until peace comes to restore their romance.

So many diversified ticket selling angles are available in exploitating this show that picking the most effective seems a difficult task. The story on which the picture is based was written by Robert W. Chambers, one of the most popular of current authors. The cast, headed by a star whose box office power is well established, is composed entirely of well-known names. The title, in relation to the function of the star and the story theme, has an intriguing tone. The appeal of love interest is counterbalanced by menacing danger as well as exciting action. Touches of natural, easing comedy crop up continually and the introduction of the Mills Brothers provides for novel variety in the musical features.

Exploitation might tie up the historical significance of the picture via exhibits of Civil War relics, while specialized tieups would accentuate the basic dramatic romantic tone of the picture.—McCarthy, Hollywood.

Distributed by MGM. A Cosmopolitan Production, produced by Lucien Hubbard. Directed by Richard Boleslavsky. Screen play by Harvey Thew, Zelda Sears and Eve Green. From the stories by Robert W. Chambers. Songs by Walter Donaldson and Gus Kahn. Synchronization by Dr. William Axt. Recording Director, Douglas Shearer. Art Director, Cedric Gibbons. Associates, Arnold Gillespie and Edwin B. Willis. Gowns by Adrian. Photographed by George Folsey, A.S.C. Film Editor, Frank Sullivan. Running time, 86 minutes. Released June 8, 1934.

CAST

Gail Loveless ..... Marion Davies
Captain Jack Gailliard ..... Gary Cooper
Eleanor ..... Jean Parker
Pauline ..... Katharine Alexander
Doctor Hitchcock ..... Ted Healy
Littledale ..... Russell Hardie
John Pelham ..... Henry Wadsworth
General Stuart ..... Douglas Dumbrille
Captain Channing ..... Willard Robertson
Sweeney ..... Fuzzy Knight
Major Allen ..... Sidney Toler
Colonel Sharpe ..... Robert McWade
Mrs. Shackleford ..... Marjorie Gateson
Gaston ..... Wade Boteler
Operator 55 ..... Walter Long

Baby Take a Bow

(Fox - John Stone)

Comedy Drama

Here is a show that, because of its little star, Shirley Temple, its story, comedy, drama, romance and human interest, has a powerful heart appeal. There are mechanical defects, to be sure, but overriding those imperfections is an understandable heart-thrilling human quality aimed at often, but seldom attained.

There is nothing startling or pretentious about it other than the little girl. With another child other than the star of "Baby Burlesks," "Stand Up And Cheer" and "Little

Miss Marker," it probably would be just ordinary juvenile entertainment. But because of her almost unbelievable artistry and ability, "Baby Take A Bow" becomes universally appealing, worthy of the patronage and support of regular and irregular theatre-goer alike.

The plot is simple and powerful. It gives audiences an ex-convict, Jimmy Dunn, trying to go straight, and his wife, Claire Trevor, two characters with whom they can sincerely sympathize. It colors and amplifies that element by having the couple help another ex-con, Ray Walker, and his sweetheart, Dorothy Libaire, to live honestly and right. It gives them the little daughter of the first pair to love. Thinking she is playing a game of hide and seek, she brings her father within the shadow of the penitentiary again and her mother to the doorstep of hopeless tragedy. There's a ruthless, iron-hearted villain, Alan Dinehart, guised as an insurance company investigator, to hate. There's the menace of a desperate thief, who, to save his own hide, would tear down everything that years of love, hope and sacrifice have built, to thrill and chill them.

In production there is the gay colorful humanness of plain folk's happiness; the triumph as innocence prevails and the satisfaction of seeing dastardly plots go awry. The audience may anticipate and know all that is going to happen, yet that is an actual advantage that consolidates attention.

For straight-away commercial purposes, Shirley Temple is the most salable asset. She is the value that good business sense dictates should be capitalized to the limit. Those who see it at its opening performances may be expected to carry a more convincing influence to others than all that cold type extravagant claims could possibly convey.—McCarthy, Hollywood.

A Fox release. Producer, John Stone. Screen play, Philip Klein and E. E. Paramore, Jr. Director, Harry Lachman. Assistant director, Bert Sebell. Dialogue director, Gene Lewis. Musical director, Samuel Kaylin. Music and lyrics, Bud Stepp and Sam H. Green. Art director, Duncan Cramer. Dances, Sammy Lee. Frocks, Royer. Sound recorder, George Leverett. Business manager, R. E. Goux. Film cutter, Al De Gaetano. Cameraman, L. W. O'Connell. Running time, 68 minutes as seen on Coast. Release date, June 22, 1934.

CAST

Eddie Ellison ..... James Dunn
Kay Ellison ..... Claire Trevor
Shirley ..... Shirley Temple
Larry Scott ..... Ray Walker
Jane ..... Dorothy Libaire
Welch ..... Alan Dinehart
Trigger Stone ..... Ralf Harolde
Flannigan ..... James Flavin
Mr. Carson ..... Richard Tucker
Mrs. Carson ..... Olive Tell

Kiss and Make Up

(Paramount-Schulberg)

Comedy

This picture actually is farce comedy. Carrying a standby romantic motivation, novel entertainment as well as commercial value is found in the striking manner in which it liberally satirizes the modern feminine tendency to keep young and charming via beauty shop, face lifting, diet and prescribed exercising. Primarily a different kind of woman's picture, it is also an exploitation feature that opens the door to many new and effective business creating contacts.

Well mounted and dressed, modern settings and innovations making it a good looking picture, the salable value of the title is accentuated by the inclusion of the Baby Stars of 1934 as a unit, the fact that it has Cary Grant, the presence of Helen Mack, Genevieve Tobin, Edward Everett Horton, Lucien Littlefield and Mona Maris in the principal supporting roles.

The locales are Paris and Continental spas. Dr. Lamar's modernistic beauty salon, operated with all the fanfare of high pressure business technique, is the haven of ladies, old and young, who want to be made beautiful. Loved by his plain little secretary, Anne, the Doctor creates a beautiful Frankenstein of Eve, Marcel Caron's ex-wife, who would have loved her forever the way she was. Colored by atmospheric and glamorous situations, marriage is no bed of roses for Lamar, as Eve's new beauty is the incentive to further amorous conquests, which convince the Doctor that he married a lot of cosmetics. Only when Anne threatens to elope with Caron does Lamar wake up to the real love that has been right at his elbow all along. Then comes a hectic chase, a thrill burlesque which loosens Caron's toupe.

With commercial and publicity contacts worked to the limit, the campaign should smartly kid the idea of the picture. Plenty of attention should be given the women folk. If a pro and con controversy can be started, getting recognized doctors and beauty culturists to indorse or condemn the artificial beauty making idea, it should be productive.—McCarthy, Hollywood.

Distributed by Paramount. Produced by B. P. Schulberg. Director, Harlan Thompson. Associate, Jean Negulesco. Original by Stephen Bekeffi. Screen play, Harlan Thompson and George Marion, Jr. Adaptation, Jane Hinton. Music by Ralph Rainger. Lyrics by Leo Robin. Sound, Jack Goodrich. Art directors, Hans Dreier and Ernst Fege. Photographed by Leon Shamroy. Running time, 80 minutes as seen on the Coast. Release date, July 13, 1934.

CAST

Dr. Maurice Lamar ..... Cary Grant
Anne ..... Helen Mack
Eve Caron ..... Genevieve Tobin
Marcel Caron ..... Edward Everett Horton
Max Pascal ..... Lucien Littlefield
Countess Rita ..... Mona Maris
Vilma ..... Katherine Williams
Magda ..... Lucille Lund
Rolando ..... Rafael Storm
Mdme. Severac ..... Mdme. Bonita
Mdme. Durand ..... Doris Lloyd
Maharajah of Baroona ..... Milton Wallace
Plumber ..... Sam Ashe
Landlady ..... Helena Phillips
Consuelo of Claghorne ..... Toby Wing
Chairman of banquet ..... Henry Armetta
Jean (valet) ..... George Andre Beranger

And the Wampas Baby Stars of 1934

Vilma ..... Katherine Williams
Magda ..... Lucille Lund
Beauty clinic nurses—
Judith Arlen, Jean Gale, Hazel Hayes, Lu Ann Meredith.
Radio announcer ..... Helene Cohan
Maharajah's wife ..... Jean Carmen
Radio listener ..... GiGi Parrish
Lady Rummond-Dray ..... Ann Hovey
Beauty Clinic Patients—
Betty Bryson and Jacqueline Wells

Here Comes The Groom

(Paramount-Rogers)

Comedy

As farce comedy, moving along with zip and verve and having for its sole objective the creation of giggles, grins and guffaws, this show has that entertainment quality appreciated by practically all types of theatre-goers. Naturally it's constructed of standby theatrical elements, yet there's comedy in the romantic, dramatic, mistaken identity and thrill situations. The producers have turned back many chapters in the book of picture-making technique and revived the old crooks-in-the-house-of-the-wealthy-hidden-stolen-jewels gag for a fundamental motivating idea. To color it up and make it modernly entertaining, they've surrounded it with half a dozen hilarity-inspiring situations and specialties. And the whole thing is topped off with a racing chase finale gayly reminiscent of the days when motion pictures were young.

With wholesome comedy, the picture brings Jack Haley to the fore as a promising funster. Known to fans for his appearance in "Sitting Pretty," where he had Jack Oakie for a running mate, he's on his own this time and as he represents the value of a comparatively new screen name, he is a showmanship asset.

Aired by Angy, his wife, Mike, who wants to be a piccolo player rather than a first-class crook in a family of crooks, comically fails in an attempted holdup. Fleeing the frying pan of police ire, he lands in the fire of being forced to accept the role of husband of Patricia, whose crooning husband, Marvin, ran out on the honeymoon. In the Randolph household the situation becomes hilariously complicated. Wife Angy is there as a maid intent on loot. Pa Randolph and Jim, who really loves Pat, are openly suspicious of the unwilling bridegroom, and the snooping detective, still looking for the escaped Mike, is a continual menace. Mrs. Widden (the aunt) wants to hear the crooner sing, which Mike does by mimicking his voice and music as it comes in over the radio. To get rid of the radio Mike loads it on a truck. Then the pearls are reported missing and Angy tells Mike she hid them in the lost radio. Then comes a wild chase preceding a fadeout that has Mike playing a two-note piccolo solo as the finale of a symphony concert.

Nonsensical fun is the thing to sell in this picture. In locales where it's necessary to sell the show, a caricature word picture campaign should do the trick.—McCarthy, Hollywood.

Distributed by Paramount. Produced by Charles R. Rogers. Directed by Edward Sedgwick. Original, Richard Flournoy. Screen play by Leonard Praskins and Casey Robinson. Music by Harry Revel. Lyrics by Mack Gordon. Sound, Arthur Singley. Art director, Dave Garber. Photographed by Henry Sharp. Running time, 74 minutes as seen on Coast. Release date, June 22, 1934.

CAST

Mike Scanlon ..... Jack Haley
Mrs. Widden ..... Mary Boland
Patricia Randolph ..... Patricia Ellis
Jim ..... Neil Hamilton
Angy ..... Isabel Jewell
Marvin Hale ..... Lawrence Gray
Lieut. Detective Weaver ..... Sidney Toler
George Randolph ..... E. H. Calvert
First cop ..... James Burtis
Second cop ..... Ward Bond
Third cop ..... James Farley
Porter ..... Snowflake
Butler ..... Arthur Treacher
First gunman ..... Ernest S. Adams
Second gunman ..... Edwin Sturgis

The Love Captive

(Universal)

Melodrama

Highly melodramatic material of the hypnotic eye variety, this production leans rather heavily in the direction of the feminine element of the patronage, in that it is considerably lacking in action and is the type of film in which women are much more apt to be interested.

What exploitation possibilities lie in the film necessarily will revolve about the hypnotic phase of the story, with the opportunity for street and store window display on that order worth exhibitor consideration. The romance of the young couple, almost completely ruined by the presence of the young doctor with his power to bring young women under his spell, and the adjunctive second complication, whereby the hypnotist comes close to wrecking a happy marriage, indicate how thoroughly the film tends toward feminine appeal.

There are several familiar names, the best of them being Nils Asther, Gloria Stuart, Alan Dinehart. Paul Kelly, though not particularly well known, handles his role effectively. The title itself, if too heavily emphasized, is apt to result in a rather complete lack of interest by the masculine portion of the patronage, while it may serve to stimulate the interest of the opposite sex in the showing.

Asther, young physician who practices hypnotism and little else, meets Miss Stuart, who is engaged to an eminent young doctor, Kelly, and she falls under his spell, becomes his nurse and virtually breaks her engagement with Kelly. The latter, seriously disturbed, prepares to fight what he considers an insidious and cheap influence in the life of the girl he loves. Asther, meanwhile, meets a newspaper reporter who becomes his press agent, and builds him and his practice to the point where he is a highly publicized and well known practitioner.

Kelly, driven to desperation, accidentally meets a former nurse of Asther, and with her testimony, plans to bring Asther before the medical board, asking his ouster as a charlatan. When the girl refuses to further amplify her testimony, Kelly plans to kill Asther himself, to break his influence over Miss Stuart. Dinehart, brother-in-law of Kelly, tries to dissuade him, and suddenly realizes himself that Asther has managed to exert a similar influence over his own wife, Renee Gadd. Asther, attempting to defend himself before a crowded medical board meeting, offers as evidence a pistol demonstration, whereby the victim is unable to fire

SHOOT

THE MOSTA

Take a tip from the Old Maestro and shoot the works with "SHOOT THE WORKS." You can't lose, folks. It's got fun . . . it's got love . . . it's got a little kiss . . . seven smash songs by Coslow and Johnston, Gordon and Revel . . . It's got Oakie, it's got "Skippy," it's got Frawley, Karns and cute little Arline Judge . . . and last but not least, it's got the Old Maestro himself and All His Merry Lads . . . So 'elp me, folks, it's got the mosta of the besta for deah, deah old box-officey. SHOOT THE WORKS! . . . Yowsah!



OKAY, OAKIE!



"YOU NASTY MAN!"



IT'S A GAG

it's a PARAMOUNT PICTURE

IT WORKS

OF THE BESTA, YOWSAH!



SEVEN HIT TUNES:
"Do I Love You"... "Were Your Ears Burning"... "With My Eyes Wide Open, I'm Dreaming"... "In the Good Old Winter Time"..."Take a Lesson from the Lark"..."A Bowl of Chop Suey and You-ey!"..."When Ezra Plays the Fiddle"

"SHOOT THE WORKS"

with

Ben Bernie and all his Merry Lads

Jack Oakie • Arline Judge

Alison Skipworth • Roscoe Karns

William Frawley

• Directed by Wesley Ruggles •

From a play by Ben Hecht and Gene Fowler

Paramount

it's the best show in town!

a weapon while under Asther's influence. Dinehart volunteers for the experiment, and feigning sleep, waits his opportunity and kills Asther. The district attorney, accepting the plea of hypnotic influence, exonerates Dinehart, thus restoring tranquillity to a marriage and a romance.

It is perhaps best played in a midweek position.—AARONSON, New York.

Produced and directed by Universal. Story and direction by Max Marcin. Continuity by Karen de Wolf. Associate director, Edward Dan Venturini. Photographed by Gilbert Warrenton. Release date, May 21, 1934. Running time, 61 minutes.

CAST

Dr. Alexis Collender.....Nils Asther
Alice Trask.....Gloria Stuart
Dr. Norman Ware.....Paul Kelly
Roger Loft.....Alan Dinehart
Valerie Loft.....Renee Gadd
Mary Williams.....Virginia Kami
Larry Chapman.....Russ Brown
Dr. Collins.....Addison Richards
Jules Glass.....John Wray
Butler.....Robert Greig
Mrs. Forndyce.....Jane Meredith
Annie Nolan.....Ellalee Ruby
Pete Noland.....Franklyn Ardell
Dr. Blake.....Sam Godfrey
Dr. Freund.....Demetrius Alexis

The Secret of the Loch

(A.B.F.D. British)

Drama, Comedy, Thrills

The extent to which the American public has been interested by newspaper stories of the mysterious "monster" of Loch Ness will determine the appeal of this picture. It is not a serious attempt to explain the occurrences way up in Scotland, but it ingeniously exploits the public curiosity about the Monster (which has still to be identified), to give suspense value to a story in which comedy values otherwise predominate.

Said Monster, as the film presents him, is not either very terrifying or very convincing. We are told he is something ending in "-aurus," a late hatching of a prehistoric egg, but he looks more like Lizard on a large scale. Nevertheless, there is well maintained interest.

Professor Heggie, a scientist living near Loch Ness, believes in the reality of the Monster and tries to convert a meeting of London zoologists to his theory that the egg of a prehistoric creature has been preserved in a cavern beneath the waters and hatched by an exceptionally warm summer. He is ridiculed and the meeting ends in a free fight. Jimmy Anderson, a reporter, impressed by the professor's sincerity, gets permission to go to Scotland for investigations on the spot. There he finds a crowd of other newspaper men, but gets ahead of them by making love to the professor's granddaughter and swearing friendship with his bodyservant.

The Professor employs a diver to search the cavern, but his life-line is bitten through by the Monster. The Professor is censured at the inquest and the press publicity turns him violently against Jimmy. Then Jimmy makes a descent in a diving suit and is attacked by the Monster, which follows him to the surface and is "shot" by the press cameras, before sinking again. The professor, overjoyed to have his theory substantiated, bestows his granddaughter on Jimmy.

A realistic picture of the choleric man of science, by Seymour Hicks, a humorously clever study of a hairy highlander from Gibson Gowland and plenty of laughs in the scenes showing Jimmy's investigation at the loch, are among the entertainment assets. The picture can be sold where the Loch Ness news has created interest, as a speculative solution of the mystery and from that angle lends itself to exploitation on "Lost World" lines.—ALLAN, London.

Produced by Wyndham Films, Ltd., at A. T. P. Studio, Ealing, and distributed by Associated British Film Distributors, Ltd. Directed by Milton Rosmer. Story by Billie Bristow and Charles Bennett. Technical direction by J. Elder Wells. Photography by James Wilson.

CAST

The Professor ..... Seymour Hicks
Angela ..... Nancy O'Neil
Angus ..... Gibson Gowland
Jimmy ..... Frederick Peisley
A diver ..... Eric Hales
A reporter ..... Rob Wilton
The piermaster .....Ben Field
Professor Fothergill ..... Hubert Harben
MacDonald ..... Stafford Hilliard

Cockeyed Cavaliers

(Radio - Lou Brock)

Comedy

Gag and situation comedy is the entertainment and showmanship turn of this picture. The fun crops out in dialogue, action and reactions. Following the familiar Wheeler-Woolsey technique, interpolated specialties add to the comical color. In two or three spots dialogue gags are subject to dual interpretations, but all is in a spirit of fun. The picture has plenty of the quality demanded by the Wheeler-Woolsey fans. Additionally, it offers something a little different in the line of comedy entertainment. One feature that should not be overlooked in any publicity campaign is Noah Beery's singing. That, in itself, is both a surprise and a treat. When talkers first came in a lot of stress was placed on hearing this and that one talk and sing. Dormant for some years, the times—necessating something new—and the quality of Beery's soloing justify readaptation of this line of appeal.

Located in rural England, timed to the medieval ages, the comedy duo are introduced as a pair of 15th century hobos riding the rods of a stage-coach. An incurable kleptomaniac, Bert steals everything in sight, even the coach and horses. Locked in the stocks, objects of a barrage of overripe vegetables, they are rescued by Mary Ann. As the girl is mistaken for a boy, the show settles down in an old manor, where the comedians pose as the King's physicians. Many laughs follow. The climax is a wild boar chase in which Bert and Bob capture the tusked terror of the countryside, to be rewarded with 5,000 sovereigns, enough to ransom the girl from an unhappy marriage and insure a hectic happy ending.

The show is audience entertaining, measuring up tho the Wheeler-Woolsey standard, and offers salable elements.—MCCARTHY, Hollywood.

RKO Radio release. Produced by Lou Brock. Executive producer, Pandro S. Berman. Associate producer, Lou Brock. Directed by Mark Sandrich. Story and screen play by Edward Kaufman and Ben Holmes. Additional dialogues by Grant Garrett and Ralph Spence. Musical director, Roy Webb. Music and lyrics by Will Jason and Val Burton. Photographer, David Abel. Photographic effects, Vernon Walker. Art directors, Van Nest Polglase and Carroll Clark. Costumes by Walter Plunkett. Sound by P. J. Faulkner, Jr. Sound cutter, George Marsh. Film editor, Jack Kitchin. Running time, 71 minutes. Release date, June 29, 1934.

CAST

Bert.....Bert Wheeler
Bob.....Robert Woolsey
Lady Genevieve.....Thelma Todd
Mary Ann.....Dorothy Lee
The Baron.....Noah Beery
The Duke.....Robert Greig
The Baron's Friend.....Henry Sedley

Such Women Are Dangerous

(Fox)

Drama

The exhibitor, in the merchandising of this picture, should concentrate all his selling energy on the feminine portion of his patronage, with the added impetus of Warner Baxter as the star. The film is, first to last, a woman's picture, even though the introduction of murder suspicion throws the setting into court with its attendant murder trial action.

A man among women, three women, each in her own peculiar way deeply in love with him, Baxter finds his way through the fog to a happy ending with the right woman. En route to that ending he finds complications, not of his own making, which very nearly bring him to the electric chair. It is the type of film which the women in the audience live through, every moment of it.

With Baxter are Rosemary Ames, Rochelle Hudson, Mona Barrie, as the three women in his life. Henrietta Crosman supplies a touch of comedy in her usual capable fashion, and Herbert Mundin contributes the remainder of the relieving humor. The film in a sense points a lesson against permitting the heart touch of the moment to run completely away with the head. In that way the film may well be right for exhibition to younger girls, but otherwise it is an adult attraction.

Baxter is a highly successful author of the lighter and less significant kind of fiction, bought in endless quantities by women of all types. Miss Ames is his highly efficient secretary. Disturbed by the singing of a neighbor, he storms over to quiet the noise, and finds himself instead falling into an infatuation with Miss Barrie, the singer. To New York to seek assistance with her "literary" endeavors comes Miss Hudson, young orphan girl who had heard Baxter speak some time before at a woman's club lecture in the Midwest. Baxter does not even remember her name, but the girl manages to wrangle an appointment to see him.

He tries to let her down gently, with Miss Ames' help, indicating that she never can write, and that she had better return to her home. But she is persistent, and in her young girl manner falls completely in love with the much older Baxter. His efforts to rid himself of her increasingly annoying attentions, at the same time trying not to be unkind, avail him little. Eventually comes a showdown. He sends her away with a check to cover her railroad fare home, but she, instead, believing Miss Barrie has come between them, goes to a tiny country house they once had seen together by accident, and disappears. Miss Barrie's husband, returning, ends that incident. Miss Hudson's body is discovered, circumstantial evidence seriously incriminates Baxter, and only the late discovery of a letter of Miss Hudson saves him. Now he discovers that Miss Ames is much more attractive than he ever realized.—AARONSON, New York.

Produced and distributed by Fox. Al Rockett, producer. Directed by James Flood. From the story, "Odd Thursday," by Vera Caspary. Screen play by Jane Storm and Oscar M. Sheridan. Additional dialogue by Lenore Coffee. Release date, May 4, 1934. Running time, 81 minutes.

CAST

Michael Shawn ..... Warner Baxter
Helen Hallock ..... Rosemary Ames
Verne Little ..... Rochelle Hudson
Wanda Paris ..... Mona Barrie
Wilson ..... Herbert Mundin
Aunt Sophie Travers.....Henrietta Crosman
Ellison ..... Lily Stuart
Stanley ..... Irving Pichel
Nancy Ryan ..... Jane Barnes
George Ryan ..... Matt Moore
Delehanty ..... Richard Carle
Jan Paris ..... Murray Kinnell
Bronson ..... Frank Conroy
Hinton ..... Fred Santley
Granigan ..... John Sheehan
Helma ..... Bodil Rosing

Fog Over Frisco

(Warner)

Melodrama

Highly melodramatic material, with fast moving action running almost completely through it, this film has good selling points. There are a touch of crime and gangsterism for thrill and pep, active and not too conspicuous romance, and numerous well-spotted laughs.

There is a possibility of interest-stimulation in the title, which should be well publicized. As a further means of arousing patron interest and attention, the exhibitor may indicate that a murder mystery has its place in the film, which involves a thrill-hunting wealthy girl, her undercover criminal activity, and the romance of a newspaper man, hot on the trail of a big story, and the equally wealthy half-sister of the girl of criminal bent.

The fact that Bette Davis plays the role of the crooked thrill-hunter offers a possibility for the selling of her name, indicating that here she plays a somewhat different sort of role. With her are Margaret Lindsay, as her sister; Lyle Talbot, Donald Woods, as the reporter, and Hugh Herbert, for comedy.

Selling should be based on the action and mystery elements of the story, tying in that angle with the intriguing title, and indicating this as no modern problem play, but a frankly melodramatic yarn with an ample portion of action and suspense, and considerable entertainment.

Miss Davis is established early as a thrill-

chasing girl of wealth, who has entangled herself in the handling of stolen securities, which she disposes of for Irving Pichel, gang leader, through the helpless Talbot, working in her father's brokerage office and hopelessly in love with Miss Davis. Miss Lindsay, her half-sister, knows nothing of her escapades and has faith in her, defending the girl against the tirades of her resentful father. Miss Lindsay is angry with the innocent Woods, young reporter, in love with her, for the appearance in the news of Miss Davis' appearance at a night club run by Pichel.

Herbert is the newspaper photographer who trails Woods everywhere and supplies the amusement en route. The securities thefts come to the attention of officials of the firm, and Talbot is in disgrace, though Miss Davis is known by the stepfather to be the source of the trouble. When Miss Davis attempts to get out of the racket, and is further involved romantically with a member of the firm, she is murdered, and her body stuffed into the rumble seat of her car, which Miss Lindsay unwittingly drives in her search for the suddenly missing Miss Davis. Talbot also is found murdered, the engagement ring which Miss Davis had returned to him, clutched in his hand.

The gang, wanting valuable papers in Miss Lindsay's possession, given to her by Miss Davis, kidnaps the sister. Only after a race to the river, a fight on a fog-shrouded dock, and a carefully set trap, is the girl returned to complete her romance and the mysteries cleared finally.—AARONSON, New York.

A First National Production. Distributed by Warner Bros. Directed by William Dieterle. Based on a story by George Dyer. Screen play by Robert N. Lee. Adaptation by Robert N. Lee and Eugene Solow. Dialogue director, Daniel Reed. Photographed by Tony Gaudio. Film editor, Harold McLernon. Art director, Jack Okey. Release date, June 2, 1934. Running time, 68 minutes.

CAST

Arlene Bradford	Bette Davis
Tony	Donald Woods
Val	Margaret Lindsay
Spencer	Lyle Talbot
Izzy	Hugh Herbert
Bradford	Arthur Byron
Thorne	Robert Barrat
Porter	Henry O'Neill
Jake Bello	Irving Pichel
Joshua	Douglas Dumbrille
Chief O'Malley	Alan Hale
Joe	Gordon Westcott
O'Hagan	Charles Wilson
Van Ness	Charles Minjir
Spike	William Demarest
Lieut. Davis	Douglas Cosgrove
Joe Hague	William Davidson
Driver	George Chandler

The World in Revolt

(Mentone Productions)

Pictorial Record

Dipping into the files of the newsreels, judiciously cutting and editing, adding a musical score of appropriate forcefulness and an accompanying verbal explanation, Mentone has produced a pictorial record of a populace dissatisfied, disturbed and aggressively active in opposition to the status quo, in many a country the world over.

That the picture is entertainment in the commonly accepted meaning of that term as applied to the motion picture, cannot be said. But it is a careful effort, active and impressive in its fashion, authentic in its picturization, and definitely significant of a trend which has characterized nationalistic peoples of the world virtually since the conclusion of the World War.

In past, more or less recent and current news headlines all over the world blaring forth tidings of general strikes, flaring unrest, rioting, disorder and armed clashes between police, troops and citizens in very nearly every capital in the world lies the exhibitor's cue to selling this film. The subject matter is strong, it is in a very real sense a provocative type of presentation, and tells in active picture what newspapers have long been telling in cold, unemotional type. Also perhaps as a selling point is the fact that Graham McNamee renders the accompanying descriptive matter in his usual excitable fashion.

By way of contrast, the film opens on the peaceful vistas of Potsdam and the German royal palace, and the equally calm atmosphere of Munich. Then rapidly the film moves to the war and Russia. The Czar Nicholas reviews his troops, 1917 dawns, and hordes of soldiers and civilians storm through the streets of the regal Petrograd. Follow in quick succession as the millions of Russia work out their destiny, Kerensky, Lenin, Trotsky, the author Gorky and finally Stalin and the Five-Year Plan.

In Austria develops active opposition to the government of the small Dollfuss, terminating, for the moment at least, in the bloody strife which reduced to shell-torn wreckage the great state apartment houses of Vienna, used by the Socialists. In the excitable hot-bed which is Cuba the Machado regime of stringent and relentless authority crashes, as the people answer terrorism with terrorism, as presidents come and go in rapid succession.

Italy's powerfully dominant Il Duce, Benito Mussolini, storms into the country, and rules with a display of consistent strength which rarely has been equaled, as the Italians follow his beacon of Fascism. In Ireland Cosgrave and De Valera battle to turn Ireland into a united country. In India swarming masses, under the leadership of a former London lawyer, Gandhi, dignified by his followers as Mahatma, are alternately passive and restless as they battle for rights they have never known. Follow France and the Stavisky scandals, giving rise to unrest; China and its internal strife; Germany and its succession of President Ebert, President Hindenburg and finally the demogogue Hitler.

The United States and its lively New Deal concludes the film, which as a record of trends in nationalism the world over has a definite amount of interest and significance.—AARONSON, New York.

A Mentone Production. Narrative written by Emil Lengyel. Narration by Graham McNamee. Release date to be announced. Running time, 69 minutes.

Wings over Everest

(Gaumont British)

Classic Flight Filmed

The conquest of Mount Everest from the air was accomplished at a time when the attempt to reach the summit by the ordinary (or rather extraordinary) methods of mountain climbing failed by a very narrow margin. Both were great achievements, the failure perhaps even greater than the success, but there can be no doubt that the aerial expedition lent itself better to film reproduction.

This screen record is, in fact, worthy of the great feat of skillful planning, perfect technique and courageous execution to which it pays tribute. It is striking and interesting. It pictures the inception and organization as well as the execution of the flight, which was financed by Lady Houston on an appeal from Lord Clydesdale, one of the ultimately successful pilots.

Of the actual flight over the summit of Everest, every incident has been recorded by the G-B cameras, from the preliminary journey over the Kanchenjunga desert right up into the clouds until the highest peak in the world is seen "birdseye view" in an amazing panorama.

An accident provides a strikingly dramatic incident almost at the moment of success. The aviators can breath only by means of their oxygen masks. S. R. Bonnett, chief of the G-B cameramen, found that his tube was leaking and is seen binding it with his handkerchief while gasping for breath—and continuing to "shoot."

This is an unusual picture with strong appeal to the more intelligent community. Exploitation methods should be based on a realization that a subject with real historical and educational values is being presented. There is a chance to go for local cultural leaders and for the schools. The general public can be offered the official record of the "first over Everest" flight.—ALLAN, London.

Produced and distributed by Gaumont-British. Directed by Geoffrey Barkas and Ivor Montagu. Chief cameraman, S. R. Bonnett.

Those Were Wonderful Days

(Vitaphone)

Fair

A fair number of the Merrie Melodies cartoon series, which is introduced by the inevitable masculine and mustached quartette of the Nineties. This tells the old melodramatic story, in pen and ink, of the girl and her hero at the country fair. Along comes the snarling villain, who escapes with her in a balloon. Up goes the hero to do battle in defense of his love, the whole being a fair cartoon.—Running time, 7 minutes.

City of the Golden Gate

(Fox)

Interesting

Characterized, as are all of the Magic Carpet of Movietone series, by excellent and highly selective photography, this subject presents, in kaleidoscopic effect, the city of San Francisco and the beauty of its Golden Gate. The camera pictures the small cable cars, necessary in the steep streets, delves into the completely native Chinatown and in general gives a complete picture of the Pacific Coast metropolis. Dialogue is sparse, background music is appropriate, two distinct additions to the effectiveness of the subject.—Running time, 9 minutes.

Betty in Blunderland

(Paramount)

Entertaining

There is much that is clever and entertaining in this subject of the Betty Boop cartoon series, in which Betty, falling asleep over her jig-saw puzzle, dreams of walking through the looking glass and finding all the odd characters which Alice found in the similar trip she took. The subject should be especially entertaining and amusing for the youngsters.—Running time, 7 minutes.

There Ain't No Justice

(Universal)

Fair

Noisy and bombastic, this comedy featuring Herbert Corthell and Paul Hurst, as irate husband and annoying brother-in-law, respectively, has but little of particularly entertaining comedy about it. Corthell's wife walks out, planning a divorce. An unknown woman comes in, and Corthell learns Hurst has been using his name in his connection with the woman. Corthell's wife sees her husband and the woman together, and at the trial a woman judge sees to it that Corthell has not a chance.—Running time, 19 minutes.

Mild Cargo

(Radio)

Amusing

There is considerable amusement in this animated subject, in which Cubby the Bear is the insignificant counterpart of Frank Buck of "Wild Cargo" notability. In this burlesque on the feature, cleverly handled, Cubby traps them and captures them in various ways, using excavators to dig traps, and spreading dinners to entice tigers. Quite entertaining.—Running time, 8 minutes.

Underneath the Broadway Moon

(Paramount)

Entertaining

Isham Jones, solemn-faced popular orchestra leader, conducts his band in a number of popular modern compositions, with occasional flashes to appropriate pictorial sequences, and the rendition of a song by the Four Eton Boys, rather well known on the air. It is entertaining material, with the Isham Jones name perhaps making possible extra billing of the subject.—Running time, 10 minues.

READ!

"Universal has made Hans Fallada's splendid novel a film of matchless beauty and integrity. It is touching and inspiring . . . Tenderly and beautifully played by the lovable Margaret Sullavan . . . Borzage has made no finer film in many seasons." *N. Y. Daily Mirror*

"It is excellently done and provides unusually poignant, impressive entertainment . . . an impressive sincerity which lifts the production toward the heights . . . Miss Sullavan's portrayal fulfills every glorious promise." *N. Y. American*

"By his genuinely fine pictorial transcription of 'Little Man, What Now?' Frank Borzage strikes his old stride as a director . . . The numerous characters are drawn expertly . . . Miss Sullavan gives a charming and thoroughly believable personification. Mr. Montgomery is the personification of sincerity." *N. Y. Times*

"The promise of genuine acting ability Margaret Sullavan gave in 'Only Yesterday' is here amply fulfilled . . . A distinguished and frequently moving cinema." *N. Y. Herald-Tribune*

"The novel has been realistically transmitted to the screen . . . Margaret Sullavan is fine." *N. Y. Daily News*

"A fine and moving study of two young people facing a cold, uninterested world . . . Deserves the same success that greeted the novel." *N. Y. Sun*

"'Little Man, What Now?' is a picture no one should miss. It is beautifully directed, beautifully acted and so convincing that it deserves only the highest recommendation. Margaret Sullavan is excellent." *N. Y. Telegraph*



"A well-acted, sincere and deeply touching . . . film that provides good entertainment. Margaret Sullavan is right in every detail." *N.Y. World-Telegram*

Carl Laemmle
has the honor
to present—

LITTLE MAN, WHAT NOW?

starring Margaret

Sullavan

with

DOUGLASS MONTGOMERY

Fred Kohler, Alan Hale, Mae Marsh, George Meeker, Muriel Kirkland, De Witt Jennings, Hedda Hopper, Catherine Doucet, Bodil Rosing. From the novel by Hans Fallada. Screenplay by William Anthony McGuire. Directed by Frank Borzage.

A

FRANK BORZAGE

Production for

UNIVERSAL



NRA DECLARES AGAINST PRICE FIXING IN CODES

Way Opened for Modification in Existing Codes; Second Darrow Report Issued with No Mention of Film Industry

The National Recovery Administration last week turned its back on price-fixing in outlining a new policy which is designed to obtain some uniformity in future codes, and, wherever industries currently operating under approved codes may so desire, to effectuate the necessary changes. The new policy does not maintain, however, that industries already under codification "must" or "will have to" conform to the new policy as set forth for the unification of future codes.

Under the new NRA plan the force of the anti-trust laws against covert, price-maintaining combinations was made unquestioned. All code restrictions on prices are reduced to the simplest terms on a base that would make arrangements to keep prices up difficult, if not impossible, if the industries in question so agree. Only in definite emergencies would even a minimum price be fixed for any industry or any item. NRA officials in Washington declared Friday that they believed the new policy represented the first agreement of either the government or any business agency on what constituted desirable price competition.

Publish Second Darrow Report

Fiery in its denunciation of General Hugh S. Johnson, the second Darrow Recovery Review Board report to President Roosevelt on the operations of the NRA was made public Monday, specifically charging that "sinister changes" were made in the retail code before reaching the President.

No further denunciations or recommendations were made in this second report with respect to the motion picture industry's code, but an attack on the film code and the personalities involved in its negotiation and administration is anticipated in the third and final report of the Board, to be submitted to the President later this month. The second report covered 13 industries, and it was expected a special analysis of the film code might be attached, although up to press time this had neither been announced nor made public.

Formal announcement, however, was made concerning the dissolution of the Darrow Board, the date being set at July 1.

The report on salary conditions in the motion picture industry, already set back several times, may never "see the light of day," it was intimated this week at NRA headquarters in Washington.

No Premium Restrictions

It was pointed out that the salary-study provision was inserted in the code largely to stave off any demand for an investigation which might have been made at the capitol as a result of the disclosures at the time the motion picture operations of the Chase National Bank and other New York banking firms came to light.

Of interest to exhibitors will be the ruling made last week by the NRA that in new codes yet to be promulgated the use of premiums of any and every sort will not be restricted, and, in the codes already approved, will be open to modification of inconsistent provisions if such modification is sought by the affected industry or is deemed necessary to correct hardships or abuses.

The NRA this week gave notice that pursuant to a provision in the film code, the Administrator has reached a preliminary determination that a set of fair practices should be adopted for the industry governing the relations between producers and writers and producers and actors. Such preliminary determination will become absolute on June 16 unless good cause to the contrary is shown prior to that date and a subsequent order to that effect is passed by the Administrator.

Dorothy Dell Is Killed in Crash

Dorothy Dell, whose sudden rise in the world of the screen had brought her, within a few months, within striking distance of stardom, was killed last week in an automobile accident in Pasadena, Cal. Her companion, Dr. Carl Wagner, prominent Pasadena dentist, was fatally injured in the crash that followed when his car plunged off the road and into a ditch.

Miss Dell, whose full name was Dorothy Dell Goff, was the daughter of a retired New Orleans lumberman. She began winning beauty contests at the tender age of 13 months, when she was selected as the "most beautiful baby" in a contest in Hattiesburg, Miss., where the body has been returned for burial. At the age of 13 she won a radio performing contest, which was followed by successive designations of beauty terminating in a "Miss Universe" and her selection by Florenz Ziegfeld for his "Follies" in 1931. She made a hit in the "Follies" particularly with one song, which was entertainingly titled "Was I Drunk? Was He Handsome? Did My Ma Give Me Hell?"

Her most recent screen appearance was in the feminine lead of Paramount's "Wharf Angel." At the time of her death she was engaged in the same company's production, "Shoot the Works," opposite Jack Oakie, who was one of the few Hollywood players at the Coast funeral service last weekend. So rapid was her recent rise, that few Hollywood notables were numbered among her acquaintances.

Educational Signs Keaton

Buster Keaton has been signed to a new contract by Educational and will make four comedies for the 1934-35 season, following completion of two on the current program.

Sten Option Is Renewed

Samuel Goldwyn has renewed an option on Anna Sten for an additional two years.

Legal Censorship Is First Defense, Declares Esmond

"Legal censorship is a first line of defense against pictures that may tend to corrupt morals or incite to crime," declared Irwin Esmond, chief of the New York censor board, speaking in defense of censorship before the *Syracuse Herald* Cinema Critics Club in Syracuse this week.

Indicating that censorship may not accomplish all that may seem desirable, and pointing to the value of the cooperation of churches and welfare organizations, Mr. Esmond said: "No one expects that all pictures will be made for children or that the production of legitimate drama will be hampered unreasonably through the exercise of legislative regulation. We all want clean pictures."

The censor official "conceded" that the screen has been "a most helpful agency" during the depression. "The screen entertainment has had the effect many times of furnishing relief, temporarily at least, for minds and bodies overstrained with care and worry. Anyone who has had occasion to study audiences . . . during the past three or four years . . . I think will agree with me that moving pictures have had a great influence in preserving the sanity and poise of our people during these difficult years."

The film, he declared, has immense possibilities for good, but also capacity for evil. "I believe it to be the duty of all of us . . . to encourage, reasonably and sanely, the development of the good and discourage and prevent, so far as possible, the evil," he concluded.

U. S. Aid Asked In Polish Banning

Intercession of the State Department at Washington in an effort to have the Polish government set aside its order banning Warner's "The Life of Jimmy Dolan" has been asked by the Motion Picture Producers and Distributors of America after direct efforts of the organization to secure removal of the ban were unsuccessful. As a result of the barring of the picture, it was said, the Polish government later extended the exclusion order to all Warner-First National-Vitaphone product.

Although the Polish government explained its order was the result of placing the name of a distinguished Polish patriot upon a character in the story, the MPPDA alleges this was merely "an example of the flimsy excuses used by some foreign interests to destroy the foreign trade of the American motion picture industry for the purpose of establishing heavily subsidized European producing centers which would replace American films not only in Europe but would be dumped on the American market as well."

In taking its plea to the State Department, the organization asserted that following the issuance of the prohibition, expensive changes were made in the picture.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MURDER IN THE PRIVATE CAR

MGM

This picture story is adapted from a stage play which under the title "The Rear Car" was highly popular about a dozen years ago. About ten years ago, it was made as a silent under the title "Red Lights." Essentially a murder mystery thriller, the stage play from which it was adapted was written by Edward E. Rose. The screen play is by Ralph Spence, Edgar Allan Woolf and Al Boasberg, whose previous accomplishments are indicative of their flair for comedy. Adaptation is by Harver Thew, who did "Bed Side," "She Done Him Wrong," and "Operator 13." Direction is by Harry Beaumont, who recently handled "When Ladies Meet" and "Should Lades Behave."

Despite the dramatic thrill mystery premise, comedy is the outstanding showmanship factor. To assure the full development of that element, the cast is composed almost exclusively of established comedians. Leading roles are occupied by Charles Ruggles, Una Merkel, Mary Carlisle and Russell Hardie, whose work requires no detailing. Supporting this group are Willard Robertson, Sterling Holloway, "Snowflake," Berton Churchill and Wilfred Lucas.

The story is one of those things that makes one laugh while he cringes in terror. The locale is the rear sleeping car of a transcontinental train. Full of that quality which marked the cycle of such plays as "The Bat," "The Gorilla," "Cat and the Canary," "Nine Forty Five" and "The Unknown Purple," the yarn majors in mystifying suspense that is contracted by hokum farcical comedy. Dead bodies are found, only to disappear, as the "crime deflector" pursues his amazing experiences aboard the flying train; innocents are suspected and there is always something unfathomable that, preserved until the climax, reveals itself as something inhuman.

Essentially melodramatic, the story has been so modernized that romance has not been ignored. Nevertheless, the comedy aspect is the element justifying a brand of intriguing showmanship that convinces that this show is entirely brand new.

GRAND CANARY

Fox-Lasky

This dramatic romance builds to an entertainment quality that had its counterpart in "Arrowsmith." The book on which it is based, authored by A. J. Cronin, was a good seller. It stars the two leads of "Stand Up And Cheer," Warner Baxter and Madge Evans. Screen play is by Ernest Pascal. Irving Cummings, who directed Baxter in "In Old Arizona" and "The Cisco Kid" and recently did "The Mad Game" and "I Believed In You," is directing the Jesse Lasky production.

The supporting cast is wellknown because of appearances in recent pictures. The most important are Marjorie Rambeau, recently in "A Man's Castle," and "A Modern Hero;" Zita Johann, who first came into screen promise in "Tiger Shark," to be followed by "The Mummy" and "The Man Who Dared;" Roger Imhoff, currently in "David Harum," "Stand Up and Cheer" and "Handy Andy;" the veteran H. B. Warner, now in "Sorrel and Son;" Barry Norton and Juliette Compton.

Principal locale is the Canary Islands, the reason for the title and a fact that will necessitate detailed explanation lest the impression be created that the picture is a musical. It is an adventure in love and danger. Baxter, a discredited London physician, flees from the scene where his serums have innocently killed rather than cured. En route to nowhere, he meets Miss Evans and love. At the Canary Islands a fever is raging. Thoughtless and caring little for his own safety, he first saves Miss Evans and then, plunging into the jungle interior, stamps out the scourge to return to England a hero and wait for the woman he loves to free herself of the unhappy marital ties that will make her his.

As the story combines gripping drama and fine romance, it appears to have that appealing quality to enthuse adults and at the same time provide new showmanship angles.

BLIND DATE

Columbia

Modern poor boy, poor girl, rich boy romance, tinged with comedy domestic drama, is the entertainment essence of this story. The original yarn is by Vida Hurst, the screen play by Ethel Hill, who did "Ship of Wanted Men" and "Scarlet Brand." The director, William Neill, is previously credited with "Circus Queen Murder," "As the Devil Commands" and "Above the Clouds."

Ann Sothern, recently in "Melody In Spring" with Lannie Ross; Paul Kelly, who made his screen comeback in "Broadway Thru A Keyhole" and Neil Hamilton, currently in "Here Comes the Groom," have the principal roles. Suporting players include Jane Darwell, Spencer Charters, Joan Gale, Mickey Rooney, Genever Mitchell, Henry Kolker and Theodore Newton.

Colored by natural topical comedy, this modern story deals with two young folk. In love, but not able to marry because Kelly's wages as a garage mechanic are inadequate and because Miss Sothern is the only support of an irresponsible family, the stage is set for the entrance of the rich boy Hamilton and the inevitable conflict that causes all to become angry at one other and Kitty to be discharged from her model's job in Hamilton's father's store. To keep the family going, she enters an endurance dance contest, but has to quit. Kelly has found a job for her father and the two again hope for marriage, when Hamilton returns and Kelly, realizing that she loves his rival, graciously steps aside.

As there is definite name value to back up the familiar entertainment punch, showmanship that intrigues the interest of the entire family appears to be the cue.

THE DEFENSE RESTS

Columbia

Contrary to title tone, this is more of an inside story than a straightaway criminal court drama. The story and screen play are by Jo Swerling, who has similarly functioned on several Columbia features including "East of Fifth Avenue," "Man's Castle" and "Once to Every Woman." Direction is by Lambert Hillyer, recently credited with "Master of Men," "One Was Guilty," "Once to Every Woman," and "The Man Trailer."

Jack Holt, as a famous criminal attorney, has the leading role. Supporting him will be seen Jean Arthur, Nat Pendleton, Arthur Hohl, Raymond Walburn, Harold Huber, Sarah Padden, Shirley Grey, Donald Meek, Raymond Hatton, J. Carrol Naish and several other lesser lights.

The story is modern and because of current and familiar beliefs in political intrigue, favoritism, unscrupulous ethics and public disinterest suggests a brand of topical showmanship, which based upon peculiarly local incidents should be instrumental in creating unusual interest.

It's a yarn of a brilliant lawyer who, by his knowledge of scores of tricks and ability to play upon the emotions of juries, succeeds in turning courts of justice into courts of loophole law. Arrogant, proud, confident in his ability to handle any case, he is led almost to his downfall by his demure secretary, who, outsmarting him, forces him to go into court and withdraw as attorney for the defense of a guilty kidnapper. Romance and retribution comes simultaneously as the lawyer recognizes love and duty as an officer of the courts at the same time.

The topical atmosphere of the story, in which gangsterism and crime are merely symbols, suggests that natural line of showmanship to follow.

BORN TO BE KISSED

MGM

In title, story and potential entertainment punch, this is the kind of vehicle in which Jean Harlow should appear to best advantage. It promises all that is expected of that effervescent personality and in addition entails unlooked for angles that should be surprising. It's a vivid portrayal of a modern maiden, her life, loves and experiences. It's the story of a girl who wanted to be good, but whose almost impossible way of attaining that end convinces everyone else that she's a woman of bad morals.

The original story and screen play are by Anita Loos ("Gentlemen Prefer Blondes") and John Emerson, who collaborated on a previous Harlow picture, "Hold Your Man." The director is Jack Conway, maker of "Viva Villa," "Solitaire Man" and "The Nuisance." In the story, the color of which is reminiscent of "Red Dust," "Red Headed Woman" and "Hold Your Man," Miss Harlow is supported by an unusual name value cast. Franchot Tone, recently with Joan Crawford in "Sadie McKee," is the leading man. Supporting this pair are Lionel Barrymore, Lewis Stone, Patsy Kelly, Alan Mowbray, Clara Blandick, Henry Kolker, Hale Hamilton and Noel Madison in the principal roles.

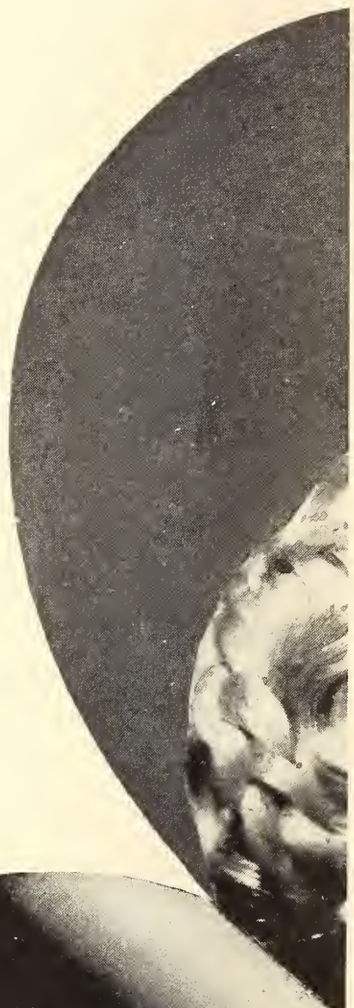
Marked by youthful zest, the story, aimed at modern persons who appreciate what modern life is like, is dramatic, romantic, comic, exciting, and though it entails a definite trend of sex, the script indicates that that quality should prove an asset. It deals with a young lady of the chorus who loved to love, but no matter what the inducement, limited her practical vocabulary to the word "No." Naturally, it's dramatic. At the same time, it bubbles over with modern romance; has more than its share of comedy and carries a moralistic lesson for this day and age. While concentrating on that quality, it also runs a course of human interest.

Joins United Artists

Al Margolies, formerly with Fox, has joined the publicity staff of United Artists.

IT HITS THE HEART!

ANOTHER sensational drama by the gifted author of "GRAND HOTEL"... It's a picture that bares the soul of a woman torn 'twixt love and loyalty — the soul of a mother torn 'twixt sacrifice and shame! ... It's one of those good, solid, red-meat pictures that the fans go for so heavily — the kind of a picture to hold up grosses for any theatre in the land. PLAN TO PLAY IT SOON!



Carl Laemmle presents —

VICKI BAUM'S

I GIVE MY LOVE



Watch for
ROMANCE
IN THE
RAIN

With
PAUL
LUKAS
WYNNE
GIBSON

ERIC LINDEN — Dorothy Appleby — John Darrow — Anita Louise — Sam Hardy.

A B. F. Zeidman Production directed by Karl Freund

WABASH AVENUE

CHICAGO

R. Templar has opened the Princess theatre, former legitimate theatre on Clark Street near Van Buren, after converting it into a modern picture house.

▽

Sam Horowitz, local branch manager, and Mrs. Horowitz were two of the most popular folk at the United Artists sales meeting at the Drake last week. Mrs. Horowitz, until a few months ago, was Edna Feuerstein, secretary to Al Lichtman, distribution executive, and was on hand to greet the assembled branch managers.

▽

D. H. Finke, who has been in the ticket and ticket register business for many years as head of the Midwest Ticket and Register Company, has been appointed sales chief for twelve Middlewest states for General Register Corporation of New York. Finke is now ensconsced in the company's local headquarters, 1018 S. Wabash avenue.

▽

RCA equipment is well represented at the World's Fair, as revealed by S. E. Abel, district manager. Some of its biggest equipment with directional baffle speakers has been installed by him in the Hall of Science theatre, which seats 4,000, in the North Lagoon open air theatre, which has a similar seating capacity, and at the theatre marking the landing field of the Goodyear blimps.

▽

Warner-First National held a regional sales meeting at the Drake Monday and Tuesday. Attending from the local exchange were Edward Grossman, T. R. Gilliam, W. J. Kahl, R. C. Herman and G. Weinberg.

▽

James Scott, who is well remembered along the Row as a former Universal salesman, is back in town after a five years absence spent in Arizona, where he has won back his health.

▽

Harry Tague of the Bryn Mawr theatre is in the West Side hospital following an encounter with bandits who held him up at 12th street and Independence boulevard while on the way home from the theatre. Tague was shot three times.

▽

Morris Salkin has been appointed agent in this territory for the motion picture rectifier made by the Baldor Electric Company, St. Louis.

▽

George E. Browne of Chicago was unanimously elected president of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators at the convention of the organization in Louisville last week. Browne lives in Oak Park.

△

It is reported that the old Garden theatre, Lincoln and Marshfield, which has been closed for the past six years, will see the light of day again as a modern cinema.

▽

Mike Ouger, Balaban & Katz booker, who had been seriously ill for the past eight weeks, passed away last week. He was 28 years old and unmarried.

▽

Edgar Blumstein, son of Abe Blumstein, Columbia short subject manager, was graduated from Johns Hopkins University last week. Young Blumstein is going in for a medical career.

HOLQUIST

Columbia Names McDonnell

Howard A. McDonnell, former general manager of the General Service Studios, has succeeded N. M. Stephenson, resigned, as controller for Columbia Studios, Hollywood.

Sees Business in England Improved

Improved conditions in England, with respect to both films and theatres, were reported last week by J. C. Graham, Paramount managing director in England, on his arrival in New York.

Accompanying Mr. Graham were Earl St. John, general manager of Paramount's British theatres; Montague Goldman, Paramount general sales manager for Great Britain and Ireland, and Phil Hyams, copartner in H. & G. Kinemas, Ltd., the Hyams British theatre interests. Mr. Hyams will attend the Paramount sales convention in Los Angeles next week. The group of English theatre men will spend a week in New York on their return from the Coast.

Carl P. York, general manager in Scandinavia, and M. J. Messeri, managing director in Spain and Portugal, have also arrived from abroad to attend the convention.

Mascot Product Book Is Issued

The Mascot annual product announcement, outlining the company's production schedule for the 1934-35 season, was issued last week. The book was prepared by Al Sherman, recently appointed advertising and publicity director for Mascot, of which Nat Levine is president.

SHORT PRODUCT PLAYING BROADWAY

Week of June 9

ASTOR
- Playful ..... United Artists

CAPITOL
- Tibet, Land of Isolation... MGM
- Attention, Suckers ..... MGM

MAYFAIR
- Rough Necking ..... RKO Radio
- Ice Floes ..... Beverly Hills

PARAMOUNT
- This Little Piggie Went to Market ..... Paramount
- Paramount Pictorial–No. 12. Paramount
- Hollywood on Parade–No. 12. Paramount
- No More Bridge..... Paramount

RKO MUSIC HALL
- Dumb Champs ..... Columbia
- Allez Oop ..... Educational
- Gibraltar, Guardian of the Mediterranean ..... RKO Radio

RIALTO
- Oliver the Eighth..... MGM
- Underneath the Broadway Moon ..... Paramount

RIVOLI
- City of the Golden Gate.. Fox
- Roamin' Vandals ..... MGM

ROXY
- Half Baked Relations..... Educational
- Broadway Gossip—No. 2... Principal

STRAND
- Song of Fame..... Vitaphone
- Corn on the Cop..... Vitaphone
- Those Were Wonderful Days. Vitaphone

TRAVELERS

James R. Grainger, E. T. Gonersall, Sidney Singerman and Edward Bonns, Universal sales executives, returned to New York from one-day sales meeting in Chicago.

Henry Hull, New York stage actor, has left for Universal City after signing a contract.

John Harkrider and John V. A. Weaver, writers, have arrived at the Universal Studio on the Coast.

Robert Woolsey, Radio comedian, is in New York to see the Baer-Carnera prize fight.

David O. Selznick, MGM producer, has arrived in New York, accompanied by the staff which worked on "David Copperfield" in England. In the group are Hugh Walpole, author; Myron Selznick, George Cukor, director, and Howard Estabrook, scenarist.

C. M. Nelson, MGM scenarist, has left the Coast studio for a trip to England.

Joseph M. Schenck, president of United Artists and Twentieth Century, arrived in New York from Hollywood. He will sail for Europe shortly.

Al Lichtman, vice-president in charge of United Artists' distribution, has returned to New York from Coast conferences.

Elsie Ferguson, stage and screen actress, is en route to Hollywood, accompanied by her husband, Victor Egan.

Leo Carrillo, actor, arrived in New York last week for personal appearances at the Capitol theatre.

Fay Wray, Columbia player, arrived in New York from the Coast.

Leslie Howard, actor, will sail for Europe shortly, returning to the Warner studio in the fall.

Kay Francis, Warner star, arrived in New York this week en route to Europe, where she will vacation for two months.

Joe E. Brown, Warner comedian, has returned to Hollywood from a vacation in the Orient.

Dorothea Wieck, German actress, has left New York for Europe.

J. Walter Ruben, RKO Radio director, arrived in New York from England, departing immediately for the Coast studio.

Audio Film for Ford Is Showing at World's Fair

Audio Productions, Inc., has produced a two-reel industrial subject, for the Ford Motor Company, which is being shown at the Ford exhibit in the Chicago World's Fair. Titled "Rhapsody in Steel," the film, employing to excellent advantage the most modern of camera technique, pictorially reviews the manufacture of the motor car from molten steel to the finished product leaving the assembly line.

F. Lyle Goldman was the director, Leo Lipp the photographer, and Edwin Ludig the composer of the musical score. Mr. Ludig spent several weeks in the Ford plant, later translating the sounds of the factory into terms of symphonic musical composition, used as the highly effective accompanying background score of the subject. Introduced cleverly into the film are animated photography and stop motion camera work.—C. S. A.

International Seat Adds Office

International Seat Corporation, distributors of the U-16 theatre chair, has opened a New England office with headquarters in Gardner, Mass., and James E. O'Brian in charge. J. George Feinberg, vice-president in charge of sales, has left New York for an extended tour through the west.

MILLIKEN FORESEES TRADE DUTY LIFTED ON ALL TEACHING FILMS

MPPDA Secretary, Back from European Tour, Reports Rome ConferenceAgreementAllows Freedom for Education Films

The ultimate lifting of all trade barriers between countries as they affect educational or teaching motion pictures was forecast this week by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, Inc., upon his return from a two and one-half months tour of the Continent and the United Kingdom.

As the result of the Rome Conference of the International Congress on the Instructional and Educational Usefulness of Motion Pictures, held April 19-25, 26 countries, including the United States, signed an agreement whereby such educational films will be permitted free circulation in those countries signing the pact.

42 Countries at Conference

The Conference, sponsored by the International Cinematographic Institute, Mr. Milliken said, was firm in its contention that motion pictures are not a commodity but vehicles of ideas and, therefore, should circulate freely between countries. Forty-two countries were represented at the conference, and the remainder of those not signing the pact are expected to do so in the near future.

"While the Institute's activities at present embrace only the socalled classroom picture, their thesis is obviously of interest to American producers of films of all types," Mr. Milliken said. "There were two main purposes of the conference, the chief one being the encouragement of free circulation of instructional films, and the second, the promotion of the use of pictures in schools and in other educative uses, such as adult education in night schools and the like."

The Congress was not called to impose any restrictive measures upon any country, the MPPDA executive said, but despite this there were many censorship proposals made.

American Films Most Popular

"I did not attend this conference as an official of the American motion picture industry," he said, "but as one of six representatives of the United States government, and, therefor, cannot report on this convention as an industry representative.

"From my own observations, however, almost everywhere I went in Europe, the chief thing which struck me was the fact that American films are more popular than ever and, furthermore, people want them in the original language."

Returning for a moment to the work of the congress, Mr. Milliken observed that its chief result was the opportunity for acquaintance among the various 600-odd representatives of countries.

"It gave educators a chance to see and understand the problems of educators in other lands," he said.

From Italy, Mr. Milliken went to Switzerland and France and then to England where he spent three weeks.

Most of his time in England, he said, was devoted to a study of the recently created British Film Institute, the outgrowth of a report published two years ago after a three-years study to consider the motion picture as it operates in various types of communities.

The Film Institute is comparable to the previewing organizations active throughout the United States, he explained, the chief difference being that it is fundamentally a government enterprise in that it is financed by the British government.

"The British Film Institute is proceeding along the same lines as are the previewing groups here," Mr. Milliken said. "They realize fully that censorship is not the answer to the many complex problems presented by the motion picture and the various committees are making a thorough study."

British Institute Powerful

Regarding government financing of the Institute, Mr. Milliken explained that one method was the tax on Sunday showings, which are allowed under local option. The Institute receives an appreciable portion of this tax, he said, and then declared that the board of the Institute is extremely powerful with some of the most important men and women in Britain's public and private life as members. The Duke of Sutherland, K.C.B., is chairman, and among the other notables on the board is John Buchan, Lord High Commissioner of Scotland.

"The Institute has a complete monopoly over the situation and no other groups will get very far if they try to organize," he said.

Asked whether or not the elimination of block booking in Great Britain had made any difference in the quality of motion pictures, Mr. Milliken said that, so far as he had been able to ascertain, it had not.

"After all," he declared, "there is not the same reason for block booking in England that there is here. Everything over there is near London, the center of things."

Diversified Types Satisfied

"As a private observer," Mr. Milliken concluded, "I should like to state that I was amazed from my observations all over those countries which I visited on my tour at the capacity of American producers to consistently make pictures which capture the interests of so many different types and mentalities all over the world. There can be little doubt that however strong official agitation against American films may be—and these usually are the direct result of governmental restrictions and general patriotism, in addition to certain elements of American pictures which may be objectionable—the man in the street prefers them infinitely to the product turned out by his domestic producers.

"Because there are still more American pictures shown everywhere in the world, what objectionable elements there may be receive more unfavorable attention."

Browne Elected IATSE Head; Code Is Approved

The International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada approved the code at the final session late last week of the 32nd biennial convention in Louisville, Ky.

Only four candidates for office in the organization had opposition. George E. Browne, Chicago, was elected president without opposition for the two-year term. Others elected without opponents were: first vice-president, John P. Nick, St. Louis; second vice-president, William P. Covert, Toronto, Canada; fifth vice-president, F. M. Billingsley, San Francisco; seventh vice-president, Roger M. Kennedy, Detroit. All but Mr. Kennedy were incumbents.

Fred J. Dempsey, New York, general secretary and treasurer, was re-elected over James Lemke, Troy, N. Y.; Richard Walsh was elected fourth vice-president; Harland Holmden, Cleveland, third vice-president, and James Brennan, New York, sixth vice-president.

The board of trustees was named without opposition, as were delegates to the American Federation of Labor convention and the Dominion Trades and Labor Congress of Canada. The board of trustees consists of George Brayfield, Detroit; R. E. Morris, Mobile, and William Scanlan, Lynn, Mass. Delegates to the American Federation of Labor convention are Thomas E. Maloy, Chicago, and Thomas V. Green, Newark, N. J. The delegate to the Dominion Trades and Labor Congress is Norman Code, Winnipeg, Canada.

Matthew Woll, third vice-president of the American Federation of Labor made a brief address in which he pleaded for harmony within the alliance. He also expressed himself in favor of unemployment insurance.

Louis Kraus, assistant president, credited the NRA with having accomplished tremendous good for members of the Alliance. More than 200 unions reported to the officials that the code had been definitely beneficial while 39 were noncommittal or of the opinion that it had failed to help.

Dolores Bacon, Author And Playwright, Dead

Dolores Bacon, author, playwright, journalist, who occasionally wrote under the name Dolores Marbourg, died late last week in her New York home of angina pectoris, after an illness of seven years. She was in her 65th year.

New Monogram Quarters

Monogram has opened a new office in Cincinnati, located in the Film Mart Building, as its local exchange.

AUDIENCES WILL APPLAUD AND CRITICS WILL PRAISE THIS GRAND PICTURE . . .

Seldom has the screen seen such a moving story . . . such fine drama . . . such superb acting. Its exalted beauty sweeps away the little world around us and unfolds the divine in woman . . . its drama throbs to the heart-beat of one whose only sin was love.

Ann HARDING

John BOLES

"*The* Life of Vergie



with HELEN VINSON

From the story by Louis Bromfield
A Pandro S. Berman Production

Directed by ALFRED SANTELL


Winters"
OPENING RADIO CITY
JUNE 14....AND 30
OTHER KEY CITIES
THIS WEEK AND NEXT.
NOT BEING HELD UP
FOR COOL WEATHER
BUT RELEASED WHEN
YOU NEED A STRONG
ATTRACTION.
RKO RADIO PICTURE

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

No. 43—FREE VAUDE SHOWS RUN BY MERCHANTS

QUESTION—The merchants are planning on free vaudeville shows in the open. We are the only theatre here. Can this be done under the code?—OHIO.

ANSWER—There is nothing in the motion picture code which would control free vaudeville shows staged outdoors. It is suggested that an inquiry be addressed to Sol A. Rosenblatt, NRA Division Administrator in charge of amusement codes to ascertain whether such free vaudeville shows in the outdoors would come under any outdoor amusement code.

▽ ▽ ▽

No. 44—DISPUTE OVER CANCELLATION PRIVILEGES

QUESTION—A dispute has arisen with an exchange and ourselves. All other exchanges have agreed to a 10 *per cent cancellation clause in the NRA code, and this exchange flatly refused us this consideration.*

We have under contract with that exchange more than 10 *pictures of a certain group which the exchange distributes. It is our understanding in the first place that the cancellation clause applies to all of that company's pictures as a whole, but even so would at least apply to the group of* 10 *pictures. What is the correct status of this situation?—MINNESOTA.*

ANSWER—The clause of the motion picture code which provides for cancellation privileges (Part 6, Article V-F) specifically says that if in any contractual agreement the exhibitor has contracted to exhibit all of the motion pictures offered at one time by the distributor to that exhibitor, and the rentals of all such pictures offered average not more than $250 per picture, the exhibitor shall have the right to exclude from such group not more than 10 per cent of the total; provided, however, the exhibitor is not in default under that contract.

This clause means, then, that if the distributor offered to the exhibitor at the one time *only* the 10 features of that certain group and the exhibitor purchased this group, then he is entitled to cancel 10 per cent of those of the group that are played after December 7, provided the contract is in good standing.

But, if the distributor offered to the exhibitor at the same time all of that distributor's product, or more than the group of 10 actually purchased, and the exhibitor refused to take the other pictures, then he is not entitled to any cancellation privileges under the code on the 10 purchased—because, in order to get this cancellation privilege the exhibitor must purchase all of the pictures offered to him by the distributor at the one time.

However, if the exhibitor purchased the group of 10 when the distributor did not offer him any others at the time of purchase, and the distributor returned at a later date and attempted to sell the exhibitor additional features, then the cancellation privilege on the original 10 purchased could not be interfered with if the exhibitor refused to play the additional pictures offered at the later date.

▽ ▽ ▽

No. 45—BOARD'S JURISDICTION ON OLD CONTRACTS

QUESTION—Is it within the jurisdiction of the Local Grievance Board to entertain a complaint filed by an exhibitor against an exchange, or vice versa, when a contract was signed prior to acceptance of the code?

For example: A contract which was signed during March, 1933, *and not lived up to by the exhibitor or by the exchange in my opinion is not eligible to be filed before the Local Grievance Board.*

Also, can the Local Clearance and Zoning Board modify protection granted first runs under the same contracts, namely, contracts signed before code acceptance?—LOUISIANA.

ANSWER—A complaint filed by an exhibitor against an exchange, or by an exchange against an exhibitor for failure to abide by the terms of a motion picture contract which had been signed during March, 1933, is not—with but two exceptions—a matter for settlement by the Local Grievance Board. It is a matter either for court settlement or for settlement by arbitration, if the exhibitor and exchange signed an arbitration clause in the contract.

The two exceptions referred to above, when the Local Grievance Board may entertain a complaint under a March, 1933, contract, have to do with minimum admissions and cancellation privileges.

The motion picture code says that an exhibitor must at all times maintain the minimum price of admission specified in ALL contracts—regardless of when they were executed—and if an exhibitor fails to maintain such minimum admission price then the exchange, or another exhibitor, has the right to file a complaint against the offending exhibitor with the Local Grievance Board, even though the contract was signed before the code became effective on December 7, 1933.

The second point involving such contracts is the clause in the code which permits an exhibitor to cancel 10 per cent of all pictures released after December 7, even though such pictures were contracted for prior to that date; provided, however, that the exhibitor's contract under which he seeks the cancellations is in good standing, and provided further that the average rental for each picture of the block is not more than $250, and, furthermore, that the exhibitor purchased at the one time all of the pictures offered to him by the distributor.

The Local Clearance and Zoning Boards in the field are now drafting new schedules to take effect at the beginning of the approaching new season of 1934-35. Existing protection under contracts signed in March, 1933, is not to be changed.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

6,000-Seat House Latest Of Mexico City's 51 Cinemas

Mexico City now has 51 picture houses operating full blast every day. The latest addition to this field is the Cine Maximo, a second-run grind house conducted by Manuel Cava, noted indoor amusements impresario. The cinema has accommodations for 6,000 patrons and is the largest picture theatre in the Mexican capital. The house is featuring "made in Mexico" pictures.

First Division in Deal

First Division has closed a deal whereby it will handle distribution of Principal's "Chandu" feature and serial in 58 per cent of the key situations. Louis Hyman, sales manager, handled the deal for Principal.

Brady Assistant to Quigley

Leo Brady has been appointed assistant to Martin Quigley, president of Quigley Publications.

Lardner, Veteran Of Theatre, Dies

Foster Lardner, veteran showman, with 24 years as manager of Providence, R. I., theatres behind him, an actor, a sleight-of-hand expert and proudly but incidentally a registered pharmacist, died on the stage of the Elks Auditorium in Providence recently, stricken by a heart attack. He was 60 years old.

Supplying entertainment, as was his life long habit, Mr. Lardner was tickling the fancy of 400 members of the Providence Engineering Society at a smoker, when he fell to the floor, dying before a doctor could reach his side.

He retired from active show business four years ago, when RKO replaced him as manager of the Albee, then taken over as part of the circuit. That resignation terminated 24 years of theatre management. Prior to that he had enjoyed many successful years as an actor, the last 10 of them as leader of the E. F. Albee stock company. Through the Lardner company, under the tutelage of the actor who had played with such as Ada Rehan and John Drew, and on to higher planes passed among others, Burton Churchill, Spencer Tracy, Lynne Overman, Wilfred Lytell and many another.

Years of barnstorming followed graduation from the University of Wisconsin. He arrived in Providence in 1900, at one time later acting as general manager of all Keith-Albee enterprises in Rhode Island. He was a cousin of the late Ring Lardner, famous humorist. His wife and a daughter survive.

Coast Theatre Veteran Dead

Ben Mars Giroux, 71, veteran theatre man, died at Oakland, Calif., last week of pneumonia. In recent years he managed theatres in San Francisco and Marysville and was shortly to take charge of a large house in Oakland. He began his theatrical career in Chicago, and for 10 years was traveling manager with Oliver Morosco's "The Bird of Paradise."

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 228.—(A) Just what is a "candle meter"? (B) Quote the law relating to light intensity at different distances from an open light source and explain its operation. (C) Upon what is the law based? (D) How can we easily prove the law?

Answer to Question No. 222

Bluebook School Question No. 222 was: (A) Is a projection lens of larger diameter than is necessary to admit the entire light beam, advantageous or otherwise? (B) In what very simple, practicable manner may the projectionist test his projection lens for flatness of field? (C) In what way may projection lenses be tested for barrel distortion?

While some men gave different and more or less practicable methods for testing flatness of field, none gave the best one. I would have been surprised if they had, although the thing is so amazingly simple and rather obvious that, like myself, you will all feel, I think, like kicking yourselves, for not having thought of it immediately. Leaving Section B out of it, the following answered correctly:

C. Rau and S. Evans; G. E. Doe; J. Wentworth; D. Danielson; T. Van Vaulkenburg; R. J. Arntson; R. DeTotto; D. Ferguson; A. F. Sprafke; L. Cimikoski; L. J. O'Melia; G. Thompson; W. Broadbent; G. Lathrope and N. L. Tomlinson; D. L. Sinklow; H. Edwards; Nic Granby; L. F. Evans; B. R. Walker; F. H., S. and P. Dalbey; M. and J. Devoy; F. Simms and O. L. Daris; T. H. Morton, L. Klar and F. H. Klar; L. R. Doty; R. and K. Wells; M. L. Spooner; D. Breaston and D. Habor; O. Allbright; D. D. Davis, T. T. Golley and L. Thomas; B. H. Thaler and S. Spanner; L. Hutch and D. Goldberg; U. L. Danielson; T. Malleby; H. Brown, P. L. Wilkins and B. R. D. Skinner; J. J. Richmond; B. H. Sanders, J. Gensen, D. L. Lode and K. Y. Spencer; J. Urts and D. Howard; K. L. Knight and L. Henderson; A. Richardson and L. N. Haynes; M. U. Sampson; L. N. and C. B. Traxler; G. Johnson and L. R. Spooner; R. Prane and B. R. Mills; D. H. and L. B. Palmer; S. T. and M. Gibson; G. N. Davis and G. Garrison; D. T. Arlen and M. Spencer; L. C. Northup; D. C. Lode and J. Jensen; G. Harrison and F. Harlor; M. R. Jones; P. and L. Felt; B. L. Donald and F. Y. Gradley; D. U. Granger; J. Lansing and R. D. Oberleigh; L. H. Daniels and B. T. Canter; L. M. Richards; G. Haught and J. Turner; F. Ferguson and D. Lally; L. B. Bryant and D. L. Monehan; R. Geddings and L. Grant; K. L. Less; H. and L. R. Clark; J. Brody, M. L. Merola, T. Ray, J. W. Holmes and B. F. Norton; M. Lerr; C. A. Benjamin and L. R. Durant.

We will hear from G. E. Doe on Section A. He says, "I would regard a projection lens having greater diameter than necessary to pass the entire beam, as having certain disadvantages, to wit: first, it would be unnecessarily costly; second, it would tend to decrease depth of focus, which would be especially objectionable where the projection angle is heavy; third, a lens having unnecessarily large diameter would tend to pass rays of light reflected from aperture edges and possibly elsewhere, sending them forward very possibly to points outside the screen image."

(B) To test for flatness of field, first get as sharp a focus as possible in the screen center, then having fixed a sheet of white cardboard on a suitable handle, hold it at the edge of the screen and have some one move it slowly forward, observing whether or not such movement increases sharpness of focus. If it does, then move it forward until everything is perfectly sharp, whereupon you will know not only that the lens does not give a flat field, but also exactly how much it is lacking in that respect.

Several suggested using the S.M.P.E. test reel for making the test, which is quite correct, but has the drawback that relatively few projectionists have access to the reels, whereas the test suggested is one any man can make without any accessories, except those already at hand.

(C) Rau and Evans say, "Barrel distortion may be tested for by scratching perfectly straight lines on a flat piece of mica, checkerboard fashion. Insert the mica at the film plane and project it. Stretch a cord along the lines. If the cord coincides with the line images, all is well—there is no barrel distortion."

Progressive Californians

From J. Gordon Paulsen, projectionist of Ventura, Cal., comes an excellent answer to a Bluebook School question, very neatly prepared by the way, and the following letter:

"Dear Mr. Richardson: Although for several years I have been an ardent scholar of your famous handbook, I have at the present time just subscribed to and received my first copy of MOTION PICTURE HERALD. With these credentials I apply for enrollment in your Bluebook School.

"Although not a veteran projectionist, having only been in the profession six years, I have at least the egotism to class myself as a *progressive* one. Unfortunately there are no union contacts in Ventura county, but we boys (nine of us in the county) meet once a month to discuss new equipment, etc. In this way we keep fairly well informed as to all latest developments.

"Perhaps a word about the theatre here would not be amiss as an introduction. It is of Spanish design seating 1,250. The projection equipment consists of Western Electric wide range, employing 41, 42 and 43 type amplification, two high frequency units, four 555 units and three dynamics for low-frequency response; Super-Simplex mechanisms, and Ashcraft C-70 Hi-Lo lamps.

Projection distance is 101 feet, and projection angle 3 degrees. There are two high-intensity Hall & Connelly spots, and a Chicago Cinema Equipment Company effect projector. All stage lights may be controlled from booth (including stage pockets, which are very handy for use with floods). Grand curtain and braille are motor-driven and booth controlled. Incidental equipment includes W. E. non-sync equipment and p.a. system. Although the house is five years old, the owner is one of the unusual type, shall I say, that believes in modernizing every year. My job isn't work, it is a pleasure.

"I trust you will allow me to continue to participate in your 'school,' and that my answers will show enough mental agility to be worthy of your consideration. One of these fine days I hope to have some snapshots of the projection room, which I shall take the liberty of sending you. Onward to better projection and projectionists."

As to the "school," friend Paulsen, you are welcome.

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

Maybe we're dumb. Maybe we don't know anything. In fact, we will admit it and that will save any argument on your part. Maybe it's the fault of the producer, the director, the star, the climate or the "Sunkissed Oranges" but what we can't understand is why it is necessary to the enjoyment of a picture to have an orchestra pounding out discordant sounds while the picture is being unfolded. Will somebody please inform us so we can get a good night's rest.

We recently saw a picture of some jungle scenes in which the director was trying to make the audience think that they were right out in the wilds watching the animals fight, and he had an orchestra playing jazz to mingle with the growls of the lions and tigers. To us it seemed like feeding a man raw onions while he was eating huckleberry pie. There is about as much sense to it as there would be for a man who was creeping up on a flock of wild geese to have a brass band following along at his heels playing "The Stars and Stripes Forever." Someone made the remark once that "the public lives and learns," but we have heard of some people who only live. Whoever heard of an orchestra playing out in the jungles? Then we saw another picture wherein there was a court scene and the prosecuting attorney was making a plea for conviction of the defendant while an orchestra was playing "Soapsuds Over the Fence" so loud that it drowned out the plea of the attorney.

▽

Single Track Minds

The average American has what might be called a single track mind. That is, he can't grasp two subjects thoroughly at the same time although there are those who can play five or six games of chess blindfolded at the same time, while some will sit on the top of a pole for days at a time and others join the marathon dance, but they are so largely in the minority that pictures should not be made entirely for their benefit.

There are times when it is necessary to have music. You couldn't very well dance without music and your dinner would taste better while the band was playing. There are times and again there are other times, and sometimes a jazz orchestra adds a little to the bray of a jackass, but not much, and seldom to the enjoyment of a picture.

We are glad to note, however, that there are a lot of directors who don't have to depend upon an orchestra to help them put entertainment into a picture, and that's one of the hopes for this industry. We don't mean that music is not necessary to the enjoyment of some pictures, for it is, but it doesn't follow that ALL pictures need music to make them enjoyable. Putting music in some pictures is like putting castor oil in your soda. All right, don't try to prove that we are crazy, we'll admit it.

▽

Benfield Knows a Good Thing

We have just received a letter from B. J. Benfield of the Strand theatre at Morris, Minnesota, and he sends us a renewal of his subscription to the HERALD, which proves that he knows a good thing when he sees it.

Bonnie Benfield, as he is familiarly known throughout the northwest, tells us that golf and fishing is fine up there and suggests that we come up. Bonnie wants to get a whack at us on the golf course; we know that, but we'll fool him. We are not going to play one of the champions of the state. Bonnie has a ravenous appetite for dried apples, and when he gets full of those he is like Andy Anderson at Detroit Lakes when he fills us on his favorite dish of pickled pigs' feet, and when they are in that condition Herb Anderson, who helps Andy run the theatre at Detroit Lakes, says he can whale the tar out of both of us. When Bonnie and Andy get tangled up in a foursome on the golf links they make the other two look like rank amateurs. Thanks, Bonnie, for your renewal.

▽

Then again comes a stemwinder from A. E. Hancock of Columbia City, Indiana, in which he jumps all over us for having said in a recent colyum that the Ohio and Indiana line ran through the town. He states as a geographical fact that Columbia City is 60 miles in Indiana from the Ohio line. A. E. being part Hoosier and part something else, we will have to give him credit for knowing what he is talking about, especially since he operates the popular playhouse of the town, but if Columbia City isn't located about 10 miles east of Winchester, Indiana, where Bill Brenner lives, and on the Ohio line, then we are a goat and don't have much sense anyhow.

A. E. intimates that we must have been filled up with hooch when we wrote as we did, but if he moved the town over in Indiana 60 miles from the Ohio line since we were there it isn't out fault, for that is where she was, and we surmise that Indiana's prize bootlegger is finding business good in and around Columbia City. A. E. refers to our limousine, April Shower, as "that puddle-jumper." We are going to overlook his caustic insinuation, because we are part Hoosier ourself (and the other part airedale) and we know how hard it is for a Hoosier to tell the truth (when he is offered pay not to), so we are going to leave him and Bill Brenner to settle it.

▽

A Pair of Good Showmen

Ralph Dalton of the Osmond theatre at Osmond, Nebraska, must be made of boiler iron to operate a theatre in as small a town as Osmond and in the dried-up district, for things look mighty tough around Osmond, as they do around Randolph, where A. A. Uhlm is making a success of the Orpheum theatre. Both of these boys have the stuff in 'em or they would have thrown up the sponge long ago.

▽

C. J. Kremer of the Rialto at Stanton is in doubt as to the beneficial results of the code. He asked us what we thought about it and we told him we were not operating a theatre and therefore we were looking on from the outside of the fence. He is only about 12 miles from Norfolk, a town of about 10,000, and that makes it pretty tough, and if he doesn't win out then fine theatres are not the answer, for he has as fine a theatre as there is in a town of that size this side of Hoboken.

▽

Doesn't it beat all what little regard some people have for the truth? Especially is this true of a Nebraskan. We went down to the Majestic at Oakland the other night to call on Mickey Larsen. Mickey came out and sat in April Shower with us and we had quite a visit. Mickey said he didn't want to be around the theatre when the multitude came out, because all three of 'em would want to know when he was going to have a picture. He told us that the carp were eating up his garden and wanted us to come up the next morning and help him and Nels Benson move the garden up on higher ground. We asked him how the carp could get into his garden and he said they came in in the overflow from the Missouri River, and we said, "Why, the Missouri River is 30 miles miles from here; how could it overflow this far?" And he said, "Say, does the HERALD pay you to go around the country and ask honest people fool questions?" Oakland is located at the edge of the Logan valley and close to the Logan creek and Mickey says that the water in the Logan is so dry you could scratch a match on it.

The Logan valley is probably the finest farming country in the United States but right now it looks pretty tough. The small grain is practically all gone, as are the pastures, and farmers are pasturing their cows along the highways wherever they can find a little grass. The future doesn't look any too rosy for this part of Nebraska, which is about identical with the balance of the state except in the extreme western part, where we understand they have had considerable rain.

▽

105 in the Shade!

Tuesday it was 105 in the shade in Lincoln and 103 in Omaha. We don't know how hot it was in Oakland, so we headed for Omaha to cool off. We stayed over in Omaha a day and then headed for home in the belief that a man who had good sense wouldn't be driving in such hot weather unless he was trying to get away from the sheriff. That heat just about got our hide, but here we are, and here we are going to stay until this heat spell (the most severe ever known) is broken and we get rain, and if we don't get rain pretty soon we will all have to go back to our wife's folks.

▽

Our local butcher told us yesterday that he bought four hogs from a farmer and he deducted $20 from the price of the hogs and had to send that amount to the government as a processing tax. It is none of our business, since we didn't own the hogs, but the farmer wants to know who got the $20. We are a little curious about it ourself. The theory that you can help the farmer by taking all he's got won't wash out.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Freuler Gets Right to Title

Freuler Film Associates was sustained by the supreme court, New York, last week, in its right to the use of the title, "Marriage on Approval," for a motion picture. Plaintiff in the action was Michael Kallesser, author of a play similarly titled, in 1928. The film title was taken from a serial by Priscilla Wayne, published in various newspapers from October 31, 1927.

Barthelmess in Church Drive

Richard Barthelmess, Warner star, has accepted an appointment to membership on the national committee of the Everyman's Offering Campaign of the Protestant Episcopal Church. The purpose of the campaign is the accumulation of $500,000 from 500,000 laymen for indispensable human services.

Pioneer Exhibitor Dead

Richard H. Glenn, pioneer exhibitor, died in Seattle last week. About 24 years ago he opened a theatre in Issaquah, Wash., and later organized a small circuit of houses.

P. A. POWERS

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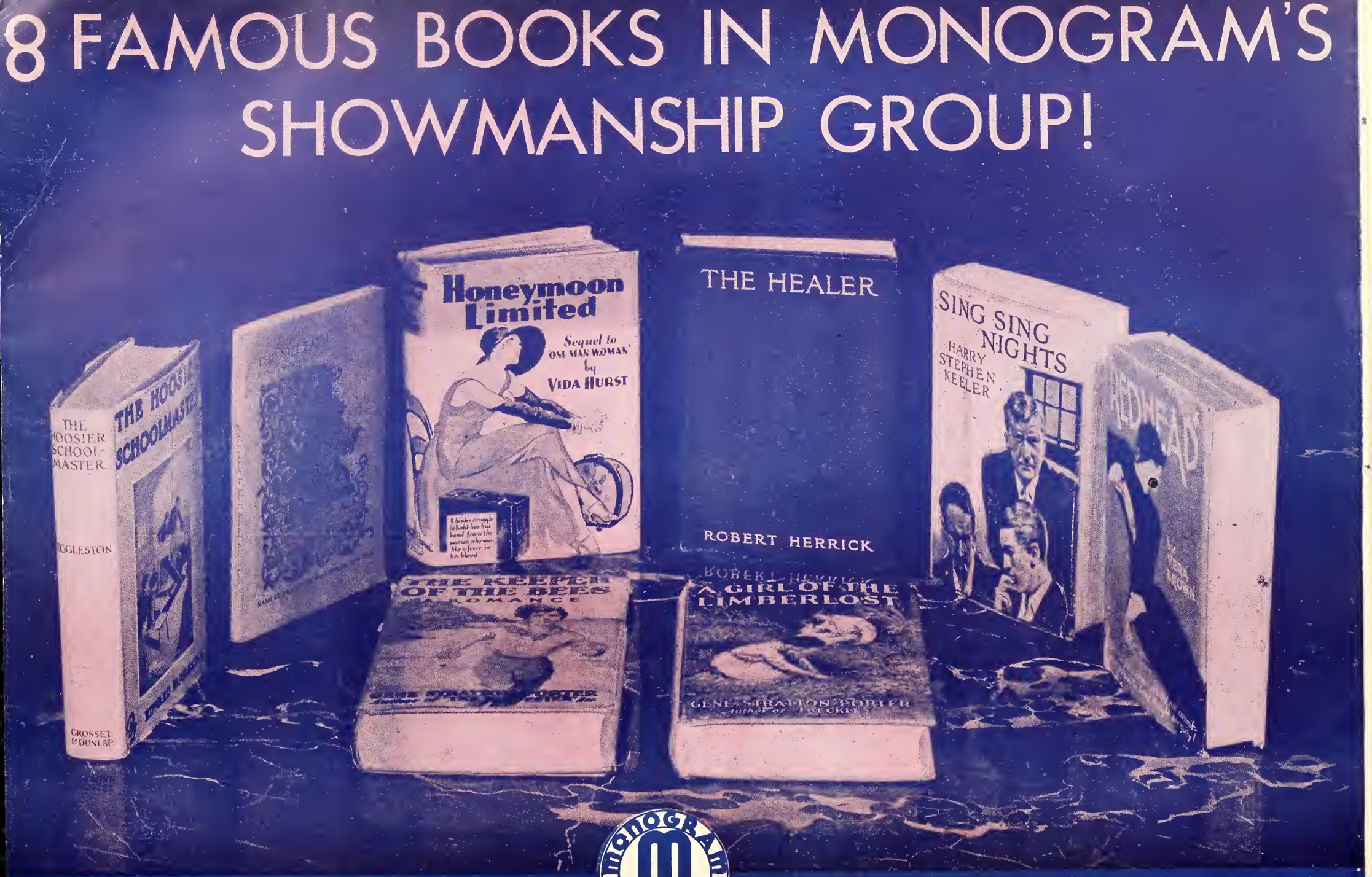
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Allied

COWBOY COUNSELLOR, THE: Hoot Gibson, Sheila Manners—Too slow and not enough action to satisfy the western fans. Played Saturday.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

PICTURE BRIDES: Dorothy Mackaill, Regis Toomey—Fair play of the diamond mines in the jungles of Brazil. Good acting and a good story. For some reason or other the people don't come out for the plays that are not advertised by the companies. Running time, 68 minutes. Played May 22-23.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

Columbia

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Entertainment value from start to finish. Not a dull moment. A few more like this and we might keep up with the music tax, code assessment and a few other such expenses. Running time, 105 minutes. Played May 7-8-9-10.—Mrs. N. Montc Gill, Strand Theatre, Montpelier, Vt. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Pleased 100 per cent and best weekend business for several months. Should be a money maker anywhere. Running time, 105 minutes. Played May 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LADY FOR A DAY: Warren William, May Robson—A marvelous, fine picture that anyone would he proud to show. Guy Kibee and Ned Sparks are unforgettable comedians. May Robson drew tears, and then the thing ended up so delightfully that you had to laugh through your tears. They loved this picture out here. This is another picture that, like "Little Women," makes you feel like going out and doing something really helpful for your neighbor.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

LADY FOR A DAY: Warren William, May Robson—Here is one swell picture, not so much for any one thing as much as the way that it is put together. Keeps moving all the time to a good ending and has everything. Although I played it old it did not hurt the picture and many said it was the hest that they had seen in a year. Good Sunday show. Played May 13.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

MAN'S CASTLE, A: Loretta Young, Spencer Tracy—A very good production but a little heavy. Fifty per cent raved ahout it and the other 50 per cent panned it, although I could not see why. Seems to appeal more to the men than the women but well worth playing. Played May 20.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

NINTH GUEST, THE: Donald Cook—Very good mystery picture. The ladies did not care for it but it went over good with the men. Used it on our Bargain Days to fair business. Running time, seven reels.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

NO GREATER GLORY: George Breakston—Not the type liked by our patronage. Women came out, eyes reddened by weeping. Men walked out calling it a kid picture. The acting is excellent and it is a good picture for those who care for that type. Running time, 78 minutes. Played May 28-29.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—A good program picture with a lot of laughs. The story of a sap who supports all his relatives and finally gets tired of it and kicks 'em all out. Little too much repetition but still a good Saturday picture in any small town. Played May 24.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

SISTERS UNDER THE SKIN: Elissa Landi, Joseph Schildkraut—A good program picture that pleased fairly well. The eternal triangle with a little different quirk than in most stories of this type. Pleased as well as any society picture will in a small town. Played May 27.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

STRAIGHTAWAY: Tim McCoy, Sue Carol—Thrilling action of the automobile race tracks. Held the interest of the audience throughout. Business way off, in fact, the worst Saturday in three months. Running time, 60 minutes. Played May 26.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

WHIRPOOL: Jack Holt—Good Jack Holt picture that did not click very strong at the hox-office. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHITE EAGLE: Buck Jones—Good western drama. A story of the Pony Express days with the usual amount of Indian war-whoop and scalping. Did good business here and they all came out with that satisfied look. Running time, 64 minutes. Played May 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WHITE EAGLE: Buck Jones, Barbara Weeks—This western pleased them all. Our Saturday night crowd likes action and they got it here.—Erma L. Racburn, Arcade Theatre, Newell, S. D. Family and general patronage.

First Division

FORGOTTEN MEN: War Film—There is little shown in this picture that has not already at some time or other been flashes of in other pictures. However, in this you just get gobs and gobs of war activities of all the nations in the World War and my notion is that every citizen of this old United States should see this and the seeing will make him have more and more respect for the soldiers that participated in the war. It will do more than average business in any house and properly handled will bring home the bacon.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

First National

DARK HAZARD: Edward G. Robinson—A very good picture hut not the hest this star has made. Gave good satisfaction but did not draw like the other Robinson pictures have.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ELMER THE GREAT: Joe E. Brown—Joe E. Brown hrings them in. This picture shows expert direction. Everyone enjoyed it, baseball fan or otherwise, and there were plenty of thrills packed in. —Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

FASHIONS OF 1934: William Powell—This is better than the usual picture of its kind, but not as good as "Gold Diggers of 1933" or any of the big ones Warner Brothers produced. Running time, 75 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

JOURNAL OF A CRIME: Ruth Chatterton—Pleased about 75 per cent of my patrons. Adolphe Menjou looks so old in this picture that it seems ridiculous that even one woman would he crazy ahout him much less two. My folks don't care for pictures that depict too much tragedy. Played Sunday and Monday.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LITTLE GIANT, THE: Edward G. Robinson—A fine outstanding picture. It started slow but ended with a bang while the gangster brought some needed punishment to the would-be swindlers. This delighted our audience.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

MASSACRE: Richard Barthelmess—A very satisfactory picture for small towns for Friday and Saturday. A picture of action and western nature hut way above the average in quality of the ordinary run of western and action pictures. One or two shots in the picture are not so good for kids but you cannot cut them out for they are the theme of the story. We had good crowds and everyone was well pleased. The title drew. Barthelmess did not. Played June 1-2.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—One of the best action pictures of the year. It starts off weak hut picks up in the third reel. Played on our Bargain Nights to capacity crowds. Running time, eight reels. Played May 30-31.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SON OF A SAILOR: Joe E. Brown—A darn fine show, although it is light and foolish; it will make anyone laugh and after all that is what it was made for. A good show for Saturday in any town. Played May 10.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien, Mills Brothers, Radio Rogues—Here is another great picture from the Warner-First National studios that is sure to please all kinds of patrons and do a hig husiness. It is a musical comedy drama that is fast moving, clean and full of entertainment. It is a story of the inside workings of radio studios and presents such radio favorites as the Mills Brothers, the Radio Rogues and Ted Fio Rito and his band. The new love team composed of Dick Powell and Ginger Rogers is great and will long be remembered. Powell in a role that fits him great and with gorgeous Ginger Rogers as his sweetheart. They both sing and do some wonderful acting, but Pat O'Brien practically steals the show. The trailer will sell the show for you. Get out and boost this one. Played two days to very good business. Running time, 80 minutes. Played June 4-5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

CAROLINA: Janet Gaynor, Lionel Barrymore—An excellent picture for Decoration Day or any day. Janet Gaynor is always good, while Lionel Barrymore as the old Confederate hero is unusually good. One of the high lights in this picture is the singing by the negroes. Should please any audience. Running time, 82 minutes. Played May 30-31.—Gladys E. McArdle, Owl Theatre, Lehanon, Kan. Small town patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland, Heather Angel—Just a fair detective story. Sound not as good as it could he and drawing power was not so good.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

DEVIL TIGER: Kane Richmond—Just wasting your time and hurting any future animal picture hy playing this studio produced socalled animal thriller. Even the children detected this put-together thriller. Shame on you, Mr. Sidney Kent, for releasing such a joke. You are a bigger man than that. Give us the real McCoy. Running time, 62 minutes. Played May 25-26.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

DOCTOR BULL: Will Rogers, Louise Dresser—A nice little picture. Will Rogers always draws a fine response from our people.—Erma L. Raehurn, Arcade Theatre, Newell, S. D. Family and general patronage.

FRONTIER MARSHAL: George O'Brien—Fair western. Did not draw for us according to other westerns, which seem to be our hest het on Friday and Saturday nights. We have placed hig pictures on these nights but our receipts never equal those from a good western. Played May 4-5.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Oregon. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye—Excellent entertainment. Nothing particularly objectionahle. Has a little of everything. Cliff Edwards stole the show. He's a knockout. Believe the title kept some away. However, was disappointed in our crowd. One of the best musicals I have seen this year and no backstage stuff, which is always uninteresting. Played May 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOOPLA: Clara Bow, Preston Foster—Had been told this one was as hot as a firecracker, lit on both ends. But my patronage did not think so. Advertised it, "not suitable for children" and it drew good for one night. Don't know what it would have done on the second night. Played May 25.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

I AM SUZANNE!: Lilian Harvey—We played this

picture a little late because we were afraid to use it and had been holding it back, but boy, we sure were surprised, for it is really very good entertainment, something different. I think there was too much footage given to puppets and my cash customers can't see Lilian Harvey at all, but it drew to an average business and I am satisfied. Played May 30-31.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

I AM SUZANNE!: Lilian Harvey. Gene Raymond —Had a number of walkouts on this one. Too much puppets. Too long. Had trouble keeping the volume right. Hard to understand at times. Running time, 97 minutes. Played June 1-2.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond —Good musical but about six reels too long. Too much puppet show and not enough action. It pleased the ones that saw it. Running time, 14 reels.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

I BELIEVED IN YOU: John Boles, Victor Jory—A very poor picture, absolutely no story. Played to the poorest Friday's business in months. Running time, 64 minutes. Played May 25.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

I BELIEVED IN YOU: Victor Jory, John Boles, Rosemary Ames—Did not please in my town and I have very serious doubts that it would please in anybody's town. Played Bargain Days.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MR. SKITCH: Will Rogers, Zasu Pitts—Drew extra business. All Rogers' draw extra for me. Running time, 68 minutes. Played May 18-19.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

MURDER IN TRINIDAD: Heather Angel, Victor Jory—Used on midnight show. Went over okay. Nothing particularly outstanding. Played May 26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MY LIPS BETRAY: Lilian Harvey, John Boles—A very good picture which seemed to please 90 per cent. Played May 29-30.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

ORIENT EXPRESS: Norman Foster—One of the worst yet. People as a rule dislike the setting of any picture in a foreign country. There must be a good story to make them satisfied. This is slow and uninteresting. We didn't make enough on this for film rental. Played May 11-12.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

ROBBERS' ROOST: George O'Brien, Maureen O'Sullivan—Unusually good western.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter, Rochelle Hudson, Mona Barrie, Henriette Crosman—When and if Fox will bring back Warner Baxter into a he man role he will get a lot further than this type. A temperamental writer of lurid fiction with the accompanying pursual by three different types of women. Just another picture that went by in the run of the mill stuff of these problem pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Majestic

WHAT PRICE DECENCY?: Dorothy Burgess, Alan Hale—A poor story but will do for fill-in on program. Running time, 65 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

MGM

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Madge Evans—This is only a fair picture of the comedy drama type. It is a simple story of backstage life with a few musical numbers here and there. It is entirely too tragic to be a musical and I personally think it would have been much better if the tragedy had been omitted. It has an excellent cast and one scene in beautiful color. Played one day to poor business. Running time, 89 minutes. Played May 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Let this one get a little old, but it drew good and pleased 95 per cent. Played May 15-16.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—Just another musical that some fell for and some didn't. Ramon Novarro sure isn't up to par. Running time, 78 minutes. Played May 13-14.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

CAT AND THE FIDDLE, THE: Ramon Novarro, Jeanette MacDonald—A very good musical that was not good at the box-office. Pictures with a foreign locale do not go over here. Music is good and the last reel in color is beautiful. Not a small town picture. Running time, 78 minutes. Played May 26-27. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DINNER AT EIGHT: All Star Cast—This picture is hard to write about. Any exhibitor would think that he had a natural in this picture by casting his eyes over the list of box-office stars and the cast. Boy, what a fine selection of talent and in the picture, what did they do? Nothing, absolutely nothing. A wonderful cast wasted on a plot and story that did not mean a thing to my patrons and they did not fail to tell me so when they came out. I didn't know whether to hide behind the door or face them with a smile. This should do good in the big cities where they may have a large volume of sophisticated people to draw from, but for the small town like mine it is just poison. This picture did my second lowest gross in eight months and I paid too much for it, so I am sunk all the way around. Running time, 100 minutes. Played June 3-4-5.—Bob Ouellette, Dixie Theatre, Brooksville, Fla. Small town patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—A fine picture that pleased nearly everyone. We ran this old so didn't do as well as we expected. But patrons were satisfied and it is always a pleasure to run first class entertainment and feel that you can face your patrons with a smile after the show is over. A show of this kind will renew your confidence in the industry and in yourself for having had the judgment to play it. Played May 13-14.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

HER SWEETHEART (CHRISTOPHER BEAN): Marie Dressler, Lionel Barrymore—Pleased very well, but not the picture "Tugboat Annie" was. Played May 22-23.—H. B. Wood, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

MEET THE BARON: Jack Pearl—We were surprised in this show as we had to read some pretty poor reports on it. We dreaded for the play date to come. It is silly, of course, but our audience got a lot of laughs out of it and we believe Jack Pearl is lots easier understood in this picture than he is over the radio. We believe the average audience will enjoy it. Just fair drawing power. Played May 20-21.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

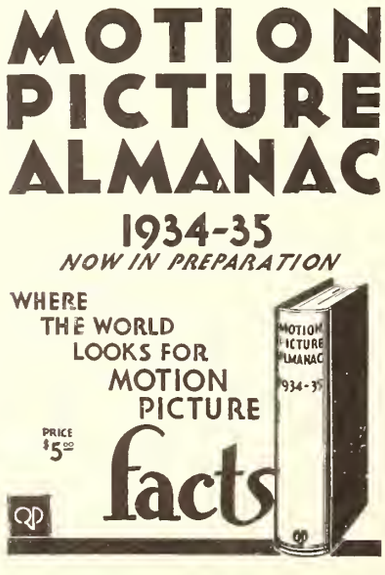
MEN IN WHITE: Clark Gable, Myrna Loy—A good picture which had a lot of favorable word of mouth advertising and together with the popularity of Clark Gable brought a large attendance. Anyway, it was a large crowd for this place. Played June 2. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MYSTERY OF MR. X: Robert Montgomery—Picture failed to draw average Saturday business. Why don't Metro give this popular Montgomery a story suitable to his talents? This industry has made too many murder and crook stories. Why waste a fellow who has a chance if handled properly in stories like this? Give him light comedy, Metro, and plenty of it. Played June 1-2.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

MYSTERY OF MR. X: Robert Montgomery—Entertaining mystery picture which gave general satisfaction. Business good and, glory be, they toned down the English accent for once. Running time, 84 minutes. Played May 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MYSTERY OF MR. X: Robert Montgomery—Just another program picture. Failed to do our average Thursday business. Running time, 80 minutes. Played May 24.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

PRIZEFIGHTER AND THE LADY, THE: Max Baer, Primo Carnera, Myrna Loy—Had more favorable comments on this than anything I have run in the past six months. Played May 29-30.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.



QUEEN CHRISTINA: Greta Garbo, John Gilbert —This picture surprised us. The first night had one of the worst storms of the year and did a fair business. Rain on the second night and played to a full house. It seemed the people wanted to see who Garbo really is. The strange part is they all liked it. Running time, 11 reels. Played May 28-29.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert —Would like to give the remarks of my patrons but space does not permit. A few more like this one will put the padlock on the door. Good acting but it was produced three hundred years too late to interest small town patrons. Pleased about five per cent but the rest "tank they go home." Just a long line of walkouts. If I never see Greta Garbo again it will be too soon. Running time, 103 minutes. Played May 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert —The ads said, the one and only Garbo. Well, that's something to be thankful for. I am glad that there are no more like her. The picture had some beautiful scenes and was well directed, but my patrons do not like old costume pictures or Garbo, so the result was two days of rotten business. Why don't the producers wake up and give us good American stories with American actors? Running time, 103 minutes. Played May 28-29.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

REUNION IN VIENNA: John Barrymore—All right if they like Barrymore, but personally I don't like it. It's all right though as long as the customer is pleased. Running time, 85 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery, Herbert Marshall—A great picture. Big story and fine acting. But after the first show we did no business to speak of. That tells how the people in this town liked the picture. I say this type of picture is too good for towns less than twenty thousand. Over their heads, but I called it great myself. Played May 27-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RIPTIDE: Norma Shearer, Robert Montgomery— Here is a grand picture from Metro. It is a dramatic romance of the high society type and will not appeal to all classes. Miss Shearer is welcomed back to the screen in this splendid performance and turns in some wonderful acting. The beautiful gowns and the gorgeous settings all help make this excellent entertainment for adults. Played two days to only fair business due to bad weather. Running time, 90 minutes. Played May 28-29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOW-OFF, THE: Spencer Tracy, Madge Evans —Just fair as a picture. We did average business on this and the customers seemed to be satisfied. Played May 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SONS OF THE DESERT: Laurel and Hardy—The funniest picture this pair have made to date. Went over big with the patrons. Better than average business. Running time, 65 minutes. Played May 11-12.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SHOULD LADIES BEHAVE: Alice Brady, Lionel Barrymore—A very sophisticated and ultra modern society comedy that tends to bore the average low-brow working class patron. Were it not for the splendid acting of Alice Brady, who steals the picture, and Lionel Barrymore, it would not go over at all unless in a highbrow district. Running time, 79 minutes. Played May 16-17.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

STAGE MOTHER: Alice Brady—Fair entertainment. We hardly know what to think of Alice Brady. We are getting tired of her nervous chatter. Many of our patrons don't like her. Did not draw here. Played May 8-9-10.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

STRANGER'S RETURN, THE: Lionel Barrymore —This picture had an appeal in it for all our people. The young people thought Miriam Hopkins arrestingly lovely. The old folks were delighted with Lionel's portrayal of the crotchety old farmer, positively lovable underneath the gruff words and manners. There was a good sprinkling of humor and the farm scenes were pleasing and the story held interest. Played May 27.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

TUGBOAT ANNIE: Marie Dressler—A wonderful production but we did not do so well. It had been so widely exploited in the towns near us last fall that when we showed it for two days we got only those who had no cars and consequently hadn't already seen it.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

VIVA VILLA!: Wallace Beery—A wonderfully produced picture that failed at the box-office in spite of a tremendous campaign to put it over. Played June 3-4.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

Monogram

BEGGARS IN ERMINE: Lionel Atwill—A very good picture. Atwill hard to understand at times. Played Bargain Days.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BROKEN DREAMS: Randolph Scott, Martha Sleeper—Here is a dandy little program picture that will please. An interesting human story told in an interesting way. This girl, Martha Sleeper, we thought exceptionally good. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill—A dandy little program picture that pleased a good crowd. Played Bargain Days.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MANHATTAN LOVE SONG: Dixie Lee, Robert Armstrong—Here is a very good little picture of the comedy-drama type. Nothing big about it, but a swell program picture that will please. There are three romantic love stories combined in this and all in a different twist. Dixie Lee turns in a great performance and adds much to the entertainment of the show. Played one day to good business. Running time, 73 minutes. Played May 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—Ran this on double bill program as a filler. That is just what it is. It is too old, the theme is old, and the action reminds one of the old silent picture days. The kids liked it, though they are not so critical. Makes a good matinee for children. Running time, 66 minutes. Played May 11-12.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

RIDERS OF DESTINY: John Wayne—An average western that will please the John Wayne fans. Played Saturday.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SAGEBRUSH TRAIL: John Wayne—A good action picture, the kind the Saturday nighters eat up and like it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

COLLEGE HUMOR: Bing Crosby, Jack Oakie—This picture had quite an appeal to the young folks of the town. A little music that pleased and was quite a travesty on college life.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable—This picture with the title that it carries will perhaps be a problem in the small towns to put over, but this you can say, that there is nothing gruesome in it, but the finest acting that is possible on the part of March and Venable. It is intensely interesting. Death comes back to earth for three short days and assumes mortal flesh. This is one picture that I would stress that they see it from the start. Also I made a note for them to watch March's eyes closely as he appears, too, when Prince Sirki, cast back to the spirit world. I had seen the picture before I decided to run it. Artistry of the finest is his and Venable's work in this picture. A little spooky but not too much to develop the story. Direction of the finest. As you will admit that one slight slip would have spoiled the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EIGHT GIRLS IN A BOAT: Dorothy Wilson, Douglass Montgomery—This picture lacks star names to put out in front. They are asking you to feature the name of Douglass Montgomery. This boy is okay in the bits that he plays but his identity is lost in the shuffle and you are left without any worthwhile names to get this across, consquently poor box-office. Only fair entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GIRL WITHOUT A ROOM: Marguerite Churchill, Charles Ruggles, Charles Farrell—I find this as good as an average picture. Interesting to most customers. Opened on Sunday to average business and less than average last three days of a four day run.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

INTERNATIONAL HOUSE: W. C. Fields, Stuart Irwin, Peggy Hopkins Joyce—This did not begin to equal "Big Broadcast." I think Bing was missed and the few suggestive lines were not so well received.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen—Not as horrible as I feared it would be. A few complained of nightmares afterwards. Attendance a little above average.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

LONE COWBOY: Jackie Cooper—Played this on a double feature Friday and Saturday and it really drew 'em in. Jackie Cooper was swell. Running time, 68 minutes. Played May 19.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

NO MORE WOMEN: Edmund Lowe, Victor McLaglen—This is a fair program picture that is full of action, comedy and dramatic romance. It is of the rough and tumble type and would make an excellent Saturday show. It is different from the usual run of features and should please all of your fans who like McLaglen. We played this on a midnight show and to a very good business. Running time, 72 minutes. Played June 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Good program picture. Nothing objectionable. Played May 24-25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TRUMPET BLOWS, THE: George Raft, Frances Drake—Scenes in old Mexico. Play written around the Mexican Robin Hood, "Pancho Gomez." Quite interesting, with several nice bull fights. Our crowd was not anything extra, but it was an excellent play and should do good business. Running time, 72 minutes. Played May 26-27.—William Day, Jr., Grand Theatre, Dunkirk Ohio. General patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh, Adrienne Ames—The funniest picture we have played this season. Our patrons laughed so much that they could hardly keep track of what was said. If your patrons like a play with plenty of comedy, play this one. Running time, 70 minutes. Played May 19-20.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

WHARF ANGEL: Victor McLaglen, Dorothy Dell, Alison Skipworth—Nothing really objectionable in the picture, except there is not much to it. No entertainment. A good one to cancel. Dorothy Dell cries most of the time.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

AND THEY MEAN BUSINESS, HE SAYS

TO THE EDITOR OF THE HERALD:

"The battle is on. 'Pledge Cards of Decency' were passed out at all the churches last Sunday, and what an effect it had on the box office. Looks like the swan song for the small town exhibitor unless they eliminate block booking. I don't know what effect it will have in the cities, but in small towns where there are four and five churches it's just going to be too bad. Might be tough going for awhile until the smoke clears away.

"I figured it was coming a long time ago and I'm telling you they mean business. Producers will be smart if they outline their new products to the small town ministers, getting their okay first, and then call on the exhibitor. 'Passed by the National Board of Review' won't mean anything. It will have to be worded 'Passed by the Legion of Decency'.

"Time will tell who is right and who is wrong."—*A. G. Miller,* Lyric Theatre, Atkinson, Neb.

RKO

CHANCE AT HEAVEN: Joel McCrea, Ginger Roberts, Marian Nixon—A splendid program picture. A fine story well acted by all the cast. Lots of good comments on this one. Interesting and clean entertainment.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KING KONG: Fay Wray, Robert Armstrong—We put this in as a substitute for "Son of Kong," being guided in this instance by reports from other exhibitors for which we thank them. A good picture and the thrill hunters ate it up. Some women said it gave them bad dreams and some children said their mamas would not let them see it. But on the whole we were pleased.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

FLYING DOWN TO RIO: Gene Raymond, Fred Astaire—Truly a remarkable production. Give us more like this and don't leave out Astaire. Yes, plenty good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Raul Roulien, Fred Astaire—Rather late to bring this one up, but we thought it the best musical of the season in that the backstage stuff was left out. A good musical that is different. Running time, 80 minutes. Played May 23-24.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

FLYING DOWN TO RIO: Ginger Rogers, Gene Raymond—Marvelous production. There is first class entertainment in every foot of it. Not the spectacular picture of some recent musicals but just as entertaining. Fred Astaire steals the show with his dancing, comedy and personality. Business way above average. Running time, 80 minutes. Played May 27-28.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—Some liked it, others did not. I consider it worth running. Wouldn't be bad for Saturday show. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—This is a gorgeous picture, the kind that makes you feel as though you are actually doing the world a little good while you are engaged in this industry. The surprising thing about this picture was the effect it had on our theatre assistants, the boys of teen age whom you would not expect such immediate and altruistic response from. But, one and all, the herald peddler, the seat dusting boy, the two floor sweepers, and the reel winder seemed to take a sudden interest in their mothers and wanted to make some sacrifice so the mothers could see the picture and did we get a lot of extra work done that week? But not only the boys were affected but mothers themselves went out of the theatre resolved to make a sweeter and happier home life and kindle some of the spirit that made this picture, and I think it did them good to see it anyway. Played May 7-8.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

LONG LOST FATHER: John Barrymore, Helen Chandler—This was a poor drawing card. I sure hope Barrymore will improve. This is the worst one he has ever made. Running time, 63 minutes. Played May 17.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—Katharine Hepburn was wonderful in this play but there was too much dialogue to make the play interesting. We expected a rushing business but received the usual crowd. Running time, 72 minutes. Played May 15-16.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

RIGHT TO ROMANCE: Ann Harding—A good program picture for the ladies. The men want more action. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPITFIRE: Katharine Hepburn—Picture pleased and drew some extra on midweek days. However, it is not near the picture to draw as "Little Women." Ralph Bellamy and Robert Young alway please here. Believe RKO pictures better as a whole this year than ever before. Running time, 70 minutes. Played May 30-31.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

TWO ALONE: Jean Parker, Tom Brown—A very good small town picture. Our patrons liked it and told me so. The star, Jean Parker, put the show over. Running time, nine reels. Played June 1-2-3. —Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—Just another picture. Mildly interesting newspaper story. Poorest midweek business this year. Played May 23. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CATHERINE THE GREAT: Elizabeth Bergner, Douglas Fairbanks, Jr.—A spectacular costume play that is decidedly well acted. All roles well taken off by competent actors but the patrons who like this highbrow stuff are in the minority in this district, so it flopped as a box-office attraction. Running time, 92 minutes. Played May 14-15.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

ROMAN SCANDALS: Eddie Cantor—A good picture but a flop at the box-office. I lost money on this. No more Eddie Cantor for me. My patrons heard him so much over the radio they all are sick and tired of him and don't care to see him in pictures. Some of my patrons told me so, that is what the radio does to a good star and we poor exhibitors get the rap. We pay a big rental fee for these stars' pictures and when we get to play them, they don't do anymore than some little program picture. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

BELOVED: John Boles, Gloria Stuart—Hardly know how to report on this picture. Some of my patrons liked it, others walked out on it. Personally I gave it a 50-50 rating, that is it will please about 50 per cent. One thing is certain, when John Boles' time comes to shuffle off this mortal soil he should

be able to do it in great style as he certainly had enough experience in enacting this role. Let's hope that when his time does come that his going will be as quiet and peaceful as he so skillfully portrays the scene at the close of his pictures. Played Sunday-Monday.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

CROSBY CASE, THE: Wynne Gibson, Onslow Stevens—One of those pictures you sit through thinking or hoping against hope that something will happen and all of a sudden they drop you into space and it is all over. Poor entertainment, poor box-office. W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CROSBY CASE, THE: Wynne Gibson, Onslow Stevens, Alan Dinehart—Played this on a double bill and they liked it. Lots of good talent in the cast but the lighting was too dark and that was all the fault I heard about the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White—A very fast moving comedy with a mystery murder thrown in. The picture is a great advertisement for the Greyhound Bus Lines. Played one day. —Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

GUN JUSTICE: Ken Maynard, Cecelia Parker—Okay for Saturday. Some beautiful photographic work. Mountain scenes with clouds in background. Will please Saturday fans. Played May 26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blane, Burton Churchill—Nothing objectionable in it. Churchill is the whole show and he is real good. Romance between McCrea and Blane not strong enough to interest flappers. Did not go over very well. Just a fair program picture. Played May 31-June 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HONOR OF THE RANGE: Ken Maynard, Cecelia Parker—Maynard in a dual role and if you ask the audience it wasn't so hot. They dragged in some show business to help it along with what purported to be some broken down troupers that sang "Only A Bird in a Gilded Cage." How's that for going back into the ten, twenty, thirty days, and this one belongs there.—A. E. Hancock, Columbia Theatre, Columia City, Ind. General patronage.

HORSE PLAY: Slim Summerville, Andy Devine—With the exception of plenty of laughs, there isn't much to this seven reels of nonsense. Played May 24.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Played it on a double feature with a western Thursday-Friday-Saturday and it pleased everybody who saw it. Let's have some more from this team. Andy Devine superbly comical. It'll go well with the country folks on Saturday. Might be substituted instead of a western. Running time, 70 minutes. Played May 10-11-12.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—This is a very good comedy drama with music. It is good entertainment and will appeal to all of your patrons. It is not all musical, but rather a love story with a song or dance number here and there to pep it up. There are one or two shots that should have been cut out, but after all it is just comedy. Played one day to good business and pleased 100 per cent. Running time, 67 minutes. Played May 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—A great newspaper story. They don't make them any better, and this actor certainly puts it over right and the balance of the cast is fine. Great entertainment.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—Played this one on a double feature. The patrons enjoyed it but went home dissatisfied with the sad ending. I don't blame them. Who wants tragedies? Chester Morris splendid. Played May 18-19.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

KING OF THE ARENA: Ken Maynard—An average western with a touch of circus atmosphere that seemed to please, especially the youngsters. Played Saturday.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

KING OF THE ARENA: Ken Maynard, Lucille Brown—A very good western with plenty of action which seemed to please the majority of my patrons. However, we did get a very bad print. Played May 31.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

ONLY YESTERDAY: Margaret Sullavan, John Boles—The finest picture Universal has ever made. I have never seen a more perfectly acted picture. Let's have more from a real star, Margaret Sullavan. Running time, 105 minutes. Played May 8-9.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

STRAWBERRY ROAN: Ken Maynard—Here's a western special. Some of our fans thought the roan stole the show. It has everything it takes to make a good western. Played to above average business. Running time, six reels.—Robert Schwall, State Theatre, Ipswich, S. D. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—This one was a surprise. We expected just another western. Boy with a trained goose and a leaping steer made a hit with the kids. Personally we got a great kick out of it. Of course, Tarzan, the wonder horse, did his share. If you play westerns don't pass this up. Played June 1-2.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Warner

BIG STAMPEDE, THE: John Wayne—A very good western which seemed to please. Played May 29.—J. C. Dart, Dante Theatre, Dante, Va. General patronage.

GAMBLING LADY: Barbara Stanwyck—The best picture that Stanwyck has made in a long time and everyone liked it. Did nice business. Running time, 62 minutes. Played May 26.—Fred M. Elkin, Carolina Theatre, Lexington, N. C. General patronage.

HAROLD TEEN: Hal LeRoy—Certainly great entertainment. All the characters good, the star fine, dancing great. The picture gave 100 per cent satisfaction here. Played May 22-23.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

I'VE GOT YOUR NUMBER: Pat O'Brien, Joan Blondell—Don't be afraid to step on this if your folks like the greatest combination of laughs and thrills ever put together. You can be doubly sure of satisfying them when you show this. Trailer will sell this show for you. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

JIMMY THE GENT: James Cagney—Not nearly as good as Cagney's previous efforts. Story awfully weak, lines spoken too rapidly and weak supporting cast with the exception of Allen Jenkins, who practically steals the show. Business average. Running time, 67 minutes. Played May 29-30.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

LADY KILLER: James Cagney—A fast moving picture that seemed to please. Cagney is quite popular here. I don't know why. Played May 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MODERN HERO, A.: Richard Barthelmess, Jean Muir—This is a mighty good entertaining picture. Fine story, well acted, better than some of the specials. Played May 29-30.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

CINDER ALLEY: Krazy Kat Kartoons—Good cartoon. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CURIO SHOP, THE: Krazy Kat Kartoons—These short subjects are fine. Good music and entertainment throughout. Running time, seven minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

ROAMIN' THROUGH THE ROSES: Art Jarrett—Quite entertaining. Better than many two-reel subjects. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SOUTHERN EXPOSURE: Krazy Kat Kartoons—Entertaining.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

HIS WEAK MOMENT: Andy Clyde—Andy and all others connected with it must have had a weak moment during the making of this, as there is not a laugh in a carload. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

INVENTORS, THE: Coronet Comedies—It's not a good two-reeler for Saturday. Better to use with your best features. Lots of chuckles but not much slapstick.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MILLION DOLLAR MELODY: Musical Comedies —Not so good.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

PAIR OF SOCKS, A: Moran and Mack—This is a fine little comedy. The little negro body made a smash hit with our audience.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

STATIC: Tom Howard—Just two reels of film and that was all.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

MGM

BEER AND PRETZELS: Musical Revues—Just fair. The cabaret entertainers were good here and the patrons would have liked to have seen more of them. Running time, 20 minutes.—William A. Crute. Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BULLONEY: Flip the Frog—The cartoons seem to please about as well as the other comedies. Usually good music.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

BUSY BODIES: Laurel and Hardy—One of Laurel and Hardy's best. I sure hope they don't break up the team. Played May 13-14.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

DIRTY WORK: Laurel and Hardy—The best this pair turned out since their feature "Sons of the Desert." Several of our patrons told us this comedy was worth the admission price. Play it and watch them laugh. Running time, 19 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon. Ky. Small town patronage.

HANDLEBARS: Oddities—A rather amusing de-

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TWO MORE JOIN REPORTER RANKS

From the South have come two new contributors to the "What the Picture Did for Me" department, whose reports appear in this issue. They are:

Bob Ouellette, Dixie Theatre, Brooksville, Fla.

H. B. Wood, Wood Theatre, Calico Rock, Ark.

scription of bicycling days from the early days to the ultra modern fad from Hollywood.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

HAPPY WARRIORS: Oddities—Intended for an educational but it turns out good comedy and everyone enjoyed it. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SCOTLAND THE BONNIE: PitzPatrick Travel Talks—A very good entertaining travelogue that I made a featurette and it was well liked by all, especially any one from Auld Scotia. Running time, nine minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

TWIN SCREWS: All-Star Comedies—If your patrons don't laugh at this one there is something wrong with them. Some said it was rather raw in spots, but they all seemed to enjoy it. The dance number is extra good for a laugh. Running time, 18 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Paramount

ALL ON DECK: Headliners—Good one-reeler, mostly singing by different people.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BETTY BOOP'S MUSEUM: Talkartoons—A pretty good little cartoon. Some fine music while the skeletons perform.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

NO MORE BRIDGE: Leon Errol—Now if you want to bore your people, either before or after your feature, just try and get them to sit through this. Running time, 15 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PARAMOUNT PICTORIAL (No. 2): These one-reelers are good with any program. They will hold the attention of all classes. Running time, eight minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

PEANUT VENDOR, THE: Screen Songs—Would have been okay had they cut the gal's song to 20 frames. Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

STUFF ON THE BALL: Grantland Rice Sportlights—All right for the sport fans.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

THREE LITTLE SWIGS: Leon Errol—Here is a good comedy of the slapstick variety featuring the one and only Leon Errol with his clever comedy from Broadway. This short is very good and especially after seeing so many musicals. It will keep them laughing and should please all. Running time, 21 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

BUBBLES AND TROUBLES: Cubby the Bear—Very good. Running time, nine minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

CROON CRAZY: Cubby the Bear—Seldom is there a short nowadays that doesn't ring in the "come up and see me some time" stuff. You wonder whether new expressions are not all washed up. Why not start something new.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

KICKING THE CROWN AROUND: Clark and McCullough—Good as the average. Too noisy to suit our particular taste. How we need less dialogue, naturalness and less yelling in our comedies. Let's hope the future will bring us this improvement. After the voice is raised above a certain pitch it loses its clearness of intonation and therefore is tiresome instead of entertaining.—Estes and Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

United Artists

SILLY SYMPHONIES: These are the perfect cartoons. Disney, give us more of them.—B. R. McLendon, State Theatre, Idabel, Okla. General patronage.

Universal

TOY SHOPPE, THE: Oswald Cartoon—Very good, better than average. Running time, eight minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

WARREN DOANE BREVITY: Universal Comedies—One of the best comedies we have ever played from another company with the exception of Warner Brothers. Excellent.—J. C. Dars, Dante Theatre, Dante, Va. General patronage.

Warner Vitaphone

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters—A dandy short. Good enough to fit in any program. Running time, 10 minutes.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BUDDY'S BEER GARDEN: Looney Tunes—This is a very good cartoon comedy with plenty of laughs and will please everyone. This is much better than any of the previous issues and seems to please as well as Bosko. Let's have some more good cartoons with a laugh in them. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DOUBLE-CROSSING OF COLUMBUS, THE: Broadway Brevities—Not as good as many previous ones. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EASY ACES: Pepper Pot—This will appeal to the bridge playing elders of the audience and bring lots of laughs. Running time, 10 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

EASY ACES: Pepper Pot—My patrons wanted to know where I got that thing. Just another filler that won't fill. Running time, eight minutes—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

LITTLE GIRL WITH BIG IDEAS, A: Molly Picon—Here's the poorest short subject I've had this season. Absolutely nothing to it. Running time, 28 minutes.—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

LITTLE MISS MISCHIEF: Broadway Brevities—The most uninteresting of all this series (only the antics of a baby that one sees every day everywhere. No good for film fare. Running time, nine minutes.—C. A. Pratt, Texas Theatre, Smithville, Tex. Small town patronage.

MAIN STREETS: World Adventures, E. M. Newman—Only fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MILLS BLUE RHYTHM BAND: Melody Masters—This is a very good musical one-reeler, featuring an all colored orchestra. Some very good singing and popular music. These one-reelers are very good and always please our patrons. If you want good entertainment in shorts, book these shorts. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NOTRE DAME GLEE CLUB: Pepper Pot—A very clever musical short. Running time, 10 minutes.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

THEN CAME THE YAWN: Jack Haley—Two reels of nothing. So poor we pulled after one showing. If that is the best this bird can do making two-reel comedies why doesn't he quit. There were plenty of yawns but no laughs. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Mascot

MYSTERY SQUADRON, THE: Bob Steele—Just played fourth chapter. Exciting. As we feared, however, already the flashbacks have started. If too many, the serials will have to be given up, as unfavorable comments are frequently heard.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Principal

TARZAN, THE FEARLESS: Buster Crabbe—This chapter, number eight, very weak. Have been disappointed in this serial up to now. In one chapter Crabbe had black swimming trunks on while giving an exhibition of his ability as a swimmer and all other times he wears jungle attire. It may be better from here to the end, if not, would rate it as very poor.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Universal

GORDON OF GHOST CITY: Buck Jones, Madge Bellamy—Have run six chapters of this serial and it seems to be holding the interest of the children and young folks.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 9, 1934, from 106 houses in 19 major cities of the country, reached $977,164, a decrease of $54,659 from the total for the previous calendar week, ended June 2, when 107 theatres in 19 cities reported an aggregate gross of $1,031,823.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
Boston			Picture	Gross	Picture	Gross		
Boston	2,900	25c-50c	"Unknown Blonde" (Majestic) and "Half a Sinner" (U.)	17,500	"I'll Tell the World" (U.) and "The Crosby Case" (U.)	19,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"Upper World" (W. B.) and "Lazy River" (MGM)	8,000	"The Witching Hour" (Para.) and "A Very Honorable Guy" (F. N.)	9,000	Low 3-11 "Topaze" High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	11,000 15,000
Keith's	3,500	30c-50c	"Little Man, What Now?" (U.)	16,000	"The Black Cat" (U.) and "Strictly Dynamite" (Radio)	19,000	Low 7-29 "She Had to Say Yes" and "Arizona to Broadway" High 12-2 "Little Women"	6,000 28,000
Loew's State	3,700	35c-50c	"Sadie McKee" (MGM)	17,500	"The House of Rothschild" (U.A.) (2nd week)	17,000	Low 3-11 "When Strangers Marry" High 1-7 "Strange Interlude"	12,000 23,000
Metropolitan	4,350	30c-65c	"Little Miss Marker" (Para.)	31,000	"Murder at the Vanities" (Para.)	32,000	Low 3-11 "Men Must Fight" High 11-4 "I'm No Angel"	11,000 44,500
Paramount	1,800	30c-50c	"Upper World" (W. B.) and "Lazy River" (MGM)	8,500	"The Witching Hour" (Para.) and "A Very Honorable Guy" (F.N.)	9,500	Low 3-11 "King of the Jungle" High 2-25 "Dangerously Yours" and "Deception" Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	26,500 17,000 8,000
Buffalo								
Buffalo	3,500	30c-55c	"Little Miss Marker" (Para.)	11,900	"Change of Heart" (Fox)	16,800	High 12-9 "Dancing Lady" Low 3-25 "Our Betters"	31,000 9,800
Century	3,000	25c	"She Made Her Bed" (Para.) and "Murder in Trinidad" (Fox)	5,100	"Now I'll Tell" (Fox) and "Heat Lightning" (W. B.)	6,300	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon" Low 12-16 "Solitaire Man" and "Day of Reckoning"	8,100 3,500
Hippodrome	2,100	25c-40c	"Viva Villa!" (MGM)	6,200	"Murder at the Vanities" (Para.)	8,000	High 5-19-34 "The House of Rothschild"	18,000
Hollywood	300	25c-40c	"The Ghoul" (Gaumont-British) and "Orders Is Orders" (Gaumont-British)	800	"Thunder Over Mexico" (Principal) and "You Made Me Love You" (Majestic) (3rd week-3 days)	100	Low 8-26 "Moonlight and Pretzels" High 1-7 "Goona Goona" Low 11-25 "Night and Day"	5,100 2,600 400
Lafayette	3,300	25c	"I'll Tell the World" (U.) and "Glamour" (U.)	5,000	"Twentieth Century" (Col.) and "One Is Guilty" (Col.)	7,200	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 12-23 "Myrt and Marge"	16,700 4,800
Chicago								
Chicago	4,000	35c-68c	"The Thin Man" (MGM) (9 days)	35,000	"Murder at the Vanities" (Para.)	25,000	High 9-2 "Goodbye Again"	75,000
McVicker's	2,284	30c-60c	"Change of Heart" (Fox)	9,500	"Viva Villa!" (MGM) (3rd week)	8,000	Low 4-29 "Central Airport" High 4-14-34 "Wonder Bar"	22,000 23,000
Oriental	3,940	25c-40c	"I'll Tell the World" (U.) (8 days)	13,000	"The Trumpet Blows" (Para.)	12,000	Low 7-1 "The Woman I Stole" High 10-14 "I'm No Angel"	5,000 50,000
Palace	2,509	35c-75c	"Such Women Are Dangerous" (Fox)	18,000	"Upper World" (W. B.)	15,000	Low 12-16 "A Man's Castle" High 9-9 "Morning Glory"	10,000 37,000
Roosevelt	1,591	25c-50c	"He Was Her Man" (W. B.)	7,000	"Manhattan Melodrama" (MGM) (2nd week)	5,000	Low 4-28-34 "Glamour" High 10-14 "Penthouse"	11,500 16,000
State-Lake	2,776	20c-35c	"Whirlpool" (Col.)	11,000	"The Poor Rich" (U.)	11,500	Low 3-4 "Luxury Liner" High 1-13-34 "Goodbye Love"	6,200 18,000
United Artists	1,700	30c-60c	"Sadie McKee" (MGM) (2nd week)	16,500	"Sadie McKee" (MGM) (1st week)	22,000	Low 2-18 "Lucky Devils" High 5-5-34 "The House of Rothschild"	4,500 30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"Looking for Trouble" (U. A.)	2,100	.....		High 11-11 "Private Life of Henry VIII"	12,000
Hanna	1,500	30c-40c	"Guilty Parents" (S. R.)	2,500	.....		Low 3-4 "Infernal Machine" and "Exposure" High 10-28 "Forgotten Men"	1,800 7,500
Hippodrome	3,800	30c-44c	"All Men Are Enemies" (Fox)	3,500	"20 Million Sweethearts" (F. N.)	7,500	Low 6-9-34 "Guilty Parents" High 10-21 "East of Fifth Avenue"	2,500 30,000
RKO Palace	3,100	30c-44c	"Call It Luck" (Fox) and "Strictly Dynamite" (Radio)	7,000	"Stingaree" (Radio)	7,500	Low 6-10 "Circus Queen Murder" High 3-3-34 "It Happened One Night"	2,900 28,000
State	3,400	30c-44c	"Murder at the Vanities" (Para.)	7,200	"Sadie McKee" (MGM)	17,500	Low 8-19 "No Marriage Ties" High 8-19 "Tugboat Annie"	4,200 26,000
Stillman	1,900	20c-40c	"The Witching Hour" (Para.) and "Along Came Sally" (Gaumont-British)	3,000	.....		Low 6-24 "The Eagle and the Hawk" High 10-28 "I'm No Angel"	5,000 9,000
Warner's Lake	800	30c-40c	"A Man of Sentiment" (Chesterfield) and "Whirlpool" (Col.)	1,500	"A Very Honorable Guy" (F.N.) (9 days)	3,000	Low 11-18 "Stage Mother" and "Hell and High Water" High 10-28 "Footlight Parade" Low 6-9-34 "A Man of Sentiment" and "Whirlpool"	2,500 10,000 1,500
Denver								
Aladdin	1,500	25c-50c	"The Black Cat" (U.)	3,000	"Harold Teen" (W. B.) (25c-40c)	3,000	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-40c	"Little Miss Marker" (Para.)	7,500	"Murder at the Vanities" (Para.)	7,500	Low 5-26-34 "As the Earth Turns" High 10-28 "I'm No Angel"	2,500 16,000
Denver	2,500	25c-50c	"Sadie McKee" (MGM)	7,500	"Manhattan Melodrama" (MGM)	6,000	Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm" High 1-13-34 "Roman Scandals"	1,950 17,500
Orpheum	2,600	25c-55c	"Wild Cargo" (Radio) (25c-50c)	5,000	"20 Million Sweethearts" (F. N.)	9,500	Low 12-16 "The World Changes" High 2-17-34 "Hi, Nellie!"	3,000 19,500
Paramount	2,000	25c-40c	"Uncertain Lady" (U.) (2 days)	400	"All Men Are Enemies" (Fox) (1 day)	400	Low 6-10 "Zoo in Budapest" High 4-1 "The Kid From Spain"	3,750 7,000
			"Let's Be Ritzy" (U.) (5 days)	1,600	"All Quiet on the Western Front" (U.) (6 days)	1,500	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
					"Viva Villa!" (MGM) (1 day)	800		
Detroit								
Fisher	2,700	15c-40c	"Sadie McKee" (MGM)	5,600	"Viva Villa!" (MGM) (15c-50c)	4,400	High 1-28 "Silver Dollar"	15,400
Fox	5,100	15c-50c	"Such Women Are Dangerous" (Fox)	16,800	"Change of Heart" (Fox)	22,900	Low 3-18 "Secret of Madame Blanche" High 9-16 "Sing, Sinner, Sing"	3,100 32,300
Michigan	4,000	15c-50c	"Murder at the Vanities" (Para.)	22,000	"Sadie McKee" (MGM)	21,800	Low 5-15 "After the Ball" and "Afraid to Talk" High 4-7-34 "Mystery of Mr. X"	5,400 31,400
United Artists	2,000	25c-50c	"Manhattan Melodrama" (MGM)	5,300	"Catherine the Great" (U.A.)	4,700	Low 7-1 "College Humor" High 5-12-34 "The House of Rothschild"	7,300 17,600
							Low 3-25 "The Sign of the Cross"	4,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U.A.) (9th week)	13,240	"The House of Rothschild" (U.A.) (8th week)	14,212	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Such Women Are Dangerous".... (Fox) and "Embarrassing Moments" (U.)	2,600	"Now I'll Tell" (Fox) and..... "Take the Stand" (Liberty)	2,000	High 1-7 "Handle With Care".....	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood.	3,000	25c-55c	"He Was Her Man" (W. B.)....	11,000	"Merry Wives of Reno" (W. B.)..	9,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"....	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Such Women Are Dangerous".... (Fox)	2,000	"Change of Heart" (Fox) ..... (2nd week)	2,500	High 2-18 "State Fair"	7,000
							High 6-9-34 "Such Women Are Dangerous"	2,000
Circle	2,800	20c-40c	"Stingaree" (Radio)	4,000	"Murder at the Vanities" (Para.) (2nd week)	4,000	High 8-19 "She Had to Say Yes".....	12,000
							Low 3-4 "The Sign of the Cross"..... (2nd run)	2,500
Lyric	2,000	20c-40c	"Catherine the Great" (U. A.)....	5,000	"Smarty" (W. B.)	7,500	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Hollywood Party" (MGM)..	4,000	"Sadie McKee" (MGM)	5,500	High 2-3-34 "Sons of the Desert"	12,500
							Low 12-16 "Women in His Life"	3,500
Kansas City								
Mainstreet	3,049	25c	"Stingaree" (Radio) and..... "A Very Honorable Guy" (F. N.) (7½ days and Sat. late show)	5,500	"Finishing School" (Radio) and.. "The Crime Doctor" (Radio) (5 days and Sat. late show)	4,000	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"The Thin Man" (MGM)..... (7 days and Sat. midnite show)	12,500	"Hollywood Party" (MGM)..... (7 days and Sat. midnite show)	6,400	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding" ...	4,900
Newman	1,800	25c	"Merry Wives of Reno" (W. B.) and "The Witching Hour" (Para.) (6 days and Sat. late show)	4,000	"Murder at the Vanities" (Para.) and "All Men Are Enemies" (Fox) (7 days and Sat. late show)	7,500	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"Half a Sinner" (U.)..... (7 days and Sat. midnite show)	5,400	"Easy to Love" (W. B.)..... (7 days and Sat. late show)	5,100	High 6-9-34 "Half a Sinner".....	5,400
							Low 5-5-34 "Let's Fall in Love".....	4,000
Uptown	2,000	25c	"Such Women Are Dangerous".... (Fox) (5 days)	2,800	"Change of Heart" (Fox)..... (2nd week-4 days)	1,800	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
					"The Black Cat" (U.) ..... (4 days)	2,200		
Los Angeles								
Filmarte	800	40c-50c	"No Greater Glory" (Col.).....	1,000	"The Fortune Teller" (W. B.).... (2nd week)	400	High 4-14-34 "Moon Over Morocco"	7,600
							Low 5-12-34 "Through the Centuries"	500
Loew's State	2,416	30c-55c	"Queen Christina" (MGM)	8,688	"Viva Villa!" (MGM) ..... (2nd week-6 days) "Queen Christina" (MGM) (1 day)	14,984	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"Many Happy Returns" (Para.)..	23,795	"Little Miss Marker" (Para.)....	21,785	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Twentieth Century" (Col.)..... (2nd week)	6,100	"Twenticth Century" (Col.)..... (1st week)	6,700	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"He Was Her Man" (W. B.)....	9,000	"Merry Wives of Reno" (W. B.).. (4 days) "Harold Teen" (W. B.) (3 days)	5,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Nana" (U. A.)	4,500	"The House of Rothschild" (U. A.) (3rd week)	3,500	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"The Show-Off" (MGM)	1,500	"A Modern Hero" (W. B.).....	1,500	High 4-1 "20,000 Years in Sing Sing"..	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-50c	"Sadie McKee" (MGM)	8,500	"Viva Villa!" (MGM).....	8,000	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum...	2,900	25c-50c	"Strictly Dynamite" (Radio).....	6,000	"Journal of a Crime" (F. N.)....	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Such Women Are Dangerous".. (Fox)	6,000	"Bottoms Up" (Fox)	5,500	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Catherine the Great" (U. A.).. (2nd week)	3,000	"Catherine the Great" (U. A.).... (1st week)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"..	1,000
Montreal								
Capitol	2,547	25c-60c	"Thirty Day Princess" (Para.) and "The Witching Hour" (Para.)	8,500	"Change of Heart" (Fox) and.. "I Believed in You" (Fox) (25c-65c)	9,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-75c	"Such Women Are Dangerous" .. (Fox) and "Three on a Honeymoon" (Fox) (25c-65c)	9,000	"Jack Ahoy" (British) and..... "The Lost Chord" (British) (25c-60c)	7,000	High 1-21 "The Mask of Fu Manchu"..	14,500
							Low 6-2-34 "Jack Ahoy" and "The Lost Chord"	7,000
Palace	2,600	25c-75c	"Sadie McKee" (MGM) and..... "Countess of Monte Cristo" (U.)	10,000	"20 Million Sweethearts" (F. N.) and "Secrets of a Registered Nurse" (British) (25c-65c)	8,500	High 2-18 "The Sign of the Cross"...	15,500
							Low 6-2-34 "20 Million Sweethearts" and "Secrets of a Registered Nurse"	8,500
Princess	2,272	25c-65c	"Looking for Trouble" (U. A.) and "Whirlpool" (Col.)	6,000	"Twentieth Century" (Col.) and.. "One Is Guilty" (Col.) (25c-60c)	6,500	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (12tth week)	13,200	"The House of Rothschild" (U.A.) (12th week)	14,780	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Viva Villa!" (MGM).....	35,400	"Sadie McKee" (MGM) ..... (2nd week)	36,962	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"Sorrell and Son" (U.A.) ..... (9 days)	11,880	"Unknown Soldier Speaks"..... (Lincoln) (3 days)	1,250	High 1-7 "The Half Naked Truth"....	24,750
							Low 5-19-34 "Cheaters" (6 days).....	2,700
Palace	2,500	25c-75c	"He Was Her Man" (W. B.)....	10,400	"Stingaree" (Radio)	10,700	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Little Miss Marker" (Para.).... (3rd week)	24,000	"Little Miss Marker" (Para.).... (2nd week)	36,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,600
Rialto	2,200	25c-65c	"Hollywood Party" (MGM)..... (2nd week)	9,000	"Hollywood Party" (MGM)..... (1st week)	17,500	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Born to Be Bad" (U. A.).....	17,100	"Murder at the Vanities" (Para.) (2nd week-4 days)	4,300	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Stingaree" (Radio) ..... (4 days) "The Witching Hour" (Para.) (3 days)	5,800	"Change of Heart" (Fox)..... (4 days) "I'll Tell the World" (U.) (3 days)	7,000	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Little Man, What Now?" (U.)..	72,000	"Where Sinners Meet" (Radio)....	67,500	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"....	44,938
Roxy	6,200	25c-65c	"Now I'll Tell" (Fox) ..... (2nd week)	14,400	"Now I'll Tell" (Fox)..... (1st week)	26,000	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"The Key" (W. B.)	12,661	"Upper World" (W. B.)..... (6 days)	10,100	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Fog Over Frisco" (F. N.)	1,700	"Such Women Are Dangerous" (Fox)	2,000	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Manhattan Melodrama" (MGM).	4,300	"Sadie McKee" (MGM)	5,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Now I'll Tell" (Fox) (4 days)	1,200	"Whirlpool" (Col.) (4 days)	2,700	High 9-2 "Gold Diggers of 1933"	3,900
			"Affairs of a Gentleman" (U.) (3 days)	800	"Registered Nurse" F. N.) (3 days)		Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"20 Million Sweethearts" (F. N.).	4,200	"Murder at the Vanities" (Para.)	4,000	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"Strictly Dynamite" (Radio) and "Fog Over Frisco" (F. N.) (6 days)	2,900	"The Party's Over" (Col.) and "Whirlpool" (Col.) (6 days)	3,500	High 11-18 "One Man's Journey"	10,750
			"Most Precious Thing in Life" (Col.) and "Hell Cat" (Col.) (3 days)	1,400			Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"The Thin Man" (MGM) and "Half a Sinner" (U.)	8,500	"Thirty Day Princess" (Para.) and "Glamour" (U.)	7,750	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Change of Heart" (Fox) (8 days)	6,800	"Sadie McKee" (MGM) (6 days)	7,000	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"The House of Rothschild" (U. A.) and "The Love Captive" (U.) (9 days)	4,250	"Merry Wives of Reno" (W. B.) (5 days)	3,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"Sorrell and Son" (U. A.) (8 days)	4,000	"The House of Rothschild" (U.A.) (5th week-7 days)	8,500	High 5-5-34 "The House of Rothschild"	23,000
							Low 6-9-34 "Sorrell and Son" (8 days)	4,000
Arcadia	600	25c-50c	"You're Telling Me" (Para.) (6 days)	2,000	"The Trumpet Blows" (Para.) (6 days)	1,500	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Boyd	2,400	40c-65c	"Twentieth Century" (Col.) (6 days)	10,500	"Thirty Day Princess" (Para.) (6 days)	10,000	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Many Happy Returns" (Para.) (6 days)	13,000	"Whirlpool" (Col.) (6 days)	19,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Change of Heart" (Fox) (2nd week-6 days)	13,000	"Change of Heart" (Fox) (1st week-6 days)	22,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"A Very Honorable Guy" (F.N.) (6 days)	3,100	"Sisters Under the Skin" (Col.) (6 days)	3,000	High 4-8 "42nd Street"	7,700
							Low 5-19-34 "Laughing Boy"	2,500
Stanley	3,700	40c-65c	"Little Miss Marker" (Para.) (6 days)	10,000	"Murder at the Vanities" (Para.) (6 days)	12,000	High 11-25 "I'm No Angel"	32,500
							Low 6-10 "The Silver Cord"	9,000
Stanton	1,700	30c-55c	"Smarty" (W. B.) (6 days)	6,000	"Fog Over Frisco" (F. N.) (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"A Very Honorable Guy" (F.N.) and "Laughing Boy" (MGM)	5,700	"I'll Tell the World" (U.) and "Lazy River" (MGM)	5,600	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-50c	"Crime Doctor" (Radio)	6,800	"This Man Is Mine" (Radio)	7,000	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"Sing and Like It" (Radio) and "A Modern Hero" (W. B.)	1,700	"As the Earth Turns" (W. B.) and "She Made Her Bed" (Para.)	2,000	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"All Quiet on the Western Front" (U.)	2,000	"City Limits" (Monogram)	2,300	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Twentieth Century" (Col.) and "Call It Luck" (Fox)	5,600	"Such Women Are Dangerous" (Fox) and "Private Scandal" (Para.)	5,300	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Tarzan and His Mate" (MGM)	5,000	"Manhattan Melodrama" (MGM)	4,700	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"The Party's Over" (Col.) and "Hell Bent for Love" (Col.)	8,000	"Sisters Under the Skin" (Col.) and "Money Means Nothing" (Monogram)	8,500	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 9-9 "Important Witness" and "Sensation Hunters"	7,000
Golden Gate	2,800	25c-40c	"Crime Doctor" (Radio)	13,000	"Finisbing School" (Radio)	16,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-50c	"Sing and Like It" (Radio) (15c-40c)	19,500	"Embarrassing Moments" (U.) (15c-35c)	12,000	High 6-9-34 "Sing and Like It"	19,500
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"The Hollywood Party" (MGM) and "Private Scandal" (Para.)	10,000	"Thirty Day Princess" (Para.) and "Upper World" (W. B.)	9,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	25c-40c	"Merry Wives of Reno" (W. B.) and "Double Door" (Para.)	6,000	"Viva Villa!" (MGM) (3rd week)	4,500	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"Murder at the Vanities" (Para.)	18,000	"Manhattan Melodrama" (MGM)	20,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-35c	"A Modern Hero" (W. B.)	2,800	"A Very Honorable Guy" (F. N.) and "Success at Any Price" (Radio)	3,250	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Sadie McKee" (MGM)	6,250	"Viva Villa!" (MGM) (2nd week-5 days)	6,000	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Mystery Liner" (Monogram) and "Man Trailer" (Col.)	3,750	"Love Birds" (U.) and "Public Stenographer" (Showmens)	4,200	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-55c	"Sorrell and Son" (U. A.) (25c-50c)	3,100	"The House of Rothschild" (U.A.) (2nd week-5 days)	3,400	High 11-11 "Footlight Parade"	8,000
							Low 6-9-34 "Sorrell and Son"	3,100
Music Hall	2,275	25c-75c	"Glamour" (U.)	8,350	"Merry Wives of Reno" (W. B.)	9,000	.....	
Paramount	3,050	25c-35c	"Stand Up and Cheer" (Fox)	5,500	"Thirty Day Princess" (Para.)	5,300	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"GET OUT AND MIX"

A manager sent to a new spot astounded his superiors a short time later by putting over a business building contest with a local sheet that had never before given theatres the slightest cooperation. When queried regarding the method used to induce this seeming miracle, the showman replied that the idea was broached to the editor of the hardboiled sheet and finally sold while they were golfing together.

Another theatreman obtained an important rent concession from his landlord after the circuit real estate heads had flopped on the job. The answer—manager and owner were serving on the same Rotary Club committees.

Similar instances of the dollars and cents value of outside contacts are sufficiently numerous to prove their desirability. Unfortunately, not every independent exhibitor or circuit head sees clear-eyed on this valued phase of theatre operation. To many, a manager's worth is based on the number of hours he spends in the performance of actual mechanical duties that could more profitably be handled by others of the staff.

Howard Waugh speaks eloquently on this subject in a recent message addressed to the managers of his Warner Theatres Southern Zone, from which we quote:

"What are you doing to intrigue business into your theatre that you are not getting? . . . Analyze your business and analyze yourself. . . . Get out of that office. Mingle with your patrons and friends. . . ."

Such sterling advice dare not be disregarded. We offer it to those executives incorrectly interpreting the trend of the times who still believe that a manager's sphere of influence should be confined within the walls of the theatre.

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INSURANCE GOES "CLUB"

Folks, meet up with the newest exploitation outfit—Metropolitan Life Insurance Co., now listed in the rapidly expanding ranks of those organizations promoting their activities by means of a children's club.

The smart insurance minds no doubt encouraged by the success of kid societies inaugurated by radio sponsors, who in turn lifted the gag from the theatre, are now putting out booklets to further the aims of a Junior Safety Club which binds members to help keep down accidents and increase the safety of streets and homes. The suggestions offered are very sound and may help to diminish the total of fatalities.

However, it is not unreasonable to suppose that many applicants for membership have been encouraged by fathers and mothers anxious for the welfare of their offspring. And in the interests of good business the names and addresses of these fond parents may provide welcome additions to the calling lists of insurance solicitors.

The adoption of this profitable device by the conservative Metropolitan is yet another indication of the extent to which billion dollar corporations are drawing upon advertising ideas originated and perfected in the theatre. We bring this emphatically to the attention of exhibitors disinclined to favor vigorous exploitation on the part of their managers.

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THE WORD "SELL"

Used often, perhaps too often in these pages, the word "sell" describes aptly the salesmanship of managers who persuade conservative merchandisers to come in on advance campaigns. This week, Ben Cohen and John McManus illustrate ably what we are endeavoring to bring out. To help promote his "Palooka" campaign in New Haven, Cohen actually sold the comic strip of the same name to his leading paper as a regular daily feature. Out in Kansas City, McManus sold a whale of a laugh display ad on "Tarzan" to the town's leading clothier.

Of necessity, every good salesman need not be a good showman, but these above cases are just a few of the many that prove the sales ability of every talented theatreman.

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After this year's first round of golf, we toss our vote for code-regulated courses, from which Washington shall eliminate traps, water holes, rough, woods, out-of-bounds, clubs that slice, balls that top, and four putt greens.

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FOR SIMPLER PLEASURES

" . . . People raved about the barn dance for days. . . . the success of this naturally got me to thinking. Folks have been getting down to earth these last few years and seem to want the simple forms of entertainment. They seem to tire of glitter and pomp."

The above is quoted from Harry Moore's report on the success of his barn dance and contest, detailed on the next page. Managers inclined to the more sophisticated forms of exploitation may find food for thought in Moore's findings.

A. Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Moore Sets Contest For Square Dancers

Manager Harry R. Moore, Egyptian, Delta, Colo., comes in with an idea that contains plenty of box office meat—a "Square Dance" tournament to run over a series of weeks and aimed to appeal to his farm folk in every part of the surrounding territory.

The thought was created recently when Harry put on a Saturday night old time barn dance and contest, with square dance set, old fashioned "caller," fiddlers, mouth harpists and all the other properties. The stage was set to represent a barn, with saddles, harness, hay and a barrel of hard (?) cider. No drops were used, the stage being cleared back to the brick wall, with a wood set to close in sides.

The contest was put on between the rival jiggers for cash prizes, and Moore reports that the packed house rocked with applause and laughter, so much so, that with the encouragement of many of his patrons, this member is putting on the above mentioned tournament to run all summer.

The sessions will be held each Saturday night, all surrounding towns being invited to enter a square dance set with their own "callers." Eliminations will continue until the final night, when the two top dance sets will compete for the championship of the county, with a consolation competition on the same bill.

Judges are to be the audiences, and as Harry expects each set to bring their farm friends as rooters, increased attendance is naturally to be looked for. Generous cash prizes have been provided and merchants are contributing, as well as plugging the idea in ads and windows. The stunt is to run through nine weeks of the summer.

Work For a Quigley Award!

Frank Larson Plants Gag Dillinger Ad in Paper

Frank P. Larson, Paramount Theatre, Idaho Falls, Idaho, got out a nifty ad on "Six of a Kind" in the form of a two-column open letter to "John Dillinger and His Gang" inviting them to "put aside your pressing engagements, artillery, etc.," to witness the picture. Frank goes on to say "We guarantee you an uproarious time and especially in your honor, have invited those straight-shooting marksmen the Chief of Police and Sheriff. They have promised to bring their staff and are expecting a good laugh also. May we hope for your presence at this mirth feast?"

Fast thinking, but wonder what Frank would have done if the desperado and his playmates had accepted the invitation.

Work For a Quigley Award!

Give Smith a Hand

Round Tabler Dick Smith, ill for the past three years, has written a song entitled "The Breeze," already used by Vallee and other notables on the air. It's a corking tune, and the membership can give Dick a hand by plugging this number wherever possible. Olman of New York is the publisher.

Totman Breaks Page One With Star Shot

The cooperation that Erie, Pa., newspapers are known to give theatres was utilized fully by Manager J. M. Totman, of the Warner Theatre in that spot on his "20 Million Sweethearts" campaign. Copies of one of the local sheets with front page headlines, announcing the date, were sent to Dick Powell at the studio who posed as illustrated below, this shot being carried on page one of the daily. Two co-op pages were also promoted and a classified tieup brought further returns, as did musical memory contest prizes given to readers correctly naming pictures and song hits from scenes stills.

Many other costless ideas were put over by Totman, which included distribution by shoe store of Powell star stills left over from one of his former pictures, store paying cost of attached snipes. These stills were also given away on a radio hookup. Jimmy also promoted bumper cards, life savers and airplane from which heralds were thrown at field meet. Heralds were obtained gratis on Philco Radio tieup. Imprinted grocery and market bags were also obtained gratis, as were the services of local boys' club drum and bugle corps parading opening day.

Practically every important window in town was secured for display and street stunts included skating girls carrying banners, sound truck and man carrying lettered umbrella. Lettered congoleum mats were placed on street corners.

Other radio tieups were made, Western Union jumbo telegrams used, gown display week effected at leading woman's shop, and featured in the lobby display was a Hollywood voice test gag which brought further attention to Totman's front, the feature of which was a series of beautiful silk valances.

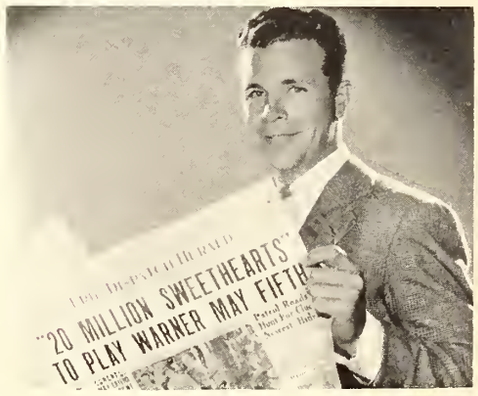
Work For a Quigley Award!

Musselman Covers Vacant Buildings on "Wonder Bar"

C. J. Musselman, Plaza Theatre, Paris, Texas, decorated all vacant buildings with window displays plugging "Wonder Bar" while taxies carried signs giving playdates.

All employees of the Interstate Theatres in Paris plugged the picture personally and just before the showing distributed personal cards plugging the picture in addition to which three service clubs made arrangements for their entire membership to attend.

Telephone subscribers were called and asked to attend and announcements were distributed to schools. On opening day a negro attired like Jolson in "Goin' to Heaven on a Mule" number, paraded the streets.



Dick Powell Reads Erie Paper



GENE CURTIS

Sugarman's Ballys Attract Thousands

As important as the advertising he puts behind his pictures is the general exploitation sponsored by Harry Sugarman, at the Egyptian Theatre, Hollywood, Cal. Taking advantage of the theatre's spacious forecourt, Harry is continuously putting on crowd-stopping stunts and exhibits of various kinds in this area. And so successful has he been he is reported to have made this house one of the most popular and profitable on the West Coast.

One of the most recent of these displays was "The Enchanted Promenade" from Catalina Island, secured through the cooperation of the Wrigley Company, owners of the island. The display, famous in all parts of the world, represents a Mexican quarter with craftsmen at work on pottery, strolling senoritas and caballeros in costume, playing Mexican music, etc., etc. The entire exhibit was brought over intact, attracting thousands.

A hobby show was also sponsored by this fast-moving Round Tabler, the main collection being the property of a local resident consisting of such interesting items as miniature practical violins and cameras, gold mouse trap and other oddities, all of which were well publicized by the local papers and helped to bring the curious from all sections of the surrounding area.

Harry also plays up sensational stunts, one of his latest being a couple dancing for 48 hours on a 24-inch platform atop a 150-foot pole, the gag being representative of the many ace ballys used by this member.

Work For a Quigley Award!

American Consul Praises Barcelona Exploitation

On the occasion of a Jantzen bathing suit tieup in Barcelona, Spain, in conjunction with the local showing of "Footlight Parade," put on by Jose M. Bragulat, Warner branch manager, the success of the stunt prompted an unsolicited letter of congratulation from the American consul, Claude I. Dawson, to Vice-President Sam E. Morris. The tiein was the first of its kind in that country and is reported to have gone over to gratifying returns in attendance and publicity.

Winners' Stunts Blanket Montreal

A mileage contest with a chain of drug stores was reported to be the highlight of the prize winning drive put on by Manager Gene Curtis and Exploiteer Ken Finlay on their prize "20 Million Sweethearts" campaign at the Palace, Montreal. Every purchaser of 25 cents or more in merchandise received a mileage check, the weekly holder of the greatest "distance" receiving a junior gas driven auto racer. Double mileage coupons were given with theatre admissions and although Montreal children are not allowed by ordinance to attend motion pictures, they undoubtedly aided in persuading parents to attend the Palace for this reason. Curtis reports that the advertising on this blanketed the city, including a tremendous newspaper campaign, that was paid for entirely by the drug chain.

Department store tieups were made on the Cinema Shop hat fashions with windows and newspaper advertising, as was also done with a chain of women shops to plug their women's stockings. Strong newspaper campaigns were also put on by a chain of beauty shops plugging a Ginger Rogers' coiffure with stills of the star given to all patrons. Men's stores were tied in on a Dick Powell wardrobe and display ads were also secured in shoe and flower tieups. Jewelry stores also ran windows of scene stills showing stars wearing jewels and followed this with newspaper display ads.

Radio department of city's leading store devoted entire radio floor to tie in with picture, stills being carried on every radio model. Store ads carried picture underline and announced same on radio hour. Similar radio tieins were also effected with other stores and hookup was made with Victor records whereby special displays were made for dealers' windows and other promotions secured via delivery trucks, newspaper ads, etc. As Montreal is largely French speaking, largest sheet music distributor printed lyrics of song hits in French.

In addition to other stunts as effective, including street ballys, Gene reports an especial bid for attention with his most elaborate front in months as illustrated. Background was in red with cutout letters flittered, large blowups were given shadow box effects with indirect lighting. Atop marquee large display was built with large sized girl cutouts, each holding a large circle containing name of one of stars.



The Montreal "Million" Lobby



KEN FINLAY

Dave Ties "Cheer" To Merchants' Days

A "Stand Up and Cheer Sale" put on in cooperation with local merchants, bus lines, Chamber of Commerce and other civic bodies returned satisfactory results for Manager David R. Sablosky as part of his campaign on the picture at the Norris Theatre, Norristown, Pa.

Newspaper got behind the idea solidly, even to the extent of lead editorial in which the title was mentioned and residents urged to support the stunt. The merchants' association paid for large canvas banners attached to both sides of buses traversing a radius of 15 miles. Bakers and launderers, brewers and dairies bannered their trucks and delivery wagons likewise, with two colored window streamers, tack cards, window cards, inserts and gum stickers displayed by and used by every store in town. All window displays included copy and stills of the picture.

Speakers' committees composed of prominent citizens gave talks on the stage of the theatre and also spoke at lunch club meetings and other civic functions. Advance co-op pages were plentiful, the copy in most ads leading off with the title to tie in to the various sales, and the campaign wound up with an elaborate street parade to the theatre with Veterans of Foreign Wars, American Legion, Boy Scouts, Musicians' Union and other organizations in line, all carrying theatre banners.

Dave reports that over 70 merchants participated, and in addition to individual store advertising expenditures, $500 were spent by the participating stores for the extra advertising material. Initiated at this time by Sablosky was an effective bus-theatre hookup in which the transportation company is selling combination bus and theatre tickets at reduced rates. Details of this will be carried in an early issue.

On "Eskimo," Sablosky arranged for the personal appearance of Capt. Earl Hammond, well known Arctic explorer who brought along his Eskimo sled and dog team. The captain spoke at high schools, civic luncheons, YMCA, women's clubs, and also made addresses from the stages of the Norris, Grand and Garrick Theatres.

Hamilton Promotes Fountain for Lobby

Taking advantage of every situation is part of a showman's job and B. B. Hamilton, Palace, Norwich, Conn., did that when he learned that one of his patrons had brought with him from Europe a very fine electrical fountain. Soliciting the man's cooperation, Hamilton borrowed it for a lobby display with "House of Rotthschild" (see photo).

Apparently "B. B." goes in for profitable promoting, as he succeeded in getting one of the leading florists to donate a lobby full of plants, flowers, etc., which were later turned over to local hospitals.

Work For a Quigley Award!

Perry Fights Circus With Street Bally

Simultaneously with the arrival of the MGM Rhino truck, Fred Perry, skipper at the Capitol, Binghamton, N. Y., staged an animal show to plug his "Tarzan" date. However, a circus selected the same date to play the town, and to fight off the opposition, Fred broke out with a parade of his own, headed by the travelling menagerie, and a flock of bannered cars, sound truck, etc.

In between times, Perry stopped for a moment to pose, and here he is (see photo) handshaking Capt. Proske, the "man in white"—the trainer of the stage tiger act.

Work For a Quigley Award!

Aninsman Plants Phone Board in Lobby Tieup

Marty Aninsman recently played "I've Got Your Nmber" at the Lindley in Philadelphia and contacted the telephone company to rig up a switchboard with an instructress for a lobby display. The girl was on duty every evening receiving incoming calls and demonstrating mechanical workings of the board for the benefit of curious patrons. Usher planted at another connection, dialed the theatre at frequent intervals.

Appropriate copy was used on board and whenever signaled, operator would answer in regular theatre manner, giving current attraction and then work in a plug for the picture.

Work For a Quigley Award!

Ed Hiehle Engineers "Hollywood" Opening

Edward J. Hiehle, Midland Theatre, Newark, Ohio, recently put on a "Hollywood Premiere" for his showing of "Let's Fall in Love," with all the trimmings, spot, flood and searchlights playing on the crowds as the cars arrived. Stars were local impersonators who, as they arrived, were picked up by the M. C., introduced over the radio and then led into the theatre and escorted to their seats.

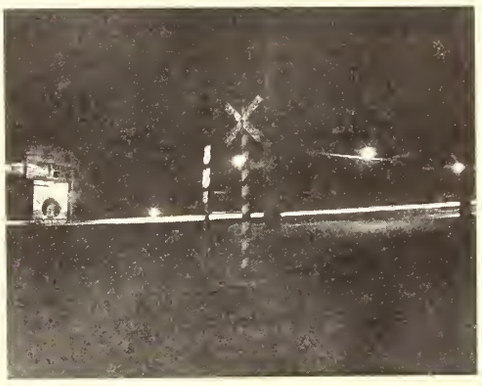
Between star arrivals M. C. sold the pictures, stage revue, etc., to the gaping crowd. Each star was named as the car approached and a uniformed usher opened the car door and escorted the occupant to the mike.

A carpeted aisle led from the middle of the street through the lobby and into the entrance, with traffic officers on hand to keep the crowds under control. "Mae West" arrived by police patrol, "Ed Wynne" by fire truck, "Jean Harlow" arrived with "Harpo Marx" in her wake and Ed tells us the whole gag clicked 100 per cent for him.

After all the stars were seated, they were invited up to the stage where each in turn went through a rehearsed humorous dialogue. A local band was promoted and they accompanied the impersonators in their renditions, said to be highly entertaining.



Hamilton's Fountain Lobby



Illuminated "Villa" Display



Perry Also Goes "Circus"



Galston's "Kong" Front-Stopper

Illuminated Sign Sells "Viva Villa"

Joe Kinsky and Herb Grove, Capitol Theatre, Davenport, Ia., planted a swell hand painted illuminated board on the side of a Government building which crosses the Mississippi River between Davenport and Rock Island to plug "Viva Villa." The sign was right at the intersection of the road and attracted plenty of attention in daylight, but was even more arresting at night (see photo). Joe had the board put up thirty days in advance.

On "We're Not Dressing" a music window was promoted in which a girl was planted with a microphone before her into which she made announcements about the picture and over which records were played. Store also switched the speaker over to the music counter from which the girl played and sang hits from the picture.

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Drissel Stepping Fast In New Location

Roscoe Drissel has transferred his activities from Washington, and is now working with Elmer Brient, at Loew's Richmond. Going right to bat in the new spot, Roscoe tied in the town's largest bakers for a big ad on "Wonder Bar" in addition to windows and posters, and followed that by promoting the bakers' sound truck for a bally on the picture. The Baby Ruth tieup was also made for a total of over 200 windows.

Drissel executed some nice stuff on "Sadie McKee," outstanders being a number of co-op newspaper ads, one taken by the biggest store to sell the Crawford coiffure, and another announcing an offer of a free star photo with every purchase. In both splashes cuts of Crawford were included.

Work For a Quigley Award!

Galston Submits First Photo of House Front

The Novelty Theatre, Los Angeles, Cal., where Jack "Lonnie" Kleinman holds forth, has acquired more than local fame with its unique displays, and the accompanying shot shows the flash front on "King Kong," which Jack reports is the first submitted voluntarily by his employer, Albert Galston, for publicity.

The display included giant cutouts of "Kong" and stuffed animals against a palm tree jungle background, the main attraction being "King Kong, Jr.," a seven year old pet monkey and the show mascot which Jack tells us has been an important part of the theatre's props department. Mary, the monk's offstage name, can be seen in the center of the display where she caught peanuts thrown up to her during the day by a girl hired especially for the job.

Work For a Quigley Award!

Breaks Story on Short

Meritorious short subjects receive a consistent plug from Manager William Connors, Indiana Theatre, Marion, Ind., who reports an effective newspaper splurge on an Eddie Duchin Vitaphone novelty. Not only was it given prominent mention in the regular house ad, but Connors also promoted a story on the amusement page with a two-column head wherein the title was mentioned that included the name of this added attraction. Results proved this worthwhile.

Redelle Ties Philco To "Sweethearts" Showing

Elmer Redelle, manager of the Victory, Dayton, Ohio, aided ably by Irving Windisch, Warner exploiteer put over a tie-up with Philco Radio (see photo) which resulted in a mighty fine looking display for "Twenty Million Sweethearts."

One of the leading men's shops tied in with a Dick Powell shirt window; photographs of Powell were inserted in laundry bundles, heralds in grocery packages, and a Shoppers News was promoted for a half-page ad using pictures of Rogers and carrying theatre name and playdate.

Orchestrations were placed with bands in all resorts and hotels and an amateur theatrical group played the sketch over the radio. Orchestrations and transcriptions were also spotted with the radio stations.

All in all, a very snappy job and engineered mainly through the efforts of Irving Windisch, who is cutting a mighty path for Warner on campaigns in various spots.

Work For a Quigley Award!

Neon'd Locomotive Bally Tops "20 Million" Drive

For the dual premiere of "20 Million Sweethearts," at the Hollywood and Downtown, Los Angeles, Cal., Warner exploiteer Harry Maizlish created what he called a neon engine and studio on wheels (see photo). Harry converted a truck to represent a locomotive, neon lights on the body spelling out the title.

Inside the display and visible through large plate windows was an amplifying system over which the hit songs were broadcast This was the top street stunt of the campaign which included Western Union tieup, special previews and elaborate fronts of both houses.

Work For a Quigley Award!

Wilton's "Civic Nites"

Up in Hamilton, Canada, H. E. Wilton, of the Strand Theatre, is putting on "Civic Nights," that according to him are bringing in plenty of new patrons and creating no end of good will. Every two weeks he invites about 100 city employees as guests of the house stressing the clean, wholesome entertainment that they will find at the Strand. "H. E." reports that the stunt has clicked at the box-office.

Work For a Quigley Award!

Kuehn's Various Stunts On Recent Pictures

Ruby Kuehn, Fabian Theatre, Hoboken, N. J., sends us the highlights of several of his campaigns and says that between regular shows, cooling plant, Friday nite shows and his proposed June Wedding he manages to keep out of mischief. On "Bolero" he took advantage of the national tie-up with Beck shoe stores and promoted additional window displays in prominent stores that distributed heralds with every purchase. Rudy also had a victrola hidden in his office with a loud speaker connection over the box-office plugging tunes from picture.

On "Wild Cargo" six pet shops tied up and gave their entire window displays to rare animal life. Jean Muir being a Jersey girl, Kuehn tied up every flower shop in town on "Modern Hero" with a still of the star and card reading "the flower of Jersey."



"20 Million" Smash Window



Street Bally Plus Neon Lights



Butter-Sculptured "Eskimo" Flash



Fred and Bob Look It Over

For "Come on Marines" he planted U. S. Marine recruiting boards showing advantages and adventures of the boys in foreign countries. "Wonder Bar" brought forth a window display of styles worn by Kay Francis, and "Jimmy the Gent" window and counter displays in men's shops of the Cagney shirt. Sure stepping fast, Rudy.

Sculptured Butter Figures Make Unusual Lobby Display

Three scenes from the picture, sculptured in butter, of Eskimos, reindeer, igloos, dog teams, etc. (see photo) and made up into a highly effective lobby display, was the unique idea thought up by Pete Egan and Dave Bayne on "Eskimo" at the Palace, Calgary, Canada. Dave worked out the details in cooperation with local dairy which supplied everything gratis and ran special ads, mentioning the exhibit, papers also giving stories to the display.

It was reported to be one of the best attractors put on in months, the lobby being thronged with crowds who asked so many questions that an attendant was found necessary. On the opening day the display was moved to a leading downtown window and passes given to the first ten people each day estimating the correct number of objects in the three scenes.

Work For a Quigley Award!

Flittered Letters Give Neon Effect

Dressing up lobbies is something Manager Fred Ketch and House Artist Bob Hutchins go for at the Grand in Wallace, Idaho (see photo). That's Bob on the right and we take it, Fred, at left.

The "Wonder Bar" letters stretching across front of house were blue with centers of white covered with fine flitter. Baby spot played on letters giving a Neon effect. All art work was Bob's. Entire color scheme was blue, yellow, orange and white. Pictures of the stars were shown on display boards with yellow background. Boys say the lobby received favorable comments.

Work For a Quigley Award!

Souttar's Letter Contest

W. J. Souttar, Fox Palace, Wichita, Kan., started a letter contest as part of his campaign on "Viva Villa" by asking his patrons to decide which was the better picture, "Villa" or "Rothschild," which had already played there. The throwaway, with prizes listed, was addressed to "Every Person Who Saw 'The House of Rothschild.'"

Work For a Quigley Award!

Rosen's Shoe-Guessing Contest on "Wonder Bar"

A shoe-guessing contest is a little different and Leo Rosen, Troy Theatre, Troy, N. Y., put one on in conjunction with his showing of "Wonder Bar," by placing show cases in the lobby two weeks in advance of opening with eight pairs of shoes, each one numbered. Any one who could guess which shoes were worn by what stars in the picture were given free passes to the theatre. Four pairs of the shoes were planted in the show merchant's window, thereby making it easier for patrons to secure ballots, which were placed on top of show case in both spots.

For a street ballyhoo two stilt walkers were engaged walking business district with placards on their backs giving theatre, playdates, etc. Merchant tie-ups consisted of music stores plugging tunes, and five and 10-cent stores promoted "Wonder Bar" sundaes. Loudspeaker in front of theatre played song hits, while the lobby had a special set with star heads, stills, cut-outs that proved mighty attractive and stopped passersby.

LOEW WESTERN ZONE CLICKING

Showmen in W. A. Finney Division Putting Over Ace Exploitation; Campaigns Cover Various Angles

Many Round Tablers are listed from the Loew Theatre Western division, directed by the able W. A. Finney, under whose control are the houses in Akron, Canton, Toledo, Columbus, Dayton, Indianapolis, St. Louis and Kansas City. The activities of these members are printed frequently, and on this page are set down a combination report and a few photos of some of their recent doings.

Augsten's House Staff Builds Hanging Sign

Manager Ernest Augsten, Loew's Akron, worked out a very ingenious hanging sign to advertise his stage show policy. Constructed of heavy blue canvas, size 12 by 22, the sign was hung from the flagpole, and across the face (see photo below) were placed cut-out letters, eight feet high, into which light bulbs were inserted. This was all done by theatre employees at a considerable saving.

Augsten has created a number of style displays with which he secures prominent windows, one of the best women's stores going for a full flash on pink and semi-pink dresses to tie into the stage show, "Strike Me Pink." Across the front were a series of disks upon which were lettered the title of the show in pink, and two theatre posters bordered the sides.

Bovim Holds Screening For Local Clergy

Before a selected audience of rabbis and history professors at the local high schools and Ohio State University, Manager Russell Bovim, Loew's Ohio, Columbus, held an advance screening of "House of Rothschild." Many of the rabbis spoke on the picture to their congregations, one wrote a special newspaper article on the story, and another plugged the date in his radio talks. The educators also praised the attraction to their various classes.

Bovim planted the serialization in one of his dailies, the paper's delivery trucks carrying banners to advertise this. Promotional display ads also created extra interest. Cinema Shop hookup was made, Western Union cooperated, and restaurant menus contained notices of the date.

Burnett Promotes Co-ops To Sell "Sadie McKee"

A full-page coop co-op in one paper, and a half page in another were two effective means utilized by Manager M. C. Burnett, Loew's, Dayton, Ohio, on "Sadie McKee," a classified hookup also being put on with another of his dailies. Noteworthy was a full-page illustrated feature story on Crawford's life and loves, in addition to another lengthy break on the settings of the picture.

Burnett also was able to stuff thousands of copies of Liberty, and to heighten interest in the song hit, prominent music stores gave windows and counter displays, with orchestrations furnished the leading local dance bands.

Caldwell Contacts All Rabbis on "Rothschild"

Ten days ahead, Manager Wally Caldwell, Valentine, Toledo, had personal letters and invitations delivered via regular messengers to every local rabbi. This netted numerous buildups before many congregations. Of further aid, was a synopsis of the story delivered before a regular meeting of the Federation of Women's Clubs, by the chairman of the Motion Picture Committee.

As part of his regular weekly advertising, Wally has arranged many helpful promotions. A double-faced street banner is placed across the intersection of his busiest streets on the ballyhoo attractions, 24's are posted in good locations, and four-page tabs. distributed house to house.

Fashion window tieups are made regularly, and on pictures with songs, music shops, night clubs and hotel orchestras are contacted. During showing of advance trailers, title of coming picture is sold by electric sign mounted behind screen, worked by dimmers brought up to start and dimmed out at finish.

McManus Ties in Pet Show on "Tarzan"

A local feature attracting thousands, a small stock and pet show, coming at the time of his advance on "Tarzan," was utilized by Manager John McManus, Loew's Midland, Kansas City, to sell his show. News shots of the event were promoted and shown at the theatre, bringing many who might not otherwise attend. Breaks were obtained in the local press, and announcements made at offices of the various pet headquarters.

The front was beaverboard covered, with cutout Tarzan figures, and swamp grass to heighten effect. The hanging Tarzan and girl idea brought attention, as did an animated elephant figure in the center of the lobby.

Evens Scores With Decorated Sound Truck

To vary the usual routine of the sound truck street gag, Manager Evens decorated his with jungle cutouts, grass and palms (see photo), using ballyhoo record over amplifiers, unusual appearance of truck helping to stop the curious.

Tie-in with local daily on Tarzan strip netted gratis display ads, grooved drawings were distributed at schools, and chocolates in imprinted bags were also promoted. Feature stories were planted, as was "Big Game" classified stunt suggested in home office manual.

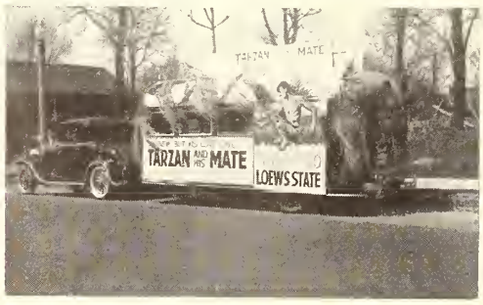
Big Campaign by Reid On Velez in Person

Appearing at Loew's Broad, Columbus, Ohio, in person, Lupe Velez was welcomed royally as a result of Manager Ken Reid's drive to spread the word. Starting with an underline under an AP story announcing the star's departure from the Coast with Johnny Weismuller, Ken worked out a free broadcast at the airport where the stars landed (see photo). He promoted an amateur to radio the welcome which was picked up by one of his stations, thus saving the line charges.

Army planes flew out to meet the arrivals, the key to the city was given Lupe, and a parade of bannered cars escorted her to town. Receptions were given to the press, with sport writeups on Weissmuller included. Many gratis ads were promoted through the auto dealers, Lux and other merchants.

Windows carried "welcome" banners, police chief escorted Lupe through state pen and made star honorary member of force. Velez also helped to plug both "Viva Villa" and "Hollywood Party" by attending screenings, inviting prominents to go along, this cracking the papers. Ken put on a raft of other good stuff, all of which clicked big.







LEFT TO RIGHT, AUGSTEN'S HANGING SIGN, EVENS' ROLLING BALLY, REID'S WELCOME TO LUPE AND JOHNNY

"Wrinkles"

The idea-generating Charley Bassin, Oriental, Mattapan, Mass., some time ago, suggested a "wrinkle" department, wherein members might contribute money saving thoughts. Here are a few of those contributed. More will be run, from time to time depending on how often you boys in the field send them in.—MIKE.

CHARLES BASSIN, Manager
Orienal, Mattapan, Mass.

A focusing flashlight can be wired to a six-volt bell transformer (transformer used in lieu of batteries), mounted on a base, and used for a miniature spotlight. An excellent pinpoint can be obtained in this way, and operating costs are negligible. Little space is required in comparison with larger spot lights. A six-volt bulb is used to replace the ordinary flashlight lamp.

SONNY SHEPHERD, Manager
Mayfair, Miami, Fla.

For leather that becomes sticky, such as seats, etc., first try a solvent such as gasoline. If this fails, sponge with suds of borax soap and when dry apply a thin coat of shellac. Be sure that leather is dry before applying shellac.

To clean painted walls, dissolve two ounces of borax in two quarts of water, add one teaspoon of ammonia. Place half this mixture into pail of water, but use no soap.

Cohen Sells "Palooka" Strip to Local Paper

It seems that no New Haven daily ran the "Palooka" strip before Ben Cohen dated in the picture at the College Theatre in that spot. So Ben went to work and succeeded in selling his leading paper on the idea of running the comic, to start about the same time of the playdate. The campaign that Cohen then put on was double-purposed, and to insure its success, Ham Fisher, father of the "Palooka" funnies, was persuaded by this Round Tabler to appear in person on the opening night.

The Mayor and other civic heads participated in a welcome ceremony, the Lions' lunch club had the cartoonist as guest of honor, boys' band serenaded the visitor and paraded to the theatre, and department store went for big windows and adds. Ben interviewed Fisher via radio, sang a couple of songs from the picture and also made sure that all the doings crashed the front pages.

Contests also played a part in the campaign, the outstander being a limerick idea sponsored by the local makers of Palooka products for prizes of baseball gloves. Seconds at fight clubs wore the titled sweat shirts, and a host of other good gags were whammed across by Cohen, who says that he lost poundage (and he can afford that) on an 18-hour-day schedule that took in the week of the advance.

THE COMMUNITY WEDDING

Round Tabler Gets Results with Stage Bridal Ceremony; Gives Low Down on Correct Procedure

by E. M. HART
City Manager, Reade Theatres, Plainfield, New Jersey

Utilize the business opportunities, help wanted male, female and both, also situations wanted both in classified section of daily newspaper. At the same time start plugging with free stories the June Community Wedding, using as the best reason for free publicity the local interest and the success of the previous Community Wedding. The popular appeal always gives the managing editor of the newspaper a pleasant reaction and a desire to cooperate.

Never stop looking after one couple is found available for the wedding because family, near relatives, and "busy body" friends of the girl particularly may discourage the couple at the last moment; therefore, it is best to have at least three couples available for an emergency. I had this experience this year and had to call upon my third reserve couple to clinch the stunt.

The person to perform the ceremony is another "headache" and unless the cash is laid down on the line, he is not anxious to appear before the public, giving many reasons such as political, lowering his prestige, etc. I find it best to make him a cash offer that would be interesting. Last year I gave $10 and this year doubled it and procured a judge from a neighboring town which is usually the easiest way out. I procured the $20 from a merchant who naturally would be mentioned in the announcement of the wedding on the screen.

I find it difficult sometimes in promoting certain goods for the bride and groom, but have been usually fortunate in procuring the wedding ring, wedding gown, suite of furniture with other housekeeping accessories such as lamps, linen, flowers, wedding dinner, traveling bags, traveling wardrobe, tuxedo rentals, groom's outfit, shoes, lingerie, bridesmaids' gowns, in exchange for mentioning these merchants on the screen as part of the Community Wedding announcement.

Owing to the fact that I run so many contests during the season giving prizes such as cruises and trips, I sometimes find it difficult to get the honeymoon trip for nothing, particularly if I happen to be in a small town where I have worn out the scheme. In that event, I promote the cash from a merchant to purchase the honeymoon trip, crediting the merchant with the gift on the screen.

I'm happy to say that I have completed all details regarding all gifts and am all set for the second Community Wedding ever held in the city of Plainfield, having promoted the original first Community Wedding last June. I find that June is the best time for weddings, being the most popular season for such an event and most girls like to be "June brides."

The wedding stunt does not cost the theatre one penny, even the cost of the trailer announcing the wedding is promoted and properly advertising this stunt should increase the business at least $500 in a theatre with sufficient capacity and just when you need it most during the hot weather in June.

Where I have more than one theatre, such as at the present time, I select the house that needs the business most and keep it away from outstanding and important film attractions so that it is not wasted.



UNIQUE "TARZAN" LOBBY. Leo Rosen, Troy Theatre, Troy, N. Y., created this display that ran almost the entire length of his lobby. Stuffed animals were borrowed and most of the other material promoted. Leo states the entire cost was $2.25 which sets some sort of a record and attests to this member's ingenuity in creating much for little cash outlay.

Psychology In Theatre Operation

Manager J. E. Lykes, Loew's Stillman, Cleveland, Ohio, has analyzed the psychological principles of human feelings and emotions as they apply in theatre exhibition. Here are some of his findings.

"Our feelings tell us whether an experience is agreeable or disagreeable, pleasant or unpleasant, harmonious or inharmonious. The stimuli which produce feelings vary in their power to create pleasant or unpleasant feelings. Too loud sound is unpleasant because of the sheer force of the stimuli, and too low sound becomes disagreeable because of the strain involved in hearing it.

"The same applies to the feelings of bodily comfort. For example, sitting in a theatre that is uncomfortably hot or uncomfortably cold, the feeling of discomfort makes one dissatisfied with the entertainment, causing a lack of interest which creates a feeling of not wanting to ever return again. Allied to bodily comfort is that mental condition which goes by the name of satisfaction and pleasure. Obviously, then, feelings in business play a part of very great importance in the aggregate."

Jack concludes by stating that while managers do not have any part in the production of the pictures they show, there are a great many ways in which a favorable impression may be created in assuring patron comfort and pleasure, and thus recommends the above for consideration.



SMART SELLING. The above illustrates Johnny McManus' keen "Tarzan" promotion for the date at the Midland, Kansas City. Merchant took four column ad, one line of clever copy tieing in famous jungle call.

Helson Also Promotes Stage Wedding Stunt

Right on the heels of Hart's report, comes a splendid campaign from R. S. Helson, Hub Theatre, Rochelle, Ill., who staged the bride-and-groom gag to satisfactory returns. His local paper gave enthusiastic support with a front-page streamer head and column story, following this with a double truck of ads from participating merchants. Extra copies of the paper were distributed to every house in town, all rural delivery routes and in the surrounding territory, and Helson states that he cleaned up handsomely.

To encourage the principals in the ceremony, the names of the couple and the minister were not made public until just before the actual wedding. Everything was in keeping, with attendants, ring bearer and flower girls, organ solos, rice showers, etc.

A series of weekly home talent vaudeville nights are also going over for this number, with seven acts presented on Friday nights, and the winners of these meeting on the seventh Friday to compete for the grand prizes. The surrounding towns are solicited for talent, and as each entrant brings his own group of rooters, receipts have picked up encouragingly.

Work For a Quigley Award!



"HARUM" HANDICAP. The showmen at the Grandin Theatre, Roanoke, Va., tied in this effective street bally to the exploitation on "David Harum," the idea hooking in with the picture's trotting horse sequence.

Taylor's Screening Nets Fine Results

Bill Taylor at the State Theatre in Houston, Texas, had a special screening of "House of Rothschild" a week in advance to an invited group of Jewish citizens, merchants and writers whose word-of-mouth comments resulted in additional business, reports Bill.

He also effected a coiffure tie-up with one of the leading beauticians and another merchant tied in with a display of Loretta Young shirtwaists in one of the leading store windows; stills with scenes from the picture were planted giving playdates, etc.

Bill contacted the business manager of one of the newspapers and interviewed him concerning the typical Jewish customs as portrayed in the picture, thus netting additional space in the papers. *Jewish Herald* ran a feature story on the Rothschild family.

Car banners, window cards, busy street sections, radio and hotels were also covered. Ladies' and gentlemen's rooms had cards a week in advance and many other practical angles were covered by this member, one of those fast moving showmen of Lionel Keene's southern Loew Division.

Sussman Promotes "Rouge" Caravan

Undaunted by the work of his brother showmen here in the States, Lester Sussman, United Artists manager in San Juan, Porto Rico, promoted a "Moulin Rouge" Caravan from one of the local bus companies as an advance ballyhoo when the picture played at the Paramount Theatre.

Among other stunts that Lester put on was a "Moulin Rouge" dance at one of the hotels, and a radio broadcast was held. Sussman also contacted one of the beverage companies, which netted him co-op page ads.

Work For a Quigley Award!

Dannenberg's Milk Stencil Pulls Crowd

Sid Dannenberg, Warner exploiter in Cleveland, pulled a neat street stunt recently by sending a couple of men out to stencil the sidewalks with a pail of water slightly colored with milk to represent whitewash. The crowds that gathered attracted a policeman, who attempted to stop the stunt and by the time the argument was over the street was effectively blocked and the stenciled signs naturally had disappeared.

ROUND TABLE BIRTHDAY GREETINGS

Nelson S. Amos
L. S. Bach
N. J. Banks
Mark E. Berkheimer
Irving Blumberg
Russell A. Bovim
Murray Bracker
C. J. Brown
William G. Burke
L. A. Buskey
Thomas Cleary
Daniel C. Clinton
Bert Cooper
Rodney L. Cron
George A. Damon, Jr.
J. F. Delaney
Norman J. Dietel
Irving Dreeben
Henry C. Earle
R. E. Eason
Marshall A. Edwards
Charles L. Epler
Walter Feist
Harold Gabrilove
Edmond E. Gentes
Roy Giese
Marsh Gollner
Clarence Goetke
J. Stoner Hadden
L. P. Hageman
Thor Haurschild
C. Spencer Hedge
Ken Henry
Joe Hewitt
J. D. Hill
Moe Hoffensohn
Allen Kahn
La Mar H. Keen
G. B. Kemble
Paul M. Ketchum
Joe Klein
J. J. Kolbeck
Mac Krim
Paul Kunze
Samuel Leffler
Mac Lewis
T. W. Lewis
Samuel London
Robert McGraw
C. W. McHale
C. H. McKinney
Edward C. May
Larry Morris
Richard L. Moss
H. J. Murphy
Erik Paulson
Roy Prytz
Cecil B. Rosson
Joseph S. Seyboldt
Howard Simerson
William Sherman
C. T. Spencer
Louis Stone
George Stove
J. Knox Strachan
Jimmy Steinway
Jack G. Van
Bob Watson
Wilbur Werthner

• personalities

BOB ENOCH
is now managing the Crescent Theatre in Louisville, Ky.

▽

R. T. NEWTON
is managing the Paramount and JOHN KRIER the State in Cedar Rapids, Ia.

▽

A. DON ALLEN
holding things down at the Des Moines; VERGNE FORD at the Paramount and ART K. FARRELL at the Strand and Garden in Des Moines, Ia.

▽

LEWIS NEWMAN
at the M & P Dudley Theatre in Roxbury, Mass.

▽

WAYNE DAILLARD
will manage the United Artists in addition to the West Coast in Los Angeles, Cal.

▽

EDDIE WELLS
has resigned as RKO manager up in Montreal, Canada.

▽

WILLIAM COOK
has been promoted from assistant at the Broadway in Springfield to the management of the Paramount in North Adams, Mass.

▽

H. D. GROVE
managing the Capitol; HARRY HOLDSBURG the Columbia and WILLIAM PRASS the Garden in Davenport, Ia.

▽

T. J. KEMPKES
in Fairbury, Neb., managing the Bonham Theatre.

▽

FLOYD BELL
is in charge of exploitation at the Apollo Theatre in Nantasket, Mass., plus the entire Paragon Park.

▽

EDDIE FORRESTER
is out in Hastings, Neb., managing the Rivoli Theatre.

▽

ROBERT DUNNICK
city manages at Grand Island, Neb.

▽

CHARLES MOSER
succeeds OSCAR ATTKISSON at the Parkside in San Francisco, Cal. Latter has been transferred to Daly City.

▽

C. E. LOCKARD
in Moline, Ill., managing the Le Claire; G. P. HUNDLING at the Capitol in Newton; WILLIAM MISKELL at the Orpheum and H. L. DAVIDSON at the Paramount.

▽

ART ABELSON
now at the World in Omaha, Neb. JERRY LYNCH at the Grand, Ottuma, Neb.

▽

TED EMERSON
is at the Fort; JOHN McKAY at the Spencer, Rock Island, Ill., while L. E. DAVIDSON is at the Capitol and C. W. PETERSON at the Princess in Sioux City, Ia.

▽

A. G. STOLTE
may now be found at the Paramount and R. K. FULTON at the Strand in Waterloo, Ia.

POSTER ART WORK FOR THE THEATRE



Burris Smith at the Arcade Theatre, Pocahontas, Ark., sends us this little poster of "Mickey" and, while he doesn't send along a color sceme he used, it is such a bright, snappy little bit, we thought we'd pass it along and let you fellows use your own judgment.

ANDY ANDERSON
is the new city manager for Warners in Owensboro, Ky., with headquarters at the Empress Theatre.

▽

FRED I. BUGG
will open the Delano in High Point, N. C.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

H. D. McBRIDE
has been appointed skipper of the Orpheum Theatre, Spokane, Wash., succeeding FRANK L. NEWMAN, JR., who has been named general manager of the Evergreen Theatres, Inc., at Portland. E. ROSE will assist Mr. McBride in the management of the Orpheum at Spokane.

▽

DAN BURGUM
is at the helm of the Paramount Theatre at Greenville, Miss.

▽

HOMER GILL
has been named district manager for FWC Theatres in Arizona with headquarters at Phoenix. Congratulations, Gill!

▽

MIKE MANOS
has acquired the Liberty Theatre at Ellwood City, Pa.

▽

W. SZYPULSKI
has been named skipper of the Zellah Theatre, Detroit.

▽

JOHN HUSSAN
has leased the Elite Theatre at Walpole, Mass.

▽

VAL PARA
has purchased the Pinole Theatre at Pinole, Calif.

▽

G. B. ODLUM
may be found as business manager at the Miles-Royal, in Akron, Ohio.

▽

MARSHALL TAYLOR
is moving bag and baggage from the district managership of Warners West Virginia territory to Pittsburgh.

▽

PAUL BLAUFOX
has succeeded MIKE EDELSTEIN as manager of the Mt. Morris Theatre, Bronx, N. Y.

△

PAUL IVES
is the new manager at the Rialto, Missouri Valley, Ia.

▽

TONY STERN
has replaced GEORGE DARANSOLL, resigned, at the Cameraphone Theatre in Pittsburgh, Penna.

▽

IVAN ACKERY
is taking over the Strand in Vancouver, B.C., while CLIFF DENHAM formerly of the Capitol, Victoria will go into the Capitol at Nanaimo.

▽

L. O. JONES
has purchased the Paramount at Dewey, Okla.

▽

PETE EGAN
formerly manager of the Palace, Calgary, Alberta, Can., will move his belongings over to the Capitol; HAROLD BISHOP, present manager, will go to Winnipeg.

▽

WESLEY TAYLOR
has arranged to reopen the Colfax Theatre at Colfax, Cal.

COME ONE, COME ALL—YOU, TOO!

JAMES E. AYRES

manages the Liberty Theatre in Susanville, Cal., and he has had somewhat of a varied career. Jimmy has been a projectionist, an assistant manager and finally arrived at his present position. However, he started out by being a teller and head bookkeeper in a banking Petalum, which you'll all admit is a long way from theatre management. However, he tells us showbusiness always had an attraction for him so it is natural for him to have a house of his own to manage. Jim is not yet thirty but apparently he's been places and done things.

▽

R. D. LEATHERMAN

who manages the Queen Theatre, in Abilene, Texas, and is a smart showman, because he says on his application blank that "no manager can operate a theatre and know what he's doing without a HERALD on his desk," and of course we feel much the same way about it. Since you've been following our pages so closely, "R. D.," you know how active the balance of the Paschall-Texas Circuit is, so get busy, and do your share.

▽

ABE LEVY

is another Paschall-Texas or Interstate Circuit boy to join us and he manages the Rivoli and Strand Theatres in Waco, Texas. Not only does he join, but he wants to be sure that he gets the HERALD at both houses. These Texans sure show the proper spirit. How about you trying to outdo Leatherman, in a little lively competition via our pages, Abe?

▽

GEORGE A. LIVINGSTON

joins the Club from Rahway, New Jersey, where he is managing the Rahway Theatre. George was born in New Jersey and has always managed houses there. He started in show business as usher at the Branford in Newark, from there went as treasurer to the Mosque in Newark. Then a promotion was in store for him and he became manager of the Capitol in Union City. The Rex Theatre in Irvington then held his attention for a time, only to be promoted and shifted to his present house in Rahway.

▽

W. LEE BYERS

is down in Clarksburg, West Va., managing the Warner Ritz Theatre. He ought to be able to tell us plenty about theatre operation, since, according to him, he entered showbusiness at the tender age of fifteen. He has been manager and stage manager, is a Mason and Elk, married, has a daughter and has seen service in the World War, and a few of these things are enough to keep a man busy.

▽

L. NOVY

is the City Manager of the Interstate Circuit in Austin, Tex., with headquarters at the Paramount Theatre, there. Just when we get to the point of thinking we have the whole bunch lined up 100% up comes another Interstater and we take the welcome mat out again for him. How about lining up all the men in your district to get them to send in their theatre activities?

JOHN J. BAKER

in St. Louis, Mo., manages the Missouri Theatre. He's a far piece from home, because he was born in Brooklyn and was educated at Horace Mann. Johnnie started with Loew's as usher and was promoted to assitant manager, later having charge of the entire Service Staff for the whole Loew Circuit, covering practically every theatre from coast to coast. How about writing us an article for publication on House Personnel, Johnnie, that's something that ought to be of interest to the entire membership. Are you on?

▽

TONY STERN

manages the Liberty Theatre in Wheeling, West Va., and is a fairly new comer to moviedom, having been in it only seven months. Tony is a graduate of Ohio State University and is a member of Phi Sigma Delta Fraternity. He has only been with Warner Brothers, starting in as assistant manager of the Warner house in Pittsburgh and was then promoted to manager of the Victoria in Wheeling and then to his present position. Considering the short time he's been in showbusiness he's to be congratulated for his quick rise.

▽

PETER DE CAMAC

joined as the assistant manager of the Globe Theatre in Calcutta, India, but since joining has been promoted to the managerial position, so we'll take this means, too, of welcoming and congratulating him on his promotion. He was educated in St. Xavier's College in Bombay. In less than two years he has worked his way up from assistant to manager of the Globe. Our entire membership is always interested in the doings of our foreign members, so please let us know how you exploit your pictures in Calcutta.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

R. B. DIEFENBACHER

manages the National Theatre in Woodland, Cal., among the various theatre activities that Ronald undertakes is a very well gotten out little publication which he calls the "Playgoer." It is interesting to know how he entered show business. Ron, had an advertising idea and talked to a theatre manager about it and he became so engrossed in the theatre that he finally entered it as a profession. He started as a doorman, operator about seven months and was then given a chance as manager. He was the youngest manager in California, having a house at eighteen, and has always worked under George M. Mann, president of his company.

▽

JOHN E. PARKER

is in Philadelphia, Pa., managing the Forum Theatre for the Circuit Settle. Corporation. He takes care of an 1,800 seat house with three changes a week; enough to keep any one man busy, but not too busy, we hope, to prevent him from keeping in touch with us. Some day soon, we hope to come over to Philly, and you may be sure we'll drop in to see you.

▽

RICHARD J. LUDWIG

is assistant manager at the Florida Theatre, Jacksonville, Fla., assisting Jack Hodges, club member who is well-known to all of you. He started in this business of ours on November 11, 1930, Armistice Day to be exact, if you're superstitious Dick that ought to be a good omen. You're working under a great fellow and we're sure you enjoy the association and will learn much from him. We hope it won't be long before you have a house your own.

▽

M. A. ELLSWORTH

manages the Fox Gateway Theatre in Glendale, Cal. He has worked his way up from doorman to his present job as manager. He has handled houses in Long Beach, Los Angeles and Glendale. He started in with West Coast Theatres and Gore Bros. Ellsworth was born in Rockford, Ill., and went to high school in Venice, Cal., so apparently is a native of California by adoption.

▽

ARTHUR J. MENARD

is a little closer to home; he manages the Rialto Theatre in New Britain, Conn. We've lots of friends in your fair city, Art, as you are probably aware. Now that summer is fast approaching, a lot of you men will be coming down to the Big Burg. If you're one of them, remember Club headquarters is always ready to welcome you, so be sure to come in and say hello.

▽

B. G. STOLP

another Interstater, manages the Palace Theatre in Abilene, Texas, and apparently is the possessor of a grand sense of humor. We wish we could reproduce his application blank in toto. He tells us for one thing, that his sound equipment is "Duke's Mixture." Listen, "B. G.," as long as you get such a kick out of your job, let's in on what you are doing to keep the shekels coming into the little old register.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May	1 70	
Green Eyes	Charles Starrett-Shirley Grey	June	15 67	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec.	27,'33 73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks-Wm. Bakewell	Feb.	5 65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec.	1,'33 70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar.	15 75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Moon	Jack Holt-Fay Wray	June	15	
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr.	20 58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec.	30,'33 65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar.	17 62	Apr. 12
Hell Bent for Love	Tim McCoy-Lillian Bond	May	20 58	
Hell Cat, The	Robt. Armstrong-Ana Sothern	June	16	
(See "In the Cutting Room," May 12.)				
It Happened One Night	Clark Gable-Claudette Colbert	Feb.	23 105	Mar. 3
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec.	26,'33 64	Jan. 13
Line-Up, The	William Gargan-Marian Nixon	Mar.	17 65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar.	24 58	June 2
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June	5 70	
(See "In the Cutting Room," Apr. 28.)				
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan.	31 69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr.	20 78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan.	15 70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar.	31 64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May	15 65	May 19
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec.	3,'33 65	Mar. 3
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr.	15 70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar.	10 74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb.	5 60	Apr. 7
Straightaway	Tim McCoy-Sue Carol	Dec.	22,'33 60	Jan. 27
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May	11 91	Apr. 21
Voice in the Night	Tim McCoy-Billie Seward	Apr.	6 59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr.	10 74	Apr. 21

Coming Attractions

Blind Date	Ann Sothern - Paul Kelly-Neil Hamilton	
Broadway Bill	Warner Baxter-Myrna Loy	
By Persons Unknown	Ralph Bellamy	
Captain Hates the Sea, The	Fred Keating	
Criminal Within, The	Richard Cromwell-Arline Judge	
Defense Rests, The	Jack Holt-Jean Arthur	
Lady Is Willing, The	Leslie Howard-Binnie Barnes	76 ....Feb. 10
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21
One Night of Love	Grace Moore-Tullio Carminati	
Song You Gave Me, The	Bebe Daniels-Victor Varconi	84 ....Oct. 21,'33
Special Agent	Tim McCoy-Shirley Grey	
Sure Fire	Gene Raymond	
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	June 28

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr.	14 70	
Fantomas	Jean Galland	Feb.	15 59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar.	15 60	
Hollywood, City of Dreams	Jose Bohr	Mar.	30 68	
Romance in Budapest	Franciska Gaal	Apr.	18 93	May 19
Shame of a Nation	Gustaf Diessl	Apr.	10 75	May 5
Tell Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June	5 55	

Coming Attractions

Blue Light	Leni Riefenstahl	Aug. 1 90

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec.	22,'33 36	Dec. 30,'33
Eat 'Em Alive		Nov.	3,'33 56	Nov. 18,'33
Forgotten Men	War Film	Apr.	1 84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec.	20,'33 58	
Road to Ruin	Helen Fester-Paul Page	May	15 58	Feb. 24
Throne of the Gods		Dec.	22,'33 55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan.	27 65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan.	8 64	Feb. 17
Convention City	Joan Blondell - Dick Powell - Adolphe Menjou-Mary Astor	Dec.	30,'33 69	Dec. 9,'33
Dark Hazard	Edward G. Robinson	Feb.	3 72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb.	17 78	Jan. 13
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June	2 68	
Journal of a Crime	Ruth Chatterton	Mar.	10 65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb.	10 65	Feb. 24
Massacre	R. Bartholmess-Ann Dvorak	Jan.	20 69	Jan. 27
Merry Frinks, The	Aline MacMahon	May	26 67	
Registsred Nurse	Bebe Daniels-Lyle Talbot	Apr.	7 62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec.	23,'33 73	Dec. 9,'33
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien	May	26 89	Mar. 24
(Reviewed under the title "Rhythm in the Air")				
Very Honorable Guy, A	Joe E. Brown-Alice White	May	5 62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis	Mar.	31 84	Feb. 17

Coming Attractions

British Agent	Leslie Howard - Kay Francis	
Circus Clown, The	Joe E. Brown	June 30 ....63 ....May 19
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong	
Man with Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez	72 ....June 2
Midnight Alibi	Richard Bartholmess - Ann Dvorak - Helen Lowell	July 21 ....59 ....May 26
Return of the Terror	Lyle Talbot-Mary Astor	July 7 ....*65 ....June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	June 30
(See "A Woman in Her Thirties," "In the Cutting Room," Mar. 17.)		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr.	20 79	Apr. 7
As Husbands Go	Warner Baxter-Helen Vinson	Dec.	29,'33 80	Nov. 18,'33
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar.	30 84	Mar. 16
Call It Luck	"Pat" Paterson-Charles Starrett	June	1 ....*63	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb.	2 82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May	18 76	May 12
Coming Out Party	Frances Dee-Gene Raymond	Mar.	9 79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar.	23 84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar.	2 83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb.	18 60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb.	9 72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan.	19 66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar.	16 78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr.	27 81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb.	18 65	Mar. 31
I Am Suzanne!	Lilian Harvey-Gene Raymond	Jan.	5 98	Jan. 27
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb.	23 68	Feb. 17
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec.	15,'33 85	Sept. 23,'33
Mr. Skitch	Will Rogers - ZaSu Pitts	Dec.	22,'33 69	Dec. 16,'33
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr.	8 74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May	11 87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan.	12 72	Mar. 10
Sleepers East	Wynne Gibson-Preston Foster	Jan.	26 89	
(See "In the Cutting Room," Dec. 30,'33.)				
Smoky	Victor Jory-Irene Bentley	Dec.	8,'33 89	Dec. 9,'33
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May	25 ....*83	Apr. 28
Stand Up and Cheer	(All Star Musical)	May	4 80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May	4 81	
(See "Too Many Women," "In the Cutting Room," Mar. 31.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar.	23 85	
(See "In the Cutting Room," Mar. 3.)				
Wild Gold	John Boles-Claire Trevor	June	8 ....*73	May 26

Coming Attractions

Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22 ....*68
(See "In the Cutting Room," May 26.)		
Caravan	Charles Boyer-Loretta Young	
Cats-Paw, The	Harold Lloyd-Una Merkel	
(See "In the Cutting Room," May 12.)		
Charlie Chan's Courage	Warner Oland-Drue Leyton	June 29
(See "In the Cutting Room," May 26.)		
Grand Canary	Warner Baxter-Madge Evans	July 13
Handy Andy	Will Rogers-Peggy Wood	July 27 ....81 ....May 5
Judge Priest	Will Rogers	
Marie Galante	Spencer Tracy-Ketti Gallian	
Servants' Entrance	Janet Gaynor-Lew Ayres	
She Learned About Sailors	Lew Ayres-Alice Faye	July 6
(See "In the Cutting Room," May 26.)		
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20
Wanted	Hugh Williams-Claire Trevor	
World Moves On, The	Madeleine Carroll - Franchot Tone	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Past Thirty	Aileen Pringle - Theodore Von Eltz	Jan.	27 73	
Marriage on Approval	Donald Dillaway-Barbara Kent-Phyllis Barry	Nov.	22,'33 78	Mar. 17

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Ring, The	Leslie Banks		68	
Baroud (See "Love in Morocco")				
Channel Crossing	Constance Cummings - Matheson Lang	June	1 64	Apr. 7
Dick Turpin	Victor McLaglen	June	15 72	
Friday the 13th	Jessie Matthews	May	1 73	May 26
Ghost Train, The	Jack Hulbsrt	Dec.	1,'33 69	Feb. 25,'33
Ghoul, The	Boris Karloff	Feb.	15 75	Oct. 28,'33
It's a Boy	Edward Everett Horton - Leslie Hensen		80	Sept. 30,'33
Jast Smith	Tom Walls		69	May 5
Love in Morocco	Rex Ingram	Dec.	1,'33 76	Oct. 15,'32
(Reviewed under the title "Baroud")				
Murder Party, The	Leslie Banks		62	Mar. 10
(Reviewed under the title "The Night of the Party.")				
Night and Day	Jack Hulbert-Winifred Shotter	Dec.	1,'33 77	June 18,'33
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr.	15 61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
There Goes the Bride	Jessie Matthews	Dec.	1,'33 79	Mar. 11,'33
Waltz Time	Evelyn Laye	Mar.	1 76	Aug. 12,'33
Woman in Command, The	Cicely Courtneidge - Edward Everett Horton	May	28 70	June 9

(THE RELEASE CHART--CONT'D)

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All Star Cast	June	15	
I Hate Women	Wallace Ford-June Clyde	Apr.	15....72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb.	15....68	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan.	22....67	
Fifteen Wives	Conway Tearle-Noel Francis	June	1....68	
Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	June	15	
(See "House of Strangers," "In the Cutting Room," June 2.)				
In Love with Life	Dnsiow Stevens-Lila Lee-Dickie Moore	Apr.	1....68	May 19
In the Money	"Skeets" Gallagher - Lois Wilson - Warren Hymer	Nov.	7,'33....62	Jan. 13
Twin Husbands	John Miljan - Shirley Grey - Monroe Dwsley	Feb.	25....62	June 9

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June	1....68	May 19

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct.	26....70	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec.	14....72	May 19
School for Girls		Mar.	22,'35	
Take the Stand	Jack LaRue-Thelma Todd	Sept.	7....78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb.	1,'35	
When Strangers Meet	Richard Cromwell-Arline Judge	July	20....74	
Without Children		May	10,'35	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The	Constance Cummings	Dec.	8,'33....87	Sept. 16,'33
(Reviewed under the title, "Heads We Go")				
Morning After, The	Ben Lyon-Sally Eilers	Jan.	1....63	Oct. 28,'33
(Reviewed under the title, "I Spy")				
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	13,'33....65	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr.	23....67	May 5
You Made Me Love You	Thelma Todd-Stanley Lupino	Nov.	24,'33....74	Oct. 14,'33

Coming Attractions

Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall			
(See "In the Cutting Room," June 2.)				

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr.	15....68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15....68	
Secret Sinners	Sue Carol-Nick Stuart	Oct.	20,'33....70	
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	1,'33....70	Mar. 10

Coming Attractions

Untitled	Buster Crabbe-Gloria Shea	June	15	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb.	18....78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-John Barrymore - Jean Harlow - Madge Evans-Karen Morley-Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12....113	June 10,'33
Eskimo	Native Cast	Jan.	19....117	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	5....78	Dec. 30,'33
Going Hollywood	Marion Davies-Bing Crosby	Dec.	22,'33....79	Dec. 16,'33
Hollywood Party	(All Star Musical)	June	1....70	June 2
Laughing Boy	Ramon Novarro-Lupe Velez	Apr.	13....79	
Lazy River	Jean Parker-Robert Young	Mar.	16....77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4....95	Apr. 28
Men in White	Clark Gable-Myrna Loy	Apr.	8....75	Feb. 17
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb.	23....91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June	15....86	
(See "In the Cutting Room," May 19.)				
Queen Christina	Greta Garbo-John Gilbert	Feb.	9....103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30....90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May	11....95	May 12
Should Ladies Behave?	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1,'33....78	Nov. 11,'33
(Reviewed under the title, "The Vinegar Tree")				
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9....80	Mar. 3
Sons of the Desert	Laurel and Hardy	Dec.	29,'33....68	Jan. 20
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr.	20....116	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May	25....*95	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb.	2....76	Jan. 27
Women in His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec.	8,'33....76	Feb. 3
You Can't Buy Everything	May Robson-Jean Parker	Jan.	26....85	Feb. 10

Coming Attractions

All Good Americans	Otto Kruger - Robert Young - Madge Evans - Una Merkel			
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Born to Be Kissed	Jean Harlow-Franchot Tone	July	13	
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Murder in the Private Car	Charles Ruggles-Una Merkel	June	29	
Sacred and Profane Love	Joan Crawford-Clark Gable			
Stamboul Quest	Myrna Loy-George Brent	July	6	
Student Tour	Charles Butterworth - Jimmy Durante			
Treasure Island	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger			
(See "In the Cutting Room," May 19.)				
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars in Ermine	Lionel Atwill	Apr.	1....70	Feb. 24
Blue Steel	John Wayne	May	10....54	May 12
Broken Dreams	Randolph Scott-Martha Sleeper	Nov.	15,'33....68	Nov. 4,'33
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1....70	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec.	11,'33....67	Mar. 24
House of Mystery, The	Verna Hillie-Ed Lowry	May	30....61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	June	1....67	May 12
Lucky Texan, The	John Wayne	Jan.	22....55	Jan. 27
Man from Utah, The	John Wayne	May	15....55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May	1....73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June	15....70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May	20....62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar.	15....82	Mar. 31
Randy Rides Alone	John Wayne	June	15....53	
Sagebrush Trail	John Wayne	Dec.	15,'33....53	Dec. 23,'33
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan.	1....59	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Mar.	1....54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	15....68	Jan. 27

Coming Attractions

Flirting With Danger	Robt. Armstrong-Wm. Cagney			
Girl of the Limberlost				
Happy Landings	Ray Walker-Jacqueline Wells			
Jane Eyre	Colin Clive - Virginia Bruce			
(See "In the Cutting Room," June 2.)				
King Kelly of the U. S. A.	Guy Roberston			
Moonstone, The	David Manners-Phyllis Barry			
Shock	Ralph Forbes-Gwenllian Gill			
Star Packer, The	John Wayne-Verna Hillie			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Charlotte Henry	Dec.	22,'33....75	Dec. 18,'33
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	19....71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb.	23....80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23....68	Mar. 10
Death Takes a Holiday	Fredric March - Evelyn Venable	Mar.	30....78	Jan. 20
(Reviewed under the title, "Strange Holiday")				
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29,'33....88	Nov. 25,'33
Double Door	Evelyn Venable-Kent Taylor	May	4....75	Apr. 28
Eight Girls in a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5....78	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26....95	Feb. 3
Girl Without a Room	M. Churchill-Charles Farrell	Dec.	8,'33....75	Dec. 9,'33
Good Dame	Sylvia Sidney-Fredric March	Feb.	18....72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	15....71	June 9
His Double Life	Roland Young-Lillian Gish	Jan.	12....68	Dec. 30,'33
Last Round-Up, The	Randolph Scott-Barbara Fritchie	Jan.	26....65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June	1....80	May 5
Lone Cowboy	Jackie Cooper	Dec.	1,'33....68	Nov. 25,'33
Many Happy Returns	Guy Lombardo-Burns and Allen	June	6....60	May 12
Melody in Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr.	20....76	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12....68	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25....89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb.	23....72	Feb. 17
Private Scandal	Mary Brian-Phillips Holmes	May	11....63	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2....75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9....78	Feb. 24
Six of a Kind	C. Ruggles-M. Boland-W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9....85	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18....60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou-Frances Drake	Apr.	13....72	Apr. 7
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27....74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16....62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27....64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6....70	Mar. 31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxen - Warren William			
Crime Without Passion	Claude Rains			
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27	
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton - Isabel Jewell	June	22....*74	
It Ain't No Sin	Mae West	June	29	
(See "In the Cutting Room," May 12.)				
Kiss and Make Up	Cary Grant Genevieve Tobin	July	13....*80	
(See "In the Cutting Room," May 12.)				
Ladies Should Listen	Cary Grant-Frances Drake			
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable			
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20	
Now and Forever	Gary Cooper-Carole Lombard			
Old-Fashioned Way, The	W. C. Fields	July	6	
(See "In the Cutting Room," June 9.)				
Scarlet Empress, The	Marlene Dietrich-John Lodge		100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell	June	29	
You Belong to Me	Lee Tracy-Helen Mack	July	27	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Borden-Reed Howes	Apr.	1....64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1....65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar.	15....58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb.	2....55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	6....54	
Jaws of Justice	Kazan-Teddy and Richard Terry	Dec.	4,'33....58	
Russia Today		Nov.	8,'33....42	Oct. 28,'33
Thunder Over Mexico	Native Cast	Nov.	15,'33....70	May 20,'33

Coming Attractions

Chandu				
Little Damozel	Anna Neagle-James Rennie	June	59	
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Doctor	Otto Kruger-Karen Morley	Apr.	27....74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4....73	Apr. 7
Flying Down to Rio	Dolores Del Rio - Gene Raymond - Raul Roulien	Dec.	29,'33....89	Dec. 16,'33
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2....68	Jan. 27
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec.	1,'33....66	Dec. 23,'33
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar.	2....69½	Feb. 10
Little Women	K. Hepburn - Joan Bennett - Frances Dee - Paul Lukas	Nov.	24,'33....115	Nov. 11,'33
Long Lost Father	John Barrymore-Helen Chandler	Jan.	19....63	Feb. 24

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Man of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Msanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22,'33	69½	Jan. 6
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Ireno Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31

Coming Attractions

Afterwards	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 10		
Bachelor Bait (See "In the Cutting Room," June 9)	Pert Kelton-Stuart Erwin	July 27	75	
Cockeyed Cavaliers (See "In the Cutting Room," May 5.)	Wheeler and Woolsey	June 29	71	
Down to Their Last Yacht (See "In the Cutting Room," May 19.)	Sidney Blackmer - Sidney Fox			
Family Man (See "In the Cutting Room," May 5.)	Richard Dix-Dorothy Wilson			
Green Maneiens	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove (See "In the Cutting Room," June 9.)	Ricardo Cortez-Barbara Robbins	Aug. 3		
Let's Try Again (See "Sour Grapes," "In the Cutting Room," June 2.)	Diana Wynyard-Clive Brook			
Life of Vergie Winters (Sea "in the Cutting Room," May 12.)	Ann Harding-John Boles	June 22		
Of Human Bondage (See "in the Cutting Room," Apr. 14.)	Leslie Heward-Bette Davis			
We're Rich Again (See "In the Cutting Room," May 26.)	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 20		

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, The	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
Public Stenographer	Lola Lane-Wm. Collier, Jr.	Nov. 1,'33	62	Feb. 10
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				
Within the Rock	Lila Lee - Creighton Chaney			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ariane	Elizabeth Bergner- Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Big Time or Bust	Regie Toomey-Gloria Shea	Tower	Nov. 10,'33	62	Mar. 10
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Dec. 15,'33	67	Jan. 6
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1,'33	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts.	Jan. 15	80	Dec. 30,'33
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24,'33	60	Dec. 2,'33
Film Parade		General Plcts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	58	Feb. 24
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29,'33	65	Dec. 9,'33
Hell on Earth	All Star	Aeolian Plcts.	Jan. 27	70	Feb. 10
Her Splendid Folly	Lilian Bond - T. Von Elts	Progressive	Oct. 7,'33	59	Nov. 4,'33
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
Le Gong (Dance of the Virgins)		Bennett Plcts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33	70	Dec. 16,'33
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
Wine, Women and Song	Lilyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Plcts.	Apr. 4	66	
World in Revolt, The		Mentone		69	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1,'33	62	Dec. 9,'33
Blood Money	George Bancroft-Frances Dee-Chick Chandler-Judith Anderson	Nov. 17,'33	65	Nov. 18,'33
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Catherine the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Private Life of Henry. VIII, The	Charles Laughton	Nov. 3,'33	93	Sept. 23,'33
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29,'33	91	Dec. 9,'33
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 8

Coming Attractions

Affairs of Cellini, The (Reviewed under the title "The Firebrand")	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 3	79	Apr. 21
Barbary Coast	Anna Sten-Gary Cooper			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Criste, The	Robert Donat-Elissa Landi			
Last Gentleman, The	George Arliss		72	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Our Daily Bread (See "In the Cutting Room," May 19.)	Karen Morley-Tom Keene			
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			
Transatlantic Melodrama	Jack Benny-Nancy Carroll-Gene Raymond			
Treasure Hunt, The (Tent.)	Eddie Cantor - Ann Sothern - Ethel Merman			
We Live Again	Anna Sten-Fredric March			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lelia Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 26,'30
Beloved	John Boles-Gloria Stuart	Jan. 22	82	Dec. 23,'33
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1	68	Jan. 13
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18,'33	70	Dec. 23,'33
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alice White - June Knight	Jan. 15	77	Jan. 27
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25,'33	78	Nov. 25,'33
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11,'33	60	Mar. 31
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Ken Maynard	Apr. 16	61	May 5
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lea Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over (See "Funny Thing Called Love," "In the Cutting Room," May 19.)	Chester Morris - Maa Clarke	June 11	69	
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	
Madame Spy	Fay Wray-Nils Asther	Jan. 8	70	Jan. 6
Midnight	D. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Myrt and Marge	Myrtle Dale - Donna Damerell - Ted Healy	Dec. 4,'33	68	Sept. 9,'33
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns (Reviewed under the title "Doomed to Die.")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
Uncertain Lady (See "In tha Cutting Room," Mar. 17.)	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Embarrassing Moments	Chester Morris-Marian Nixon	July 9		
Human Side, The	Adolphe Menjou-Doris Kenyon			
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
Imitation of Life	Claudette Colbert			
Million Dollar Ransom	Joan Bennett - Edward Arnold - Joel McCrea			
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny (See "In the Cutting Room," June 9.)			
Romance in the Rain	Roger Pryor - Heather Angel - June Knight-Victor Moore			
There's Always Tomorrow (T.) (See "In the Cutting Room," June 9.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Disraeli (Reissue)	George Arliss	Dec. 16,'33	88	Dec. 14,'29
Easy to Love	Adolphe Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
From Headquarters	Geo. Brent-Margaret Lindsay	Dec. 2,'33	63	Dec. 2,'33
Gambling Lady	Barbara Stanwyck	Mar. 31	68	Mar. 16
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23,'33	68	Dec. 9,'33
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gent	James Cagney-Betty Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Lady Killer	James Cagney	Dec. 9,'33	76	Dec. 2,'33
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay - Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7

Coming Attractions

Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Dragon Murder Case, The	Warren William			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
Friends of Mr. Sweeney (See "In the Cutting Room," May 5.)	Charlie Ruggles-Ann Dvorak	July 28		
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21		
Housewife	George Brent-Bette Davis			
Lost Lady, A	Barbara Stanwyck			
Madame Du Barry	Dolores Del Rio-Victory Jory	July 14		
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	*68	June 9

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Colletta Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Girl from Maxim's, The	Frances Day	London Film			Oct. 14,'33
Lash, The	Lyn Harding-John Mills	Radio			May 19
Mam'zelle Nitouche	Janie Marese-Ralmu	Protex	Nov. 18,'33	90	Dec. 2,'33
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Passion of Joan of Arc, The	Maria Falconnetti	Capital	Sept. 7,'33	57	Sept. 18,'33
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Plcts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Prince of Arcadia	Carl Brisson	Saumont-British		80	Oct. 28,'33
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Saint Anthony of Padua	Carlo Pinzauti	Integrity Film	Feb. 8	90	Feb. 17
This Week of Grace	Gracie Fields	Radio		92	Oct. 28,'33
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Volga Volga	H. A. Shilletton	Kinematrade	Dec. 14,'33	76	Jan. 6
Wandering Jew, The	Jacob Ben-Ami	JAFA	Oct. 20,'33	90	Dec. 28,'33
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanetalk	Dec. 23,'33	.6
The Little Red Hen	Feb. 16	.7
The Brave Tin Soldier	Apr. 7	.7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	1 rl.
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out (Walter Catlett)	Feb. 26	.20
Fishing for Trouble	May 4	.2 rls.
Get Along Little Hubby	June 15	.2 rls.
Hold Your Temper (Leon Errol)	Dec. 15,'33	.20
Plumbing for Gold (Sidney and Murray)		.2 rls.
Radio-dough (Sidney and Murray)	Feb. 5	.2 rls.
Stable Mates	Apr. 6	.2 rls.
When Do We Eat?	Mar. 19	.2 rls.
Ten Baby Fingers (Sidney and Murray)	Jan. 26	.2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Bill Poster, The	Nov. 24,'33	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	.7
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Stage Krazy	Nov. 13,'33	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia		1 rl.
MARCH OF THE YEARS		
No. 4—Commander Perry Opens Japan	Nov. 3,'33	1 rl.
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
3—Mickey's Covered Wagon	Nov. 30,'33	.18
4—Mickey's Minstrels	Jan. 11	.16
5—Mickey's Rescue	Mar. 23	.2 rls.
6—Mickey's Medicine Man	May 16	.2 rls.
MINUTE MYSTERIES		
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1 rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence		
No. 7—One Way Out		.2 rls.
MUSICALS		
No. 1—Roamin' Through the Roses (Art Jarrett)	Nov. 16,'33	.2 rls.
No. 2—Um-Pa (Jack Osterman)	Nov. 24,'33	.2 rls.
No. 3—School for Romance (Lou Holtz)	Jan. 31	.2 rls.
No. 4—Love Detective (Frank Albertson)	Feb. 26	.2 rls.
No. 5—Women Haters	May 5	.2 rls.
No. 6—Susie's Affair	June 1	.2 rls.
SCRAPPY CARTDDNS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	.7
Hollywood Babes	Nov. 10,'33	1 rl.
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 16	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30,'33	1 rl.
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 16	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox		1 rl.
It's Sport in Any Language	Dec. 30,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
What the Scotch Started	Oct. 6,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloved	July 15	.10
2. Vampire of Marrakesh	Aug. 1	.9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	.26
Dawn to Dawn (Julie Hayden)	Dec. 25,'33	.35
Frankie and Johnny (Charles Laughton)	Apr. 15	.6
Lot in Sodom (Frederic Haak)	Dec. 25,'33	.26
No Woman's Land (Travelogue)	Apr. 15	.34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12	.16
Frozen Assets	Nov. 17,'33	.19
Half Baked Relations	June 1	.19
Hello Prosperity	Apr. 20	.16
Super Snooper, The	Feb. 9	.20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	.9
BATTLE FOR LIFE		
Born to Die	Mar. 16	.6
City of Wax	Feb. 9	.9
Nature's Gangsters	June 15	1 rl.
Spotted Wings	June 6	1 rl.
CDRONET CDMEDIES		
Git Along Little Wife	Nov. 3,'33	.19
Good Bad Man, The	Dec. 6,'33	.22
Hotel Anchovy	Apr. 13	.16
Inventors, The	Feb. 2	.20
North of Zero	Jan. 19	.17
FRDLICS DF YDUTH		
Managed Money	Feb. 23	.20
Pardon My Pups	Jan. 26	.19
What's to Do	Nov. 24,'33	.16
MERMAID COMEDIES (Harry Langdon)		
Ne Sleep on the Deep	Apr. 6	.21
Pop'o Pal	Dec. 29,'33	.16
Trimmed in Fure	Jan. 5	.16
MDRAN AND MACK CDMEDIES		
Freeze-Out, The	Dec. 22,'33	.19
MUSICAL COMEDIES		
Elopement	June 29	.2 rls.
Going Spanish	Mar. 2	.21
Poppin' the Cork	Dec. 15,'33	.25
ROMANTIC JOURNEYS		
Canyon of Romance	Dec. 6,'33	.10
Lost Raze, The	Apr. 13	.8
Mediterranean Blues	Feb. 23	.9
Paradise of the Pacific	June 1	.9
SDNG HIT STDRIES		
Dester, The	Feb. 23	.6
Last Dogie, The	Nov. 17,'33	.11
Manhattan Lullaby (Helen Morgan)	Nov. 24,'33	.9
Trav'lling the Road (Alexander Gray)	Feb. 9	.9
STAR CDMEDY SPECIALS		
Allez Dep	May 25	.21
Expectant Father, The	Feb. 16	.21
Gold Ghost, The	Mar. 16	.21
Love and Babies	June 29	.2 rls.
Mr. Adam	Nav. 17,'33	.19
TERRY-TDONS		
Busted Blossome	Aug. 10	1 rl.
Holland Days	Jan. 12	.6
In Venice	Dec. 15,'33	.6
Irish Sweepstakes	July 27	1 rl.
Joe'e Lunchwagen	Apr. 6	.6
Just a Clown	Apr. 20	.6
King's Daughter, Tho	May 4	.6
Last Straw, The	Feb. 23	.6
Lian's Friend, The	May 18	.6
Little Boy Blue	Nov. 30,'33	.6
Mad House, A	Mar. 23	.6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	.6
Pandora	June 1	.6
Rip Van Winkle	Feb. 9	.6
Robinson Crusoe	Nov. 17,'33	.6
See the World	June 29	1 rl.
Shipwrecked Brothers	Nov. 17,'33	.6
Slow But Sure	June 15	.6
Sunny South, The	Dec. 29,'33	.6
Three Bears, The	Jan. 26	.6
Village Blacksmith, The	Nov. 6,'33	.6
TDM HDWARD CDMEDIES		
Big Meow, The	Mar. 9	.19
Divorce Sweets	Nov. 30,'33	.18
Good Scout, A	Apr. 27	.18
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	.11
Bosom Friends	Mar. 30	.8
Day Dreams	Dec. 8,'33	.11
Hula Honeymoon	Mar. 2	.7
Pagliacci	Apr. 6	.11
Shorts	Nov. 10,'33	.10
Song of Vieana	Nov. 3,'33	.10
What Does 1934 Hold?	Dec. 22,'33	.11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fashions	Nov. 10,'33	.9
Conquest of the Air	Nov. 30,'33	.9
Answering the Riot Calls	Dec. 22,'33	.9
Outdoing the Daredevils	Mar. 2	.9
With the Navies of the World	Mar. 23	.9
On Western Trails	Apr. 13	.9
Chasing the Champions	May 18	.9
MAGIC CARPET SERIES		
The Island of Malta	Nov. 3,'33	.10
A Day in Tokyo	Nov. 10,'33	.9
Byways in Bangkok	Nov. 24,'33	.9
Around the Acropolis	Nov. 30,'34	.9
Gem of the Sea	Dec. 15,'33	.9
Rural England	Dec. 22,'33	.9
London Medley	Dec. 29,'33	.9
Flemish Folk	Jan. 5	.9
Tunisian Travels	Jan. 19	.9
Sentinels of the Sea	Jan. 26	.9
Roaming the Netherlands	Feb. 9	.9
Under Moroccan Skies	Feb. 16	.9
A Journey in Flanders	Feb. 23	.9
Fortunate Isles	Apr. 13	.9
In Java Sea	Apr. 27	.9
The Land of Bengal	May 11	.9
The Rock of Gibraltar	May 25	.9
City of the Golden Gate	June 8	.9
A Journey to Guatemala	June 22	.9
MOVIE TINTYPE SERIES		
A Moment of Madness	Nov. 4,'33	.10
Helen at the Chorus	Dec. 10,'33	.10
The Extravagant Wife	Jan. 5	.10
The Girl from the Country	Jan. 19	.10
Emma's Dilemma	Feb. 2	.10
Love's Old Sweet Song	Feb. 16	.10
The Heart of Valeska	Mar. 9	.10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		.11
2. A Visit to West Point		.10
3. Carrie Jacobs Bond		.9
MELODDY MAKERS		
Sammy Fain—With Eton Boys, N. Brokenshire and Evelyn Hoey		.7
Cliff Friend—With Peggy Healy, Jack Fulton and Pickens Sisters		.9
Benny Davis—With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		.6
Gus Edwards—With Ralph Kirbery, Four Minute Men and John S. Young		.9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		.10
Fields and McHugh—With Jack Osterman and Pickens Sisters		.9
Carrie Jacobs Bond—With Edwin C. Hill, Ralph Kirbery and Lew White		.9
DRGANLDGUES		
Songs of the Hills		.6
Radio Rubes		
Sally		.7
Singin' Sam-Den Wallace		
Night of Ramance		.7
Donald Novis-Ann Leaf-John Young		
Tongue Twisters		.7
Irving Kaufman-Lew White		
Ship of Dreams		.7
Ralph Kirbery-Lew White-Kelvin Keech		
Melody on Parade		.7
Irving Kaufman-Lew White		
Home Again		.6
Nick Lucas-Lew White-Kelvin Keech		
Tintypes		.6
Irving Kaufman-Lew White		
Oriental Phantasy		.6
Charles Carlile-Lew White-Kelvin Keech		
Organ Festival		.9
Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		
Melody Tour		.6
Sylvia Froos-Dick Liebert-John S. Young		
Organiogue-ing the Hits		.6
Nick Lucas-Lew White		
Melodies of Love		.6
Carlile-Rawlinson-White		
Songs of the Range		.6
Art Dickinson-Lew White		
Rhapsody in Black		1 rl.
Gary-Rawlinson-White		
Wine, Woman and Song		1 rl.
Tommy McLaughlin-Lew White-Kelvin Keech		
Ell Ell		1 rl.
Charles Carlile-Lew White		
PET SUPERSTITIONS		
1. Spilled Salt		.10
Phyllis Barry-Geo. Lowis-J. Carrol Naish		
SPECIAL		
She Whoops to Conquer		.2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR CDMEDIES		
Caretaker's Daughter	Mar. 10	.10
Mixed Nuts	Feb. 17	.19
Movie Daze		.19
Mrs. Barnacle Bill	Apr. 21	.20
Next Week-End	Feb. 24	.16
Twin Screws	Dec. 23,'33	.19
CHARLEY CHASE		
Another Wild Idea	June 16	.19
Cracked Iceman	Jan. 27	.19
Four Parts	Mar. 17	.19
I'll Take Vanilla	May 5	.19
It Happened One Day	July 7	.19
Luncheon at Twelve	Dec. 9,'33	.21
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 16,'33	.9
Colortul Ports of Call	Jan. 13	.9
Day in Venice	Dec. 2,'33	.9
Egypt, Kingdom of the Nile	May 19	.10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	.9
Scotland, the Bonnie	Nov. 25,'33	.9
Temple of Love, The		.10
Tibet, Land of Isolation	Mar. 17	.9
GDDFY MOVIES		
No. 1	Dec. 23,'33	.9
No. 2	Feb. 24	.10
No. 3	Mar. 24	.10
No. 4	May 5	.9
No. 5		
LAUREL & HARDY		
Dirty Work	Nov. 25,'33	.20
Oliver the Eighth	Jan. 13	.28
MUSICAL CDMEDIES		
Apples to You	Apr. 7	.20
Benny from Panama	May 26	.19
Duke for a Day, A	May 12	.20
Music in Your Hair	June 2	.17
Roamin' Vandals	Apr. 26	.19
MUSICAL REVUES		
Big Idea, The	May 12	.20
Jail Birds of Paradise (Color)	Mar. 10	.18
Gentlemen of Polish		.2 rls.
Roast Beef and Movies	Dec. 2,'33	.17
What Price Jazz?		.16
ODDITIES		
Attention, Suckers!	June 9	.10
Fine Feathers (Color)	Nov. 18,'33	.9
Flying Hunters	May 12	.7
Little Feller	May 26	.6
Nipuns	Apr. 28	.9
Old Shoe	June 23	.9
Pichianni Troupe		1 rl.
Pre Football		1 rl.
Reping Wild Bears	Feb. 10	.9
Trick Golf	Mar. 24	.8
Vital Victuals (Color)	Mar. 3	.10
OUR GANG		
First Roundup, The	May 5	.19
For Pete's Sake	Apr. 14	.16
Hi, Neighbor	Mar. 3	.18
Honky-Donkey	June 2	.17
TDDD-KELLY		
Air Fright	Dec. 23,'33	.19
Babes in the Goods	Feb. 10	.19
Backs to Nature	Nov. 14,'33	.20
I'll Be Suing You	June 23	.19
Maid in Hollywood	May 19	.20
Soup and Fish	Mar. 31	.16
WILLIE WHOPPER		
Davy Jones' Locker	Jan. 13	.7
Hell's Fire (Color)	Feb. 17	.7
Insultin' the Sultan	Apr. 14	.6
Rasslin' Round		
Reducing Creme	May 19	.8
Robin Hood, Jr. (Color)	Mar. 10	.6
Spite Flight	Dec. 2,'33	.6
Stratos-Fear	Dec. 16,'33	.6

MONOGRAM

Title	Rel. Date	Min.
PDRT D' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	.10
2. City of the Sun	Jan. 1	.10
3. Love's Memorial	Feb. 1	.10
4. Children of the Nile	Mar. 1	.10
5. The Peacock Throne	Apr. 1	.10
6. Jungle Bound	May 1	.10
7. The Last Resort	June 1	.10
8. Mother Ganges	July 1	.10
9. The First Paradise	Aug. 1	.10
10. Dravidian Glamor	Sept. 1	.10
11. Adventure Isle	Dct. 1	.10
12. Queen of the Indies	Nov. 1	.10
13. A Mediterranean Mecca	Dec. 1	.10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BDOP CARTDONS		
Betty Boop's Hallowe'en Party	Nov. 3,'33	.7
Betty Boop's Life Guard	July 13	1 rl.
Betty Boop's Ride to Famo	May 16	.7
Betty Boop's Trial	June 15	.7
Betty in Blunderland	Mar. 2	.7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	.7
Parade of Wooden Soldiers	Dec. 1,'33	.8
Red Hot Mamma	Feb. 2	.6
She Wronged Him Right	Jan. 5	.7
HEADLINERS		
All on Deck	Mar. 30	.9
Broadway Knights (Yacht Club Boys)	Feb. 23	.10
Little Jack Little Revue (Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	.10
Mr. W's Little Game (Alexander Woollcott)	June 6	.10
New Deal Rhythm ("Buddy" Rogers)	Apr. 13	.8
Radio Roundup, A (Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24,'33	.11
Station T.D.T.	Jan. 19	.10
Underneath the Broadway Moon (Isham Jones and Orchestra-Eton Boys)	June 29	.11
Where's That Tiger? (Borrah Minnevitch)	Dec. 22,'33	.10
HDLLYWDDD ON PARADE	Nov. 10,'33	.11
No. 4	Dec. 8,'33	.11
No. 5	Jan. 5	.11
No. 6	Feb. 2	.11
No. 7	Mar. 2	.11
No. 8	Mar. 30	.11
No. 9	Apr. 27	.11
No. 10	May 25	.11
No. 11	June 22	.10
No. 12	July 20	.11
No. 13		
PARAMOUNT PICTDRIAL		
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3,'33	.11
No. 5—The Old Mill — Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	.11
No. 6—Southward Ho — Trees — Glide Gray	Dec. 29,'33	.10
No. 7—Queer Fish—Liquid Air—Lanny Rose	Jan. 26	.10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gerden and Revel	Feb. 23	.10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter — Meshie, Child of a Chimpanzee	Mar. 23	.10
No. 10—Here's How — A House for a Song — Song Makers of the Nation, Con Conrad	Apr. 20	.18
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Raingor	May 18	.10
No. 12—	June 15	.10
No. 13—	July 13	.10
PDPEYE THE SAILDR		
Can You Take It	Apr. 27	.7
I Eats My Spinach	Nov. 17,'33	.7
Let's You and Him Fight	Feb. 16	.7
Man on the Flying Trapeze, The	Mar. 30	.7
Seasin's Greetinks	Dec. 6,'33	.6
Shoein' Hosses	June 1	.7
Sock-a-Bye Baby	Jan. 19	.7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	.7
SCREEN SDNGS		
I Like Mountain Music (Eton Boys)	Nov. 10,'33	.16
Keeps Rainin' All the Time (Gertrude Niesen)	Jan. 12	.10
Lazybones (Borrah Minnevitch)	Apr. 13	.7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Let's All Sing Like the Birdies Sing	Feb. 9	8
Sing, Babies, Sing	Dec. 15,'33	9
Baby Rose Marie		
This Little Piggie Went to Market	May 25	7
Singin' Sam		
Tune Up and Sing	Mar. 9	7
Lanny Ross		
SCREEN SOUVENIRS		
No. 4	Nov. 17,'33	10
No. 5	Dec. 15,'33	10
No. 6	Jan. 12	10
No. 7	Feb. 9	10
No. 8	Mar. 9	10
No. 9	Apr. 6	10
No. 10	May 4	10
No. 11	June 1	10
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 5—Kennel Kings	Nov. 24,'33	10
No. 6—Around the Calendar	Dec. 22,'33	10
No. 7—Jumping Giants	Jan. 26	11
No. 8—Horsepower	Feb. 16	11
No. 9—Flying Bodies	Mar. 23	10
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11
TWO-REEL COMEDIES		
Circus Hoodoo Harry Langdon	Feb. 16	21
Cold Turkey Joseph Cawthorn	Dec. 1,'33	19
Gold Nuggets Walter Catlett	Feb. 2	18
Just an Echo Bing Crosby	Jan. 19	20
Making the Rounds Paliette-Catlett	July 6	21
New Dealers, The Paliette-Catlett	Apr. 6	20
News Hounds Paliatte-Catlatt	June 1	20
No More Bridge Leon Errol	Mar. 16	21
Oil's Well Chic Sale	May 4	22
Old Bugler, The Chic Sale	Jan. 5	20
Petting Preferred Bing Crosby	Apr. 27	19
Please Bing Crosby	Dec. 15,'33	22
Roaming Romeo, A Harry Langdon	Dec. 29,'33	21
Three Little Swigs Leon Errol	Nov. 10,'33	21
Up and Down Franklin Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33	19
Newslaugh—No. 2	Dec. 20,'33	8
Wonders of the Tropics	Dec. 13,'33	32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty, the Queen Bee	Dec. 1,'33	8
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 8,'33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9
Rasslin' Match, The	Jan. 5	11
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
Walking Back Home	Dec. 8,'33	19
CHARLIE CHAPLIN SERIES (Reissues)		
The Count	Nov. 17,'33	21
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18
Hey Nanny, Nanny	Jan. 12	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½
Snug in a Jug	Nov. 2,'33	20
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29,'33	7
Cubby's Stratosphere Flight	Apr. 20	7
Galloping Fanny	Dec. 1,'33	6½
Gay Gaucho, The	Nov. 3,'33	7½
Good Knight	Feb. 23	7½
How's Crops	Mar. 23	7½
Mild Cargo	May 18	7½
Sinister Stuff	Jan. 26	8½
GRIBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½
Strictly Fresh Yeggs	Apr. 6	21½
Suits to Nuts	Dec. 1,'33	19
HEADLINER SERIES		
No. 2—Air Tonic	Dec. 22,'33	21
No. 3—On Approval	Jan. 5	17
No. 4—Autobuyography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 23	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33	20½
In-Laws Are Out	June 29	19
Love on a Ladder	Mar. 2	18
What Fur?	Nov. 3,'33	21
Wrong Direction	May 18	21
MUSICALS		
Bubbling Over Ethel Waters	Jan. 5	20
Everybody Likes Music	Mar. 9	19½
Henry the Ape Bert Lahr	Jan. 26	2 rls.
Hizzoner Bert Lahr	Nov. 17,'33	21½
Knife of the Party Lillian Miles	Feb. 18	20
No More West Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy Cliff Edwards	Dec. 8,'33	21½
MUSICDMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33	20½
Derby Decade	July 12	22
Torch Tango	Feb. 23	21
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Three Knaves and a Queen	Nov. 10,'33	20
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rl.
Jest of Honer	Jan. 19	7
Jolly Good Felons	Feb. 18	7
On the Pan	Nov. 24,'33	7
Pals	Dec. 22,'33	7½
Royal Good Time, A	Apr. 13	7
Sultan Pepper	Mar. 16	7
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
So This Is Harris	Jan. 19	28
VAGABOND ADVENTURE SERIES		
Cuba	Nov. 10,'33	10½
Gibraltar, Guardian of the Mediterranean	May 4	8
Holy Land	Feb. 16	10
Madeira, Land of Wine	Mar. 30	9
Moorish Spain	Jan. 12	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickay's Gala Premiere	June 30,'33	7
16. Puppy Love	Aug. 14,'33	8
17. Steeple Chase	Sept. 1,'33	7
18. The Pet Shop	Sept. 22,'33	8
(NEW SERIES)		
1. Giant Land	Nov. 15,'33	7
2. Mickey Shanghaied	Jan. 15	7
3. Camping Out	Feb. 18	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickay	May 19	9
6. Mickey's Steamroller		1 rl.
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18,'33	7
13. Pied Piper	Oct. 6,'33	7
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15,'33	8
2. Tha Chima Shop	Jan. 15	8
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 3	Dec. 25,'33	10
No. 4	Jan. 29	9
No. 5	Mar. 5	8
No. 6	Mar. 19	9
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Candy House, The	Jan. 15	9
Chicken Reel	Jan. 1	8½
County Fair	Feb. 5	7
Gingerbread Boy	Apr. 16	6
Goldilocks and the Three Bears	May 14	8
In the Zoo	Nov. 6,'33	7
Kings Up	Mar. 12	7
Merry Old Soul	Nov. 27,'33	8
Parking Space	Dec. 18,'33	7
Toy Shoppe, The	Feb. 19	7
Wax Works, The	June 25	1 rl.
William Tell	July 9	1 rl.
Wolf, Wolf	Apr. 2	8
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6,'33	21
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 34—Novelty	Nov. 20,'33	9
No. 35—Novelty	Dec. 18,'33	10
No. 36—Novelty	Jan. 22	11
No. 37—Novelty	Feb. 28	10
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
UNIVERSAL COMEDIES		
Beau Bashful Herbert Corthell	June 6	2 rls.
Big Casino, The (Mentone No. 4)	Nov. 29,'33	21
Born April First Sterling Holloway	Mar. 14	21
Broadway Varieties (Mentone No. 7)	Feb. 14	20
Ceiling Whacks Henry Armetta	Mar. 28	20
Ed Sullivan's Headliners (Mentone No. 10)	May 2	20
Full Coverage Henry Armetta	Feb. 28	21
Good Time Henry Henry Armetta	May 3	20
Heartburn Sterling Holloway	Apr. 11	20
Meeting Maizie Sterling Holloway	Dec. 20,'33	20
Mountain Music Louise Fazenda	Jan. 3	18
Not the Marrying Kind Sterling Holloway	Nov. 22,'33	20
Out of Gas Louise Fazenda	Nov. 8,'33	21
Paisie Waisie Henry Armetta	Jan. 31	20
Pest, The (Mentone No. 9)	Apr. 18	19
Pie for Two James Gleason	Dec. 13,'33	21
Pleasing Grandpa Sterling Holloway	June 20	20
Running Backward Eddie Nugent-Grady Sutton	July 3	2 rls.
Soup for Nuts (Mentone No. 11)	June 27	2 rls.
Supper at Six (Mentone No. 5)	Dec. 27,'33	18
There Ain't No Justice Corthell and Hurst	May 23	2 rls.
Trifle Backward, A Vince Barnett	Jan. 17	19½
Vaudeville Days (Mentone No. 8)	Mar. 21	21
Vaudeville on Parade (Mentone No. 6)	Jan. 24	20
Where's Elmer? Vince Barnett	Feb. 7	20

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 4—Turkey In the Raw Gus Shy	Nov. 4,'33	21
No. 5—In the Dough Roscoe (Fatty) Arbuckle	Nov. 25,'33	22
No. 6—Here Comes Flossie Ben Blue	Dec. 9,'33	18
No. 7—Temallo Roscoe (Fatty) Arbuckle	Dec. 30,'33	21
No. 8—How D'Ya Like That? George Givot-Chas. Judels	Jan. 13	18
No. 9—Nervous Hands Ben Blue	Feb. 3	21
No. 10—Pugs and Kisses Charles Judels	Mar. 10	21
No. 11—Mushrooms Harry Gribbon	Feb. 17	20
No. 12—Foiled Again Ben Blue	Mar. 24	20
No. 13—Very Close Veins Ben Blue	Apr. 14	20
No. 14—Corn on the Cep Harry Gribbon	Apr. 28	20
No. 15—I Scream Gus Shy	May 19	20
No. 16—Salted Seanuts Chas. Judels-George Givet	June 2	20
No. 17—The Prize Sap Ben Blue	June 23	20
No. 18—Art Trouble Harry Gribbon	June 23	20
No. 19—My Mummy's Arms Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare Ben Blue	Aug. 11	19
BROADWAY BREVITIES		
No. 7—Yeast Is Yeast Tom Patricola	Nov. 11,'33	20
No. 8—The Mild West Janet Reade-Olive Borden	Nov. 18,'33	23
No. 9—Girl Trouble Mitchell and Durant	Dec. 2,'33	20
No. 10—Around tha Cloek Norma Terris-Four Eton Boys	Jan. 18	21
No. 11—Plane Crazy Dorothy Lee-Arthur and Morton Havel	Dec. 23,'33	20
No. 12—Kissing Time Jane Froman-Georges Metaxa	Dec. 18,'33	22
No. 13—A Little Girl With Big Ideas Molly Picon	Jan. 20	29
No. 14—Not Tonight, Josephine Frank McHugh-Kitty Kelly (Technicolor)	Jan. 27	21
No. 15—Picture Palace Hal LeRoy	Feb. 10	21
No. 16—Come te Dinner Hal LeRoy	Feb. 24	21
No. 17—Business is a Pleasure (Technicolor)	Mar. 3	17
No. 18—Look for the Silver Lining Dorothy Stone	Mar. 17	30
No. 19—Let's Play Post Office Jean Sargent	Mar. 31	21
No. 20—Story Conference Lillian Roth	Apr. 7	20
No. 21—Morocco Nights (Technicolor)	Apr. 21	18
No. 22—Private Lessons Hal LeRoy	May 5	22
No. 23—Masks and Memories Lillian Roth	May 12	30
No 24—Murder In Your Eyes Leon Errol (Technicolor)	May 26	20
No. 25—Service with a Smile Leon Errol (Technicolor)	July 28	21
No. 26—Darling Enemy Gertrude Niesen	June 9	19
No. 27—Who Is That Girl? Bernice Claire-J. Harold Murray	June 16	20
No. 28—King for a Day Bill Robinson	June 30	19
No. 29—The Song of Fame Ruth Etting	July 7	19
No. 30—The Winnah Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss Jeanne Aubert	Aug. 4	19
No. 32—The Policy Girl Mitzi Mayfair-Roscoe Ails	Aug. 11	20
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11,'33	7
No. 3—Buddy's Show Boat	Dec. 9,'33	7
No. 4—Buddy the Gab	Jan. 13	7
No. 5—Buddy and Towser	Feb. 24	7
No. 6—Buddy's Garage	Apr. 14	7
No. 7—Buddy's Trolley Troubles	May 5	7
No. 8—Buddy of the Apes	May 26	7
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woodsman		1 rl.
MELODY MASTERS		
Eddie Duchin and Band	Nov. 25,'33	10
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,'33	10
Jack Denny and Band	Jan. 20	10
Mills Blue Rhythm Band	Feb. 17	10
Vincent Lopez	Mar. 17	10
A Big City Fantasy Phil Spitalny	Apr. 14	9
Isham Jones	May 12	10
Tin Hat Harmony Abe Lyman		10
A Jolly Good Fellow B. A. Rolfe	July 9	10
Ben Pollock and Band	Aug. 4	10
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 18,'33	7
Pottin' In the Park	Jan. 27	7
Honeymoon Hotel (Cinecolor)	Feb. 17	7
Beauty and the Beast (Cinecolor)	Apr. 14	7
Those Were Wonderful Days	Apr. 28	7
Goin' to Heaven on a Mule		7
How Do I Know It's Sunday?	June 9	7
Why Do I Dream Those Dreams?	June 30	7
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Heart of Paris	Nov. 11,'33	9
Italy, the Old and the New	Dec. 9,'33	11
Cannibal Islands	Jan. 8	10
Spanish America	Feb. 3	10
Jerusalem, the Holy City	Mar. 3	10
Picturesque Siam	Mar. 31	10
Slackers of the Jungle	Apr. 28	10
East Indies	May 26	10
Central America	June 23	10
Dark Africa	Aug. 11	10
A Visit to the South Sea Islands	July 21	10
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl.
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl.
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl.
Toreador	May 26	2 rls.
PEPPER POT		
No. 5—Notre Dame Glee Club	Nov. 4,'33	8
No. 6—Harry Warren	Nov. 18,'33	10
No. 7—Easy Aces	Dec. 2,'33	10
No. 8—Little Miss Mishief	Dec. 8,'33	10
No. 9—Movie Memories	Dec. 30,'33	9
No. 10—The Tune Detective Sigmund Spaeth	Jan. 13	9
No. 11—Mississippi Suite	Jan. 27	9
No. 12—The Wrong Wreng Trail Block and Sully	Feb. 10	10
No. 13—Song Hits, with Roy Turk	Feb. 24	11
No. 14—Easy Aces, No. 2	Mar. 10	10
No. 15—Pure Feud Edgar Bergen	Apr. 21	10
No. 16—A Cabinet Meeting Radio Ramblers	Apr. 7	10
No. 17—Just Concentrate Lulu McConnell	June 2	10
No. 18—Those Were the Days	May 5	10
No. 19—Radio Reel No. 1 Jessel-Van	May 19	10
No. 20—Penny A Peep	June 30	9
No. 21—Hollywood Newsreel	Mar. 24	9
No. 22—Radio Reel No. 2	June 16	10
No. 23—Dad Minds the Baby	July 14	9
No. 24—Bergen In at the Races	July 21	10
No. 25—The Stolen Melody	July 28	10
No. 26—Camera Speaks	Aug. 11	9

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles Boy Scouts	July 1	2 rls. (each)
MASCOT		
Burn 'Em Up Barnes Jack Mulhall - Lola Lane		
Fighting with Kit Carson Johnny Mack Brown-Noah Beery	July 6,'33	20 (each)
Lost Jungle, The Clyde Beatty	Apr. 1	20 (each)
Mystery Squadron, The Bob Steele	Dec. 23,'33	20 (each)
Wolf Dog, The Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory	Sept. 30,'33	2 rls. (each)
PRINCIPAL		
Chandu (8 episodes)	Sept.	2 rls. (each)
Tarzan, the Fearless Buster Crabbe	Aug. 11,'33	20 (each)
UNIVERSAL		
Gordon of Ghost City Buck Jones-Madge Bellamy	Aug. 14,'33	20 (each)
Perils of Pauline Evalyn Knapp-Robt. Allen	Nov. 6,'33	20 (each)
Pirate Treasure Richard Talmadge-Lucille Lund	Jan. 29	20 (each)
Red Rider, The Buck Jones (15 episodes)	July 18	20 (each)
Vanishing Shadow, The Onslow Stevens-Ada Ince	Apr. 23	20 (each)

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EXHIBITORS' GUIDE TO 130 FEATURES FOR THE 1934-35 SEASON

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See you on page 19!

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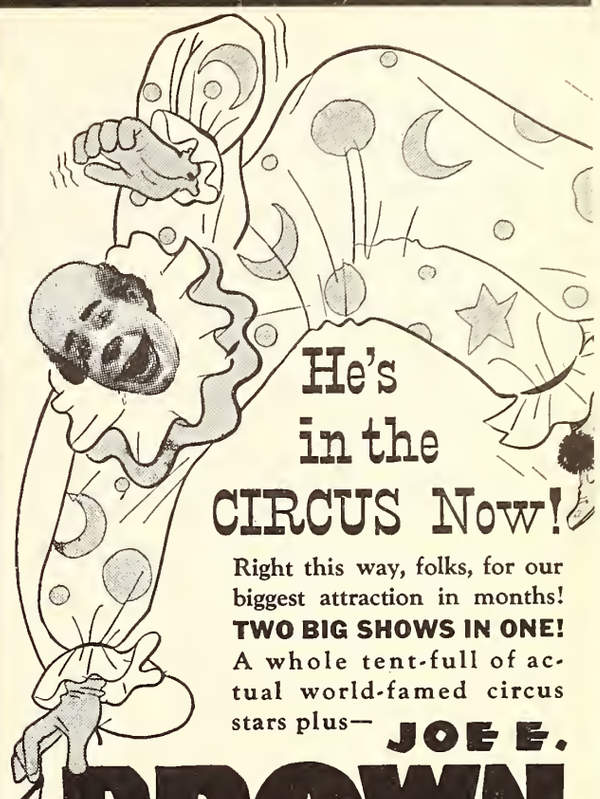
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Madeleine Carroll, Franchot Tone	THE WORLD MOVES ON
Rosemary Ames, Victor Jory	WANTED
Harold Lloyd	THE CAT'S-PAW
Warner Baxter, Madge Evans	GRAND CANARY
George O'Brien	THE DUDE RANGER
'Pat' Paterson, Nils Asther Herbert Mundin	SERENADE
Warner Oland	CHARLIE CHAN in LONDON
Janet Gaynor, Lew Ayres	SERVANTS' ENTRANCE
Charles Boyer, Loretta Young Jean Parker, Phillips Holmes	CARAVAN
Will Rogers	JUDGE PRIEST
Joe Cook, James Dunn Alice Faye, Stepin Fetchit	FUN ON THE AIR

FOX

JUN 22 1934
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MOTION PICTURE HERALD

Vol. 115, No. 13 June 23, 1934

CENSORSHIP'S TRIUMPHS

THE current industry predicament and problems presented by the Legion of Decency movement of the Catholic church, coming somewhat to a focus this week at the meeting of the Episcopal Committee on Motion Pictures in Cincinnati, gives rise to some reflections on the achievements of censorships, political censorships, state and municipal, to date.

Three of the regions most affected, points where the Legion of Decency campaign has reached its greatest fervour, where the clergy have been the most emphatic, where the response has been the most marked, are Philadelphia, Boston and Chicago, all of which have these many years enjoyed official censorships operated as functions of government, municipal in Boston and Chicago, state censorship in Pennsylvania.

The most spectacular example of the utter failure of political censorships is afforded in Pennsylvania, where to the world the censorship has been a grotesque joke and something akin to a continuous disaster to both the theatre and its public at home.

And along with this long continued exposition of the failure of governmental and political censorships, the progress of the years has seen the decline and fading out of the powers of what started out as the National Board of Censorship of Motion Pictures and has become today the National Board of Review of Motion Pictures. It is not intended to infer that the services of this public spirited organization are at an end, and there is or should be full recognition in the industry of its leavening labors, especially through the Better Films Committee, in behalf of selected lists of product and productions of special merit. But the line "Passed by the National Board of Review of Motion Pictures," stencilled on the main title by the producer before the film leaves the studio, has no such meaning as the original brand "Passed by the National Board of Censorship."

There are certain fairly obvious lessons in the errors, the weaknesses and the shortcomings of the motion picture industry's two conspicuous endeavours at self-discipline. The acute problems of today would not exist if either of these two prior movements had been supported on all sides and by all factors in a spirit of performance that matched with the promises. The National Board, formed by figures of the People's Institute, by reason of the backing of the late Jeremiah J. Kennedy, the iron man of the Patents Company, was coercively effective only a little longer than the life of the powers of Mr. Kennedy. With the retirement of Kennedy as the boss, the National Board became regarded as entirely external.

Again, the essay at self-discipline and regulation represented in the adoption, if not the observance, of the Production Code has let the industry come to the dilemmas and issues this week under discussion in Cincinnati by the Episcopal Committee, has arrived at this state of affairs as a result of thinking of the Code, too, as an entirely external matter.

The step being taken by the industry in the action of the members of the Motion Picture Producers and Distributors of America, Inc., in voting to make their New York directors instead of their Hollywood picture makers the court of last appeal from rulings of the Hays office supervisory office in the west, has at least the merit of excluding the accused from seats on the jury. And the while aims to preserve for the industry the principle of self-regulation.

With the spotlight of attention on the League of Decency movement, any observer of the cinema scene must now be impressed with the eclipse of the excitement of and about the movements of the Motion Picture Research Council and its avowed program of crystalization of an organized public demand for improved screen standards. It is not, however, to be assumed that the capable publicity personnel of the Research Council and its stellar cast of names has permanently yielded the stage. Its headline builders will be heard from on the day of opportunity.

△ △ △

DISPATCHES from Mexico City bring the tidings that Senor Diego Rivera is to recreate on the walls of the National Theatre there the mural which was aborted in the making at Rockefeller Center, sometimes known as Radio City. That will be just the place for it. But that's not where he wanted to put it.

△ △ △

BASIC DEFENSE

SOME of the contemporary issues in Code and other matters in the industry, with the manner and nature of the arguments involved, bring to mind an episode of early code discipline when the board of directors of the Motion Picture Patents Company imposed a fine on Sigmund Lubin of Philadelphia, a member, for duping a Melies film.

"Pop" Lubin, most annoyed, appeared before the board.

"Duping? Duping, hey? Well, I tell you, Vitagraph does it, Biograph does it, Edison does it. I didn't do it.—And anyway I didn't make no money on it, anyway, so I won't pay the fine."

And he did not.

△ △ △

ADVERTISING'S JOB

MR. KENNETH COLLINS, assistant to the president of Gimbel Brothers, and one of New York's most spectacularly successful advertisers, speaking at an American Newspaper Publishers Association meeting, observed, "The government in cooperating with industry can spread purchasing power as far as it likes, but it will never bridge the gap between consumption and production until the force of advertising makes people want to spend the money which this New Deal will have given them."

Incidentally, figures coming out at the New York meeting of the publishers revealed that newspapers, magazines, outdoor, chain broadcasts and car cards received from national advertisers a total in 1933 of $298,000,000 and that of this 48.6 cents of every dollar went to newspapers.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK - - - -

INTERNATIONAL NEWSREEL

Under study by the League of Nations is development of an international newsreel "for the promotion of mutual understanding between nations," according to the report of the recent international cinematography congress in Rome. Model censorship regulations for general use, a sport film award, educational use, were also discussed by the congress. . . .

WORLD WIDE FILMS

Withdrawn from the Fox lineup have been 21 World Wide features, distributed by Educational prior to its releasing deal with Fox. Unaffected are Educational shorts. The features will be state-righted, with R. N. Savini as World Wide general sales manager. The New England franchise has gone to Leo Britton, Philadelphia and Washington to J. A. Bachman. In New York is Time Pictures Corp., headed by Harry Brandt, Dave Rosengarten, Moe Kerman. . . .

$1,000,000 THEATRE

Incorporated in Deleware is Western States Theatres, Inc., to operate a new $1,000,000 theatre in Oklahoma City. The largest house in the state, it will seat 3,000. Heading the company are Foster McSwain, W. T. Spears, A. R. Powell, theatre men. This is the first major move in the city since Warner and Publix joined in 1933 to dominate the situation. . . .

LOEW'S ON COAST

With E. A. Schiller, vice-president, conducting a survey on the ground, Loew's plans an invasion of the San Francisco situation, with construction of subsequent runs in residential districts. The move, if concluded as expected, would throw the circuit into competition with Golden State Theatres, T. & D. Junior Theatres, United California Theatres. . . .

FILMS TO HOME

Forsaking the films for a home, Janet Snowden, 19-year-old oil heiress who went to Hollywood for fame (she has the fortune), has decided to "forget all about pictures now" following her marriage last week to William S. Gill, theatrical agent. . . .

BERT WOODRUFF

William H. (Bert) Woodruff, veteran trouper of stage and screen, who played with Charles Ray in some of his biggest successes, died last week in Hollywood at the age of 78. From the stage he went to the films in 1916, appearing, among others, in "The Fire Brigade," "Speedy," "Manhattan Cocktail." . . .

ELECTRICS SUED

Named defendants in seven anti-trust suits filed this week in New York federal court, totaling $22,500,000, were Erpi, Western Electric, A. T. & T., charged with unfair competition, restraint of trade in the equipment field. The plaintiffs: Standard Sound Recording, $9,000,000; Service on Sound, $4,500,000; Macy Manufacturing, $3,000,000; Granger Manufacturing, $1,500,000; Standard Sound Service, Sound Picture Engineers, Audio Equipment Maintenance, $1,500,000 each. . . .

WILL NOT CANCEL

No intention has E. J. Sparks, Florida circuit operator, of exercising the 10 per cent cancellation privilege on product, he informed W. H. Richardson, Universal southern manager. The reason: the distributor has his problems too, and cancellation will cut into revenue. His decision is in reciprocation for past favors. . . .

FIGHT FILMS

No Kansas law exists which forbids exhibition in the state of the Carnera-Baer fight pictures, this week ruled attorney general Roland Boynton on a censor board request. The board may determine whether the film may be shown, guiding its decision by the existing statutes. . . .

In This Issue

Titles of 130 features for new season are announced — Page 9
MGM will offer 52 features, 100 short subjects — Page 10
Paramount to have 64 features, 100 single reels — Page 11
Radio schedules 50 features, 104 short subjects — Page 12
Industry meets Catholic hierarchy to talk about "Legion of Decency" — Page 13

FEATURES

Editorial — Page 7
The Camera Reports — Page 15
J. C. Jenkins—His Colyum — Page 129
The Hollywood Scene — Page 85
The Cutting Room — Page 107
Letters to the Editor — Page 97
Asides and Interludes — Page 71
Productions in Work — Page 98
Code Questions and Answers — Page 148

DEPARTMENTS

What the Picture Did for Me — Page 131
Showmen's Reviews — Page 114
Managers' Round Table — Page 139
Technological — Page 99
The Release Chart — Page 149
Box Office Receipts — Page 123
Classified Advertising — Page 154

MASS PRODUCTION'S END

The end of mass production is in sight, in the opinion of Mary Pickford, expressed this week in Hollywood. Many small studios humming with activity, using big names, is to her an indication that the mass production days are numbered, which, she said, "augurs well for the screen.". . .

"DIGEST" RETURNS

Back to the screen has come "The Literary Digest," which, under a deal with Mentone, will make "The Spice of Life," one-reelers, for Columbia release. The former Digest series were "Topics of the Day" and "Fun from the Press." Dr. Rockwell, vaudeville player, will be featured. . . .

PETITION AGAINST GTE

Filed against General Theatres Equipment, in receivership, at Wilmington, Del., last week was a petition, under the new bankruptcy law, by the Colonial Mortgage Investment Company, alleging it holds $225,000 of 10-year six per cent debenture bonds, in default in interest. Creditors may ask reorganization, under the law, but 75 per cent of the creditors must approve.

TRI-ERGON APPEAL

Believed planned by RCA Photophone is an attempt to appeal the Philadelphia circuit court of appeals Tri-Ergon patent decision to the U. S. supreme court. One of a number pending over the country, the action was brought by Tri-Ergon against Wilmer & Vincent, Locust Real Estate Company and Altoona Publix Theatres, Inc., defended by RCA Photophone. . . .

MISS HARVEY LEAVES FOX

Terminating her player contract with Fox by mutual consent, Lilian Harvey, German actress, whose performance in "Congress Dances," German film, brought her to Hollywood, has left the studio. With her went Paul Martin, German director, who was to have directed her in "Serenade." They are expected to return to Germany.

MRS. ZUKOR ROBBED

Breaking into the Chicago hotel room of Mrs. Adolph Zukor, wife of the Paramount president, as she slept, jewel thieves last week robbed her of pieces valued at $65,200. Mrs. Zukor was awaiting the arrival of her husband, en route to the company convention in Los Angeles. . . .

LABOR, EXTRAS

To the studio labor and extra standing committees on the Coast the California State Compliance Board has turned over 97 complaints, 67 involving objections of extras, 27 concerning labor. Quick hearings, rapid disposition were ordered. . . .

130 NEW SEASON'S FILMS DESCRIBED FOR EXHIBITORS

Metro-Goldwyn-Mayer, Paramount and RKO Radio Reveal the Details of Product Planned for 1934-35 Period

With the preliminary drafting of product schedules for 1934-35 accomplished by seven of the eight large distributors—Columbia excepted—and the composition of the new feature programs revealed to their distribution forces at the annual sales conventions held during the past ten days, the field selling battalions were this week packing briefcases to proceed before the week-end from 35 exchange centers to the lobbies of some 14,000 theatres with contract blanks and a definite outline of the title and talent structure of 277 features out of 350 announced by the seven companies for the new year. Columbia will join the ranks early in July.

Reports reaching Broadway late Wednesday from the Chicago and Los Angeles hotels where Paramount, RKO and Metro-Goldwyn-Mayer were in convention, indicated that the feeling among their studio, distribution, corporate and field forces was equally as optimistic for the new season as that which last week radiated from the convention halls of Fox, United Artists, Universal and Warner.

Following the recent convention announcements of 58 features by Fox, 24 by United Artists, 42 by Universal and 60 by Warners, there were made known this week programs of 64 features by Paramount, 52 by MGM and 50 by Radio, with a combined schedule of 656 one and two-reel subjects, in addition to newsreels, listed by all of the seven companies.

Leeway for Timely Material

The following is a comparison of the number of features promised for 1934-35 by the seven companies which have held conventions, with the number of features of which the title, story and talent structure have been announced:

	FEATURES PROMISED	FEATURES OUTLINED	SHORTS SCHEDULED (Exc. Newsreels)
FOX	58	47	112
MGM	52	43	100
PARAMOUNT	64	51	104
RKO	50	36	104
UNITED ARTISTS	24	20	18
UNIVERSAL	42	33	88
WARNER	60	47	130
TOTALS	350	277	656

Motion Picture Herald, on June 2, published the details of new product and policy announcements of Fox Film, and in the issue of June 9 outlined the new product structures of United Artists, Universal and Warner. In this issue, on pages 10, 11 and 12, appear those of Metro, Paramount and Radio.

Deviating slightly from its former policy of holding a national sales convention, Columbia Pictures, last of the large companies to meet, will center its sales forces in two strategic spots next month to launch its 1934-35 sales campaign. Eastern salesmen and managers, executives from the home office, and the eastern Canadian forces will assemble in Atlantic City on July 2 for the first of two conventions. The second has been set for Chicago, where, on July 9, all divisions from the Midwest, Southwest and Pacific Coast will gather. Home office executives will travel to Chicago for this meeting, led by Jack Cohn, vice-president in charge of distribution.

Details of 130 features of three companies—MGM, Paramount and RKO Radio—appear in this issue.

Announcement of planned MGM features for new season on page 10.

The forthcoming product of Paramount is outlined on page 11.

RKO Radio's features are described on page 12.

Brown in 8 Action Features

Columbia decided during the week to star Johnny Mack Brown in a series of eight action features, work starting about July 1, with Irving Briskin supervising. Another new group on the company's program will be a series of one-reel Mentone Productions known as "The Spice of Life," to feature the comedian, Dr. Rockwell.

Exchangemen, bookers and managers of Universal's branches in 11 southern states attended a regional convention over the week-end at the Hotel Roosevelt, New Orleans, where W. H. Richardson, southern division manager, explained the policies and the nature of the 42 features and 58 short subjects which had been outlined at the main convention in New York on June 8.

Warner Ends Sessions; Lists Shorts

Public announcement that the company will "positively" not make available any of its motion pictures for booking into 10-cent theatres was made by the Warner Brothers management at a sales convention on Monday at the St. Francis in San Francisco.

At the same time, Gradwell Sears, western sales head, told the convention that Warner will launch a nation-wide campaign for a general increase in admission prices and complete elimination of double bills. The company will adopt a policy of withholding product from theatres charging less than 15 cents for matinees or 20 cents for evening performances, Mr. Sears stated.

Major Albert Warner declared that the company had consummated the sale of its entire product for 1934-35 to Loew's and the RKO circuit, to be split between them for $2,000,000. Last year Warner sold exclusively to Loew's.

Seven of Eight Major Companies Announce Total of 350 Features and 656 Short Product to Sales Conventions

At the previous meetings, the sales forces heard outlined some 60 features scheduled for 1934-35, but not until this week's session at San Francisco had it been decided to release a short subject lineup consisting of two three-reelers, 50 two-reelers and 78 singles, a total approximating last year's, but more diversified. The two three-reelers are a departure.

Mr. Sears presided at the discussions pertaining to actual sales policies, while S. Charles Einfeld spoke on advertising and publicity budgets for the new year. Others from the home office were Norman Moray, Vitaphone executive in charge of sales of short subjects and trailers, and Carl Lesserman, Harold S. Bareford and A. W. Schwalberg. Representing the studio was Jack L. Warner, vice-president in charge of production. The group from New York accompanied Mr. Warner to Burbank after the sessions at the St. Francis, to remain at the studios until about July 1, at which time they will meet Harry M. Warner, president, for final executive conferences.

Mr. Moray announced the following Vitaphone release schedule: 32 "Broadway Brevities" musical comedies; 20 two-reel "Big V" comedies; 13 "See America First" one-reel novelties; 13 "Melody Masters" in one reel; 26 "Pepper Pot" one-reel novelties; 26 Leon Schlesinger single-reel cartoons.

Independents Continue Active

The Chesterfield-Invincible interests are understood to have decided on 20 features, instead of the 18 on the current program, with each company producing 10 for distribution on the state rights market through George Batcheller's Chesterfield organization.

Arthur A. Lee, head of the Gaumont-British distribution unit in this country, said during the week that the American division will handle several next season on its own having already established the following representatives: Abe Fisher, in Chicago, to handle the Midwest; E. Warwick-Owensmith, assigned to Connecticut; Nathan Marcus, in charge of upstate New York; Sam Rosen, at Philadelphia; Francis O'Mahony, directing New England contacts out of Boston, and George W. Weeks, in charge of all territories west of the Rocky Mountains. Certain first runs and all circuit bookings will be handled by W. D. Shapiro.

Eight Spanish features will be distributed next season by J. H. Hoffman, who returned to New York from Spain late last week.

Select Pictures, with headquarters at the New York Biograph Studio, this week launched its schedule of 12 features for 1934-35, by placing in work Dashiell Hammett's "Woman in the Dark," with Fay Wray in the lead.

MGM WILL OFFER 52 IN 1934-1935

Details of 43 Are Outlined To the Chicago Convention

Sales Forces at Session Hear 100 Shorts Are Scheduled; Company Plans to Continue Emphasis on Star Values

The 11th sales season of Metro-Goldwyn-Mayer was to be launched on Thursday at noon, when the entire executive personnel from both coasts, and the salesmen from the exchanges in the field converge on Chicago for the annual sales convention, to be held at the Drake Hotel during the rest of the week. The company will announce a feature program of 52 for 1934-35, an increase of four over the program of this year. Outlined to the conventioneers were details of 43 of the group, together with an assortment of 100 short subjects.

Nicholas M. Schenck, president, leading a delegation from the home office on Broadway, will reveal to the delegates definite indications that theatre attendance is on the upgrade and that the company has in prospect one of its most active seasons in recent years.

Feist in Charge of Sales Talks

Presiding over discussions of sales policy and merchandising will be Felix F. Feist, general sales manager. During the three-day meeting addresses will be delivered by William Rodgers, eastern sales manager; Thomas Connors, southern sales manager; Edward M. Saunders, western sales manager; Edward B. Hatrick, representing Hearst newsreel and Cosmopolitan Pictures; Howard Dietz, in charge of advertising and publicity; Fred C. Quimby, in charge of short subject sales; Hal Roach, short subject producer; David Loew; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation director, and Howard Strickling, publicity chief at the studio.

The executive roster of attendants will also include: Alan Cummings, Jay Gove, John MacLeod, Edwin Aaron, Charles Dessen, M. L. Simons, Arthur Lacks, Frank McRoy, Selvyn Levinson, Joel Bexahler, Harold Postman, Sidney Braunberg, and, representing the Canadian division, Henry Nathanson and Walter Hayner.

Metro's Stars for 1934-35

There will be no change in Metro's policy of concentrating on star productions. Definitely scheduled to star in the new group are:

Marie Dressler	Ramon Novarro
Marion Davies	Laurel and Hardy
Norma Shearer	Jackie Cooper
Joan Crawford	Lionel Barrymore
Greta Garbo	Loretta Young
Clark Gable	Charles Laughton
Jean Harlow	Fredric March
Wallace Beery	Evelyn Laye
Robert Montgomery	Herbert Marshall
William Powell	Jimmy Durante
Myrna Loy	Constance Bennett
Gloria Swanson	Helen Hayes
Warner Baxter	Jeannette MacDonald

Maurice Chevalier

Of the 43 pictures detailed at the convention, out of 52 scheduled, Irving Thalberg will produce six. Hunt Stromberg has been assigned the production of two and Charles Reisner, together with Jack Cummings, will likewise produce two. Of the remainder, one each will be produced by: David O. Selznick, Harry Rapf, Bernard Hyman, Monta Bell, Lawrence Weingarten, Lucien Hubbard and Oscar Hammerstein II.

Sidney Franklin is the only director already assigned to two productions. Others named, to direct one each of the 43 films outlined, are: Ernst Lubitsch, George Cukor, George Hill, Clarence Brown, Frank Lloyd, Robert Z. Leonard, E. H. Griffith, Victor Fleming and Richard Rossen.

Some of the Authors

Plays and novels are the background of the MGM 1934-35 schedule, following a policy of recent years. Authors of some of the productions lined up to date include:

Franz Lehar	Stefen Zweig
Charles Dickens	Vivki Baum
Pearl Buck	George Auerbach
Edgar Selwyn	Michael Arlen
Sidney Skolsky	Jules Furthman
Crosbie Garstin	Mary Roberts Rinehart
Sir James Barrie	Gene Fowler
Victor Herbert	Maj. H. O. Yardley
Hugh Walpole	Merton Hodge
A. E. Thomas	Edw. Roberts Cavett
Frank Morgan	S. S. Van Dine
Luzlo Bus Fekete	Anne Austin
W. E. Woodward	Harry Stuhldreher
W. Thornton Martin	Guy Gilpatric
Major Zinovi Pechkoff	Harold Noice
Charles Francis Coe	Louis Bromfield
Vina Delmar	Moss Hart
Cortland Fitzsimmons	

Robert Hopkins

Details of Product Announced

Permitting of an elastic production schedule, the company will enter the new season with only 43 pictures of the 52 scheduled definitely decided upon. These follow:

THE MERRY WIDOW, by Franz Lehar, co-starring Maurice Chevalier and Jeannette MacDonald, to be produced by Irving Thalberg and directed by Ernst Lubitsch, with Edward Everett Horton, Una Merkel, George Barbier and Minna Gombell.

DAVID COPPERFIELD, by Charles Dickens, to be produced by David O. Selznick and directed by George Cukor, from a scenario by Howard Estabrook and Hugh Walpole.

THE GOOD EARTH, Pulitzer prize novel by Pearl Buck, with exteriors filmed in China; producer, Irving Thalberg, George Hill directing and Frances Marion adapting.

CHAINED, by Edgar Selwyn, to co-star Joan Crawford and Clark Gable, to be produced by Hunt Stromberg and directed by Clarence Brown, with a cast including Otto Kruger, Stuart Erwin, Una O'Connor and Marjorie Gateson.

THE BARRETTS OF WIMPOLE STREET, to star Norma Shearer, with Fredric March and Charles Laughton; producer, Irving Thalberg; director, Sidney Franklin.

MUTINY ON THE BOUNTY, to co-star Clark Gable, Wallace Beery and Robert Montgomery, to be produced by Irving Thalberg and directed by Frank Lloyd.

NAUGHTY MARIETTA, Victor Herbert's operetta, to co-star Jeanette MacDonald and Nelson Eddy, with Hunt Stromberg producing.

MARIE ANTOINETTE, by Stefan Zweig, to co-star Norma Shearer and Charles Laughton, with Herbert Marshall; Irving Thalberg producing and Sidney Franklin directing.

BIOGRAPHY, to co-star Ann Harding and Robert Montgomery, Irving Thalberg producing and E. H. Griffith directing.

IN OLD VIENNA, by Vicki Baum, with book and lyrics by Oscar Hammerstein II and music by Sigmund Roberg, to co-star Ramon Novarro and Evelyn Laye, with production in charge of Harry Rapf.

INDO-CHINA, to star Joan Crawford, Bernard Hyman producing and Victor Fleming directing.

WEST POINT OF THE AIR, to star Wallace Beery, Monte Bell producing and Richard Rossen directing.

HIS BROTHER'S WIFE, by George Auerbach, starring Jean Harlow, production by Lawrence Weingarten.

MOVIE QUEEN, by Sidney Skolsky, to star Marion Davies, Lucien Hubbard producing.

SEQUGIA, co-starring Jean Parker and Russell Hardie.

A LADY COMES TO TOWN, co-starring Clark Gable and Jeannette MacDonald, with Oscar Hammerstein II making his debut as a producer.

Three untitled comedy features to be produced by Charles Reisner and Jack Cummings, and to feature Jimmy Durante, Charles Butterworth, Louise Fazenda, Stuart Erwin, Ted Healy and Una Merkel.

IRIS MARCH, by Richard Arlen.

CHINA SEAS, by Crosbie Garstein.

VANESSA, by Hugh Walpole.

THE WIND AND THE RAIN, by Merton Hodge.

NO MORE LADIES, by A. E. Thomas.

FORSAKING ALL OTHERS, by Edward Roberts and Frank Morgan.

HER EXCELLENCY'S TOBACCO SHOP, *by* LUZLO Bus Fekete, a European stage play.

THE CASINO MURDER CASE, by S. S. Van Dine, a Philo Vance novel.

WICKED WOMAN, by Anne Austin, a novel of the South.

EVELYN PRENTICE, by W. E. Woodward.

THE GRAVY GAME, by Harry Stuhldreher (Notre Dame star) and W. Thornton Martin.

ANY PORT IN A STORM, by Guy Gilpatric, based on the S. S. Glencannon *Saturday Evening Post* and *Red Book* stories.

THE BUGLE SOUNDS, by Major Zinovi Pechkoff, novel of the Foreign Legion.

JUNGLE RED MAN, based on the book by Harold Noice.

REPEAL, by Charles Francis Coe., a *Saturday Evening Post* serial.

LIVING IN A BIG WAY, the novelette by Louis Bromfield.

MAN CRAZY, by Vina Delmar, published serially in *Liberty* Magazine.

PAMELA THORNDYKE, by Moss Hart.

DEATH ON THE DIAMOND, by Cortland Fitzsimmons.

THE WINNING TICKET, by Robert Hopkins.

BLACK CHAMBER, by Major Herbert O. Yardley.

SOVIET, by Jules Furthman.

WHAT EVERY WOMAN KNOWS, by Sir James Barrie.

TISH, by Mary Roberts Rinehart.

TIMBERLINE, by Gene Fowler.

Charles Crockett Dead

Charles B. Crockett, 62, stage and screen actor, died last week in Hollywood of a kidney ailment. He is survived by his widow, father and two sons.

PARAMOUNT TO HAVE 64 FEATURES

Loews and Warner Bid 4 Millions for Fox Metropolitan

Loew's Inc., and Warner Brothers on Wednesday made a joint offer of $4,000,000 in cash for the 87 theatres in the Fox Metropolitan circuit. The news came as a surprise at a hearing in New York on a plan of reorganization sponsored by bondholders of Fox Metropolitan before Judge Julian W. Mack in U. S. district court. Competitive bidding between the two had been expected. The highest known previous prospective offer for the circuit's assets had been $3,000,000 and when the Warner-Loew bid was made, the Fox Metropolitan bondholders' committee, authors of the reorganization plan which would have continued operation of the circuit by Skouras and Randforce, was granted an adjournment until Thursday afternoon.

If the Fox bondholders accept the offer any reorganization would be obviated through a foreclosure sale and would make available to them an additional $1,500,000 in cash now in custody of Irving Trust Company, receiver. The division of the $5,500,000 aggregate amount would give holders of $13,000,000 in bonds of Fox Metropolitan an approximate cash settlement of 42 cents to the dollar.

Appeals Court Reserves Decision in Paramount Case

The U. S. Circuit court of appeals in New York on Wednesday reserved decision on an action brought by Chase National Bank as trustee for bondholders seeking authorization to file a claim against Paramount Publix for the full amount of a $20,000,000 bond issue and to receive interest payments on the entire issue. The appeal in this case was sought by both Chase and Paramount and followed a series of court activities.

Richard Washburn Child Loses Plagiarism Suit

The $1,000,000 plagiarism suit brought by Richard Washburn Child, former ambassador to Italy, against James Hagan, playwright, and Paramount Productions, Inc., interests, were dismissed as unfounded in New York Tuesday by Federal Judge John M. Woolsey. Mr. Child charged that Mr. Hagan's play, "One Sunday Afternoon," filmed by Paramount, was taken from his novel, "The Avenger."

Ochs Negotiating For Sale of Four Houses

Lee Ochs, New York circuit owner, is conducting negotiations with Radio-Keith-Orpheum for the sale of four of his theatres, the Yorktown, Midtown, Costello and Uptown.

Details of 51 Announced; 100 Single Reels Planned

Production, distribution and exhibition forces of Paramount Pictures, assembled in annual convention this week at the Ambassador hotel in Los Angeles, officially ended the season of 1933-34—one of the most hectic in the history of the corporation—and launched the new motion picture year of 1934-35, confident that the long fight for complete economic rehabilitation soon will draw to a successful conclusion.

Five regional meetings have been scheduled as follows: June 25, San Francisco; Chicago, date not set; June 29-30, Atlanta; July 2-3, Washington; July 6, New York.

Everywhere about the convention chambers there appeared a new spirit as the management explained the manner in which its sales force in the field will merchandise 64 feature productions and 100 short subjects in the new season. The salesmen and their managers from the field, production officials from the studio nearby, and corporate and distribution executives on from New York heard outlined the details of 51 of the 64 pictures planned. Many already have been completed. Sixty-five features were on this season's schedule.

Emanuel Cohen delivered the highlight speech and then took all 200 delegates to his home for a reception Thursday evening, when the meeting adjourned.

"Thirty pictures out of 35 released the past eight months have not had a single cut made by the censors. The balance received very minor changes. We have gone a step further, bringing John Hammell right into the studio. He has my complete authority to eliminate anything he believes offensive.

Following the rollcall on Monday by G. B. J. Frawley, and the opening address by Sales Manager Neil Agnew, George J. Schaefer, vice-president and general manager addressed the 200 delegates on sales policies for 1934-35.

Mr. Schaefer explained that the new Paramount service contract will prohibit duals or ten-cent prices at theatres, or both practices, where their use by subsequent run houses is shown to injure prior runs.

Adolph Zukor, president, addressed the gathering at luncheon on Monday, expressing an optimistic note for the new season.

However, Sam Dembow, vice-president in charge of Paramount theatres, explained that admission prices have not increased correspondingly with the increase in theatre costs which have developed under the code.

Adolph Zukor sat in the center at the dais, surrounded by the chiefs from both studio and home office, including: George J. Schaefer, vice-president and general manager; Emanuel Cohen, vice-president in charge of production; Neil F. Agnew, general sales manager; Charles Reagan, western sales manager; J. J. Unger, eastern sales manager; Sam Dembow, Jr., vice-president in charge of theatres, and Robert F. Gillham, head of advertising and publicity.

Other officials in attendance were: John Hicks, Jr., vice-president of Paramount International, representing the foreign division; Lou Diamond, in charge of short subjects; Max Fleischer, short subject producer; Don Velde, advertising sales manager; Larry Flynn, in charge of transportation; Herman Lorber, assistant to Mr. Agnew; G. Knox Haddow, assistant to the late Stanley Waite; Arthur J. Dunne, assistant to Mr. Reagan; Fred Leroy and Jack Roper, statistical sales executives, and William Schneider, assistant to Mr. Schaefer. Louis Phillips represented the legal department of the New York headquarters.

Additional delegates from the foreign department included: Eugene Zukor; John C. Graham, in charge in Great Britain; Montague Goldman and Earl St. John, of London; Carl York, of Sweden; M. J. Messeri, of Spain; John Day, South America; J. E. Perkins, China; George Weltner and Albert Dean, of the home office foreign staff, and Phil Hyams, of the circuit in England.

Frank Freeman and Leon Netter, vice-president and head film buyer, respectively, of Famous Theatres, accompanied Mr. Dembow to the meeting as circuit representatives.

Sixteen Stars Named

The new product announcement indicated that the company intends to continue its policy of filming starring vehicles. Carole Lombard was listed as the star of four of the 51 features detailed, although Mae West headed the list. Miss West is scheduled for two next season. Marlene Dietrich, Claudette Colbert, Gary Cooper and Randolph Scott will each have three starring roles, with Sylvia Sidney and George Raft each listed for two, Bing Crosby, Miriam Hopkins, Shirley Temple, Charles Laughton, Lee Tracy, Jimmy Savo and W. C. Fields will each star in at least one. However, several of these players will, in addition, be featured in other Paramount productions.

Besides the players just mentioned, the following will be featured in one or more of the new Paramount productions:

John Lodge
Sam Jaffe
Louise Dresser
Henry Wilcoxon
Ian Keith
Joseph Schildkraut
C. Aubrey Smith
Robert Warwick
Irving Pichel
Gertrude Michael
Cary Grant
Frances Drake
Richard Arlen
Sir Guy Standing
Joe Penner
Lanny Ross
Lyda Roberti
Kitty Carlisle
Edward Everett Horton
Rosita Moreno
Nydia Westman
Charles Ray
Pauline Lord
Zasu Pitts
Charlotte Granville
Margo
Helen Morgan
Elisha Cook, Jr.
Lloyd Nolan
Lynne Overman
Henry Stephenson
George Barbier
Warren Hymer
Anna May Wong
Francis Lederer
Joan Bennett
Charlie Ruggles
Mary Boland
Walter Kingsford
Evelyn Venable
Grace Bradley
Alison Skipworth
George Burns
Gracie Allen
Joe Morrison
Ida Lupino
Kent Taylor
Frances Drake
Gail Patrick
Paul Gerrits
Jessica Dragonette
Ben Bernie and Band
Claude Rains
Whitney Bourne
Helen Mack
Lynne Overman
Howard Wilson
Carl Brisson

Fifty-one of the company's scheduled 64 fea-

(*Continued on page* 18)

RKO SCHEDULES 50 FOR NEW SEASON

Radio Announces the Titles Of 36 Features for 1934-35

Chicago Convention Told 104 Shorts Planned; Aylesworth Promises Clean Pictures; 1,400 Theatres Contracted

Radio-Keith-Orpheum's studio personnel from Hollywood, the corporate officials from New York and its sales forces from the field assembled at the Drake Hotel in Chicago on Monday and heard the management outline sales and merchandising plans and policies for 1934-35, embracing a program of 50 features and 104 shorts, and a pledge that RKO "will continue to make" clean motion pictures.

This year Radio had 52 features on its schedule. Of the 50 promised for the new season, the titles and talent and staff assignments of 36 were detailed to the delegates gathered in Chicago for the annual sales convention denoting the official start of the 1934-35 season for the company. The meeting concluded Wednesday evening with a banquet at the Drake.

The company was pledged to a schedule of clean motion pictures when Merlin Hall Aylesworth, president, said that "RKO has made clean pictures in the past and will continue to make them."

On hand as representatives of the home office were: Jules Levy, presiding; Ned Depinet, president of Radio Distributing Corporation; Cresson E. Smith, western and southern sales manager; Robert F. Sisk, director of advertising and publicity; Al Mertz, short subject sales manager; Eddie McEvoy, eastern and Canadian sales manager; A. A. Schubart, contract department; M. G. Poller, assistant to Mr. Levy; Harry Gittleson, editor of "The Flash," sales organ; Leon Bamberger, special sales representative.

All Departments Represented

The foreign department and foreign branches were represented by Phil Reisman, vice-president of RKO Export Corporation; R. R. Doyle, managing director of RKO in Australia; Sol Newman, in charge in England; R. K. Hawkinson, South American division official; B. P. Lion, in charge of European actvities; Robert Trillo, manager in Panama and Central America, and Jacob Glucksman, Argentina.

Fred McConnell represented the Van Beuren interests.

NBC was represented by Niles Trammell, executive vice-president in charge of the Midwest. Frank Buck, "Amos 'n' Andy" and Wheeler and Woolsey were guests. E. O. Heyl, vice-president of RCA Photophone, traveled from Camden.

J. R. McDonough, president of RKO Radio Pictures; B. B. Kahane, president of RKO Radio Studios; Lee Marcus, associate producer in charge of short subjects, and Eddy Eckles, studio publicity head, led the delegation from Hollywood.

The product announcement took the form of a 68-page year book, distributed on Monday. The book was produced under the supervision of Mr. Sisk and Mr. McCormick.

Outstanding among the new RKO features announced at the convention are Rider-Haggard's "She," "The Last Days of Pompeii," the Bulwer-Lytton classic, and Sir James Barrie's "Little Minister." Others of the 36 which were outlined were written by the following:

John Galsworthy, Victor Heerman, Charles Morgan, Jane Murfin, Sidney Howard, Edith Wharton, Jerome Kern, Alexander Dumas, Otto Harbach, Don Hartman, Alice Duer Miller, Edgecumb Pinchon, Salisbury Field, George Marion, Jr., Bert Kalmer, Dwight Taylor, Harry Ruby, Joan Lowell, Arnot Robertson, L. M. Montgomery, Gladys Hurlburt, Emma Wells, Gene Stratton-Porter, Frances Noyes Hart, Alador Laszlo, Leopold Atlas, Sarah Y. Mason, Hugh Stange, Albert Shelby DeVino

At the same time that the RKO Studios in Hollywood announced that Pandro S. Berman had elected under his contract to resign as executive producer and, instead, handle a unit of pictures for 1934-35, the distribution delegates assembled at Chicago were told that Mr. Berman will produce 13 with his own unit at the Radio studios.

Directors to whom new productions have been assigned for 1934-35 to date include:

Alfred Santell, Frederick Hollander, John Cromwell, Philip Moeller, John Ford, Stephen Roberts, Mark Sandrich, William Seiter, Worthington Miner, George Nichols, Jr., J. Walter Ruben, George Stevens

Hepburn and Dunne Lead Stars

The Radio star roster for 1934-35 will be headed by Katharine Hepburn and Irene Dunne, with Miss Hepburn scheduled to appear in the only three specials scheduled.

Featured players and other players who have definitely been cast in 1934-35 releases include:

Brian Aherne, Hazel Forbes, Alice Brady, Steffi Duna, Paul Lukas, Tom Brown, Lionel Atwill, Chick Chandler, Laura Hope Crews, Skeets Gallagher, Julie Haydon, William Gargan, John Beal, Wynne Gibson, Frankie Thomas, Ben Lyon, Barbara Robbins, Polly Moran, Helen Westley, Gregory Ratoff, Jean Hersholt, Adele Thomas, Violet Kemble-Cooper, Thelma Todd, Mary Astor, Thelma White, Frank Morgan, Edgar Kennedy, Pert Kelton, Tamara Geva, Bruce Cabot, Florence Lake, Gene Austin, Dorothy Lee, Virginia Reid, Eric Blore, Joel McCrea, Erik Rhodes, Edward Everett Horton

In addition to the authors of stories already mentioned, the following screen writers of the Radio staff will participate in preparing the company's new product: Francis Faragoh, H. W. Hanemann, Ray Harris, Harry Hervy, Sam Hoffenstein, Jerry Hutchinson, Edward Kaufman, Sam Mintz, John Norton, M. Ruthven, Allan Scott, Glenn Tryon, John Twist and Dorothy Yost.

Titles of New Radio Features

The thirty-six of Radio's 50 features scheduled for 1934-35 outlined to the distribution forces at the convention by Mr. Depinet, are as follows:

THE LAST DAYS OF POMPEII, Bulwer-Lytton's classic, to be made as a special by Merian C. Cooper.

SHE, by Rider-Haggard, also a Cooper special.

JOAN OF ARC, starring Katharine Hepburn, produced by Pandro Berman.

THE FORSYTE SAGA, by John Galsworthy, starring Katharine Hepburn, produced by Pandro Berman.

THE LITTLE MINISTER, by Sir James Barrie, starring Katharine Hepburn, now in preparation, Pandro Berman producing, from an adaptation by Sarah Y. Mason and Victor Heerman; now in work for fall release.

RADIO CITY REVELS, musical about Radio City, starring Ginger Rogers and Fred Astaire and featuring radio names; Pandro Berman to produce.

THE FOUNTAIN, by Charles Morgan, starring Ann Harding, with Brian Ahearne featured, supported by Jean Hersholt, Paul Lukas and Violet Kemble-Cooper; to be produced by Pandro Berman and directed by John Cromwell, from an adaptation by Jane Murfin.

ALIEN CORN, Broadway play by Sidney Howard, to star Ann Harding.

ROBERTA, Broadway musical by Jerome Kern, with adaptation by Otto Harbach and Jerome Kern from Alice Duer Miller's novel, to co-star Irene Dunne, Fred Astaire and Ginger Rogers, with Pandro Berman producing.

THE AGE OF INNOCENCE, Edith Wharton's novel, to co-star Irene Dunne and John Boles, to be produced by Pandro Berman, from a screen play by Sarah Y. Mason and Victor Heerman, with Philip Moeller directing.

Two untitled Irene Dunne starring pictures.

THE THREE MUSKETEERS, by Alexander Dumas, to star Francis Lederer, to be produced by Kenneth MacGowan and directed by John Ford.

ROMANCE IN MANHATTAN, an original by Don Hartman, to star Francis Lederer, produced by Pandro Berman and directed by Stephen Roberts, from a screen play by Salisbury Field.

EL DORADO, by Edgecumb Finchon and Albert Shelby DeVino, to star Francis Lederer; B. F. Fineman to produce this story of early California, from an adaptation by Jane Murfin.

THE GAY DIVORCE, New York stage play, to star Fred Astaire and Ginger Rogers, supported by Alice Brady, Edward Everett Horton, Erik Rhodes and Eric Blore; Pandro Berman producing, Mark Sandrich directing, George Marion, Jr., writing the screen play from the musical comedy book by Dwight Taylor.

KENTUCKY KERNELS, original with words and music by Bert Kalmer and Harry Ruby, to star Wheeler and Woolsey, with H. N. Swanstrom producing.

One untitled Wheeler and Woolsey comedy.

Two untitled features starring William Powell, his first for Radio. One will be produced by B. P. Fineman.

HO TO SHANGHAI, musical to be produced by Lou Brock.

One untitled musical to be produced by Lou Brock.

JUNGLE, Frank Buck's first Van Beuren wild animal feature for 1934-35.

ADVENTURE GIRL, Joan Lowell's expedition

(*Continued on page* 18, *column* 3)

INDUSTRY MEETS CATHOLIC HIERARCHY TO TALK ABOUT "LEGION OF DECENCY"

National Codifying and Crystallizing of Movement Seen as First Concern of Church Committee's Session in Cincinnati

The first official facing of the problems between the motion picture industry and the Legion of Decency movement of the Catholic church came this week incident to a meeting beginning Wednesday evening in Cincinnati of the Episcopal Committee on Motion Pictures, with representatives of the industry in attendance, ready to present its proposals bearing on future production.

The Episcopal committee includes four members, the Most Reverend John T. McNicholas, O.P., Archbishop of Cincinnati, chairman, the Right Reverend John J. Cantwell, Bishop of Los Angeles, the Right Reverend John F. Noll, Bishop of Fort Wayne, and the Right Reverend Hugh C. Boyle, Bishop of Pittsburgh.

Other Bishops Represented

The gathering in Cincinnati includes also a considerable array, perhaps a dozen, of priests representing other bishops who will not be in personal attendance.

As the Episcopal committee went into its first session it appeared likely that its first concern would be a national codification and crystallization of the Legion of Decency movement. As reflected these several weeks in the daily press and dispatches to MOTION PICTURE HERALD, the campaign, consisting chiefly in asking Catholics to refrain from attendance at performances of objectionable pictures, and in some instances from all pictures until standards were admittedly improved, has been sporadic even though widespread, and somewhat variable in its nature and intensities in various regions and centers. A unified national program of application is expected to evolve in the course of the week's meetings.

The presentations of the industry representatives were to include a recitation of the decision made last week by the component member directors of the Association of Motion Picture Producers and Distributors of America, Inc., otherwise "the Hays office," to reinforce and in substance re-create its internal machinery of self-regulation—with most significantly what appears a provision aimed at the divorce of Hollywood from the industry's own machinery of moral control of production.

Breen's Staff Reinforced

In essence the industry program is to continue, with reinforced staff, the activities of Joseph I. Breen, executive assistant to Mr. Hays in Hollywood, especially concerned with approval of scripts, stills and productions, to make the court of appeals from Breen decisions the board of directors of the AMPA in New York.

Hitherto the court of last resort has been in Hollywood in the organization of picture makers called merely "The Jury," made up of three members chosen by rotation from the list of the heads of the member studios.

The obvious purpose, or avowed purpose, of this elimination of Hollywood's "Jury" is to take the final decision away from executives who may any day be seeking a friendly ruling from three of their fellow picture makers.

This step constitutes the first expression of New York home office and distribution authority over Hollywood production, to be made in many, many years.

There appeared a probability that the Episcopal committee in Cincinnati would hear, consider and perhaps act upon plans within the church group for the setting up of a special Catholic organization of picture examination and approval for the purposes of the issuance of what might be called "white lists."

—

Cardinal Approves Plan For Massachusetts Boycott

In Boston, populous with Irish Catholics, a plan by which a far reaching boycott of objectionable films is to be made by Catholics in Massachusetts has been worked out and approved by Cardinal O'Connell. Provision is to be made in this plan for boycott of all product of large producers who make objectionable films, or to boycott theatres which show objectionable films by the independent producers. Provision is made for preview by a committee, at the request of a producer, of any film over which question might arise, and for reinstatement of the producer or theatre after a lapse of time. The Boston chapter of the American Federation of Actors is said to have pledged its support of the Catholic program.

Plans this week were under way for the formation of a central committee to pass on the merits of films as released. A producer whose product is boycotted for a month or more, it was said Tuesday, will find his pictures on the "not recommended list" for six months after conclusion of the boycott regardless of the quality of his product during this time.

—

Suggests Complete Boycott

In answer to requests that a "white" list of four-star pictures be published, the *Catholic Telegraph,* Cincinnati weekly, says: "The most effective campaign for better pictures is to remain away from all of them, whether good or bad, until those in control of the industry are willing to accede to the demands of the public. This will not be accomplished in a week or a month. Courage and persistency are needed to win the fight. When box office receipts drop, the motion picture theatre owners will protest, and protest vociferously, to the film producers."

—

Movement Reaches Tennessee

The Catholic movement against objectionable films will be extended to Tennessee this week. Bishop Alphonse Smith in Nashville has asked all Catholics in the state to sign the Legion of Decency pledges.

Pre-Censor Board Urged by Bishop

Creation of a three-member board composed of one Catholic, one Protestant and one Jew to pre-censor films at their source was urged Tuesday in Kansas City by Bishop John Joseph Cantwell of Los Angeles, Bishop Assistant to the Papal Throne, and official observer for the Catholic Legion of Decency. The Bishop urged this arrangement as a substitute for the preview organizations sponsored by the Motion Picture Producers and Distributors of America, which he branded as ineffectual because, he said, they are carried out by men answerable to the producers, and because decisions rendered by them may be appealed to producers themselves who would not want to uphold a ban of the MPPDA "since they may be in a similar fix themselves."

At the same time the first official Catholic anti-film action in the Kansas City territory was launched during the week by Bishop Tief at Concordia, Kan., in a letter to his parish priests asking for Legion of Decency pledges. He called for the organization of signature committees in each parish. Bishop Lillis of the Kansas City diocese is expected to take similar action shortly. Protestant denominations are said to be supporting the Catholic movement.

—

Baltimore "Sun" Supports Catholic Drive on Films

The Catholic campaign against indecent films is said to be assuming alarming proportions in Baltimore with the *Baltimore Sun,* powerful newspaper, aligning itself on the side of the church. Exhibitors in the Baltimore territory, nevertheless, report that any pressure of boycott resulting from the Catholic crusade has not yet been felt.

To date the campaign has been sponsored solely by the Catholics, although it is reported other faiths may join the movement within the next two weeks. The Baltimore *Catholic Review* will print a "blacklist" weekly of those pictures considered unfit and another of those approved. About 5,000 students have signed pledges that they will not attend pictures blacklisted. The MPTO of Maryland passed a resolution last week declaring the organization is an innocent victim of the block booking system and that they have absolutely no control over the type of pictures found objectionable and must accept without elimination all pictures now produced.

—

Chicago Hears Denunciation

The campaign against motion pictures penetrated through to the Chicago city council late last week when resolutions were introduced declaring that immoral films "upset the foundations of religion, undermine the work of the schools and depend for their popularity on the degradation of women."

Pope's Concern Over Films Is Cited in Vatican Letter

Papal Secretary, in Communication, Says Pius XI Desires Unity of Effort To Make Screen Serve for Moral Education

In a letter written for the Pope by the Papal Secretary of State, Cardinal Pacelli, to Canon Brohee, president of the Catholic International Cinematographic Office and Chaplain General of the Centre Catholique d'Action Cinematographique en Belgique, Pius XI expresses his interest in the positive influence of motion pictures and his concern over negative influences.

While the Pope has expressed his disapproval of the immoral aspects of motion pictures in general encyclicals in the past, this is believed to be his most extended and most direct reference on the subject. Extracts from the communication follow:

"The Catholics of all the countries of the world ought to make it a duty of conscience to concern themselves with this question, the importance of which is constantly growing.

"The cinema is going to become the greatest and most efficacious means of influence, more efficacious even than the press, for it is a fact that certain films have been seen by several million spectators.

Moral and Religious Harm Cited

"His Holiness desires to emphasize the urgency of this apostolate, in which all well-minded people should unite, co-ordinating their efforts, energies and activities to make this powerful modern means of diffusing ideas serve for the moral education of the people.

"Despite the measures taken by the public authorities of various countries, the Holy Father continues to receive from all sides allegations and denunciations of the moral and religious harm caused by cinema shows, which exercise an irresistible influence on a great part of humanity, but very particularly upon youth— truly a matter of concern for the future.

—Praise Good Films, Censure Bad

"The laudable efforts of legislators and men of learning, of parents and teachers who have to train the new generations to honest ways of living and thinking, are consequently in danger of being irremediably compromised by these frequent representations of an artificial and immoral life: the materialism which is there dominant is in itself a negation and a refusal of the supreme gifts communicated by Christianity, which are indispensable to the conservation and development of Christian civilization in the world. . . .

"The discoveries of science are the gifts of God, and must be used for the glory and the extension of His Kingdom. . . .

"It is highly desirable that organized Catholics should occupy themselves constantly with the cinema in their meetings for Catholic Action, in their programs of study, etc.

"It is equally important that all the Catholic papers should offer criticism of the cinema, praising good films and censuring the bad. . . .

"The Catholic International Cinematographic Office rightly seeks to secure the multiplication of large halls, equipped with modern improvements, and strongly intercoordinated, either for the presentation of instructional or recreational Catholic films, or by their demand for good films to induce film companies to provide them.

"Besides—and this, perhaps, is the essential object to drive at—the program of the C.I.C.O. conduces to arouse the energies of well-minded people to an understanding that, having by this coordination assured a very ample supply of good films, they will be able to devote themselves competently, after the necessary serious preparation, to the production of high-class films, and thereby to establish an enterprise which, while safeguarding good morals, and succeeding by their technical, artistic and human value, will materially benefit industry.

"The Holy Father ardently desires that in so salutary a work the C.I.C.O. will meet with a perfect understanding and a generous collaboration by the Catholics of the various nations, and very specially, as has been said, by the Catholic Action of the countries."

—

Philadelphia Showmen Feel Boycott Effects

The Catholic ban on objectionable films, which has the support of the Methodist Church in Philadelphia, has caused Philadelphia showmen no little concern.

Grosses in the downtown houses have been far below normal during the past two weeks, and while part of this slump is conceded to be seasonal, a large percentage of it has been attributed to the boycott. Theatres in strong Catholic parishes have felt very definite reactions, according to reports. On Tuesday the Presbyterian Church joined hands with Catholics and Methodists in the film boycott campaign.

Directors of the Philadelphia Federation of Churches on Tuesday approved the purposes of the Legion of Decency as announced recently by Cardinal Dougherty. They called upon all ministers of the city to urge church members to withdraw their support from motion pictures considered unwholesome.

—

Hartford Churches Agree

The Roman Catholic Church was commended for its activities against unwholesome films in a resolution adopted in Hartford, Conn., on Tuesday by the executive committee of the Hartford Federation of Churches. The resolution declared in part:

"We urge our members to cooperate in this movement. It is safe enough to stay away from pictures where advertising and news stories given out by the theatre promise an unwholesome appeal."

Methodist Group Joins Criticism

Off-color motion pictures were denounced this week as "enemies of God and society" by the Maryland conference of the Methodist Protestant Church, representing churches in Delaware, Maryland, Pennsylvania and the District of Columbia at a meeting in Westminster, Md.

In Wilmington, Federal Judge John P. Nields, who has heard several important court cases affecting the motion picture industry, on Tuesday severely criticized motion pictures produced in America and exhibited in foreign countries giving false and distorted ideas of the manner in which the people of the United States live and their standards of morals. Speaking before a naturalization class in the United States district court at Wilmington, Judge Nields urged them to do all they can to arouse public opinion against this misrepresentation and to demand a reform of the evil and protect the good name of America.

—

Milwaukee Group Makes Block Booking Protest

Resolutions protesting against block booking and the "grossly inadequate" broadcasting time allotted to non-profit-making radio periods have been adopted by the League of Catholic Parent-Teacher Associations in Milwaukee. Indecent motion pictures were scored last week by Rev. S. A. Stritch, D. D., Archibishop of the Milwaukee diocese, while in Beloit, Wis., to confirm 300 persons at the three Catholic churches in that city.

"We know high calibre films can be produced," he said, "so why is it impossible that pictures of a fine type cannot be the complete program? Motion pictures have a tremendous influence. They leave impressions that affect the majority of those who witness them."

—

Showmen Ask Help of Martin

Forty independent motion picture exhibitors in small Catholic-populated towns throughout Nebraska and Iowa have besieged Lester Martin, Allied leader, with entreaties to do something about the Catholic boycott now in full swing in the territory. Baseball, beer garden and dance hall receipts are said to have jumped as much as 40 per cent since the Catholics started their drive in the territory.

—

Hits Business Girl Films

Speaking before the Better Films Committee of the Louisiana Cooperative Educational Association, New Orleans, last week, Miss Ethel Ryan, past president of the New Orleans Business and Professional Women's club, declared that young girls get erroneous ideas of a business girl's life from many motion pictures. "We should encourage pictures that give a truer picture of life," she said.

—

Poole Back in New York

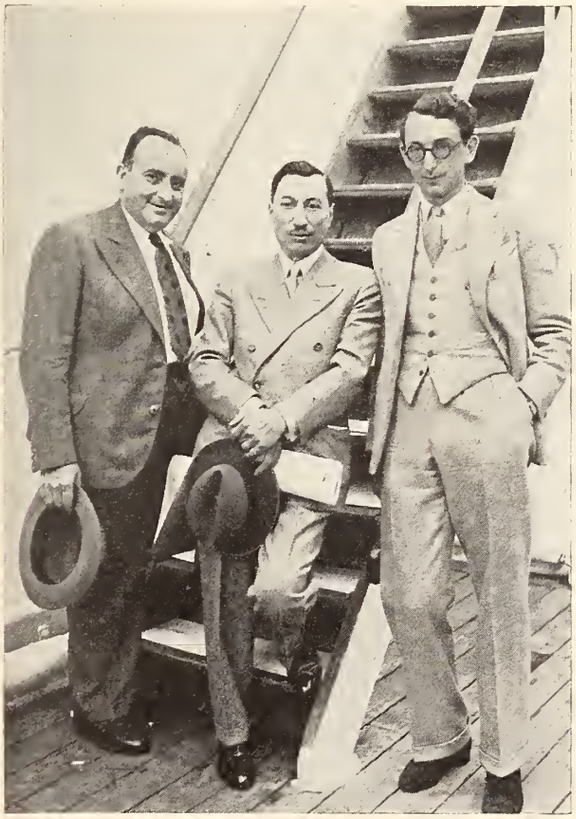
Arthur Poole, treasurer of Pathe Exchange, Inc., returned to New York this week from a business trip to Hollywood.

THE CAMERA REPORTS



RESEARCH PARTY. David O. Selznick returning with associates from England, where data was gathered for MGM's picture, "David Copperfield." Others are: Hugh Walpole, novelist; Fritz Lang, German director; Howard Estabrook, writer; George Cukor, director; Peter Trent, actor.





ARRIVE FROM FRANCE. Prominent members of French film industry arriving in New York to inspect the trade on this side. They are Henri Diamant-Berger, director; Bernard Natan, manager of Pathe-Natan; and Charles David, Pathe Natan official.

NATIVE POWER. (Below). Enhanced by the property man and a stingy costumiere. Palm trees have no poise hence their value in thus demonstrating the prowess of Joan Blondell, as revealed in Warners' "Dames."



AMERICAN AGAIN. (Left). Jacqueline Logan, who has been directing and appearing in pictures in England, but whose latest screen efforts are devoted to the feminine lead in Educational's "Love and Babies."



VISIT THEIR PROTEGEES. Atlanta theatre men at the Scottish Rite Hospital for Crippled Children, which they help support. Theatre men present: Harry Hall, Alpha Fowler, Earle M. Holden, Frank Harris, E. E. Whitaker, Eddie Melnecker, Love B. Harrell, Ray Jett, Louis Bach, Willis Davis, Hohn Thomas, Hill Powell, George Wilby, R. A. Rabb, J. Gadston and M. A. Metzger.



HOLD NATIONAL SALES CONVENTION. Members of the RKO Radio organization in session at the Drake Hotel in Chicago. Jules Levy, vice-president and general manager, is shown presiding. Others at the dais are: Robert Rillo, Al Mertz, Sol Newman, Phil Reisman, Lee Marcus, Ned E. Depinet, Jules Levy, Robert F. Sisk, Cresson Smith and E. L. McEvoy.



EUROPE BOUND. Joseph M. Schenck, president of United Artists and 20th Century, aboard the Ile de France, on his way to Europe to confer with foreign producers.



VACATION ENDED. William Koenig, general manager of the Warner-First National studio at Burbank, with Mrs. Koenig, arriving in New York on the Aquitania following an extended vacation tour of European countries.



RETURNING. J. Walter Ruben, director of the RKO Radio production, "Where Sinners Meet," as he arrived in New York from England, en route to Hollywood for another assignment.

RUSSIA SOLVES CONTINUOUS SHOW PROBLEM BY CLOSING THE DOORS

There's No Guesswork in Number of Pictures, Allotment of Raw Stock from Government Deciding, Say Returned Pair

There Are No Stars, and Today's Lead May Be Tomorrow's Extra; Five Film Trusts Do All the Producing, Too

By VICTOR SHAPIRO
Hollywood Correspondent

Helmer Bergman and Henry McCarty, whose firsthand observations on matters cinematic in the land of the Soviets are recorded by Mr. Shapiro in the accompanying article, are both Hollywood product.

Mr. Bergman, sound engineer, rightfully may be called a film veteran, having served with Kalem, Vitagraph and Lasky from "props" to writing and directing, and as sound engineer with Metropolitan Studios.

Mr. McCarty, screen writer, has written for Joe E. Brown and others, and directed "The Carnation Kid" with Douglas MacLean.

Returning from a world tour and a side jaunt into the film fastnesses of Soviet Russia, Helmer Bergman, Hollywood sound engineer, and Henry McCarty, Hollywood screen writer, bring back the startling information to American showmen that picture patrons there never see films back-end-to in any theatre, because no one is admitted after a picture starts.

Seated in Levy's, a bourgeoisie-capitalist restaurant on Vine street, without vodka or tea and lemon to unloose the flow of thought, Bergman and McCarty made shrewd observation of Russian film exhibition and production, interpersing comment with kindly anecdote of the Ogpu and the proletariat.

30,000 Theatres, 3,500 Wired

According to these two travelers, there are about 30,000 picture theatres in the U.S.S.R. Of these, about 3,500 are wired.

Five film trusts produce all the silent and sound films, and by their vertical cartel organization, distribute their films and also control exhibition. The five companies are Meshrobpom, Sov Kino, Leningrad Kino, Tiflis Kino and Kiev Kino, located in the five different cities.

Approximately 100 sound features are produced by these five trusts in a year, and about 300 sound shorts, exclusive of newsreels and what the Soviets call "Topicals," an overlong one-subject newsreel.

Looking over the theatre situation, Bergman and McCarty delved into the first-run Main Street situation in Moscow, Leningrad, Rostof on Don, Kharkof and Kiev, cities having populations running from about a million up to four millions.

First-run theatres in these cities are newly built, modernistic in design and up-to-date in equipment. Four performances are presented, two in the afternoon and two in the evening. Each show runs about two hours and is patterned somewhat after American shows with a feature, newsreel, travelogue or cartoon comedy, on the bill.

All seats are reserved for each performance. Tickets are purchased a day in advance. Best seats are 75 kopecks down to 40 kopecks. There are no ticket speculators in Russia. After a show starts at the specified hour, the doors are closed and no one is admitted. The idea of seeing a film from start to finish as the producer intended it be viewed works splendidly and the public is pleased.

Early arrivals or late comers have at their disposal the divertisements of a large foyer in which they can relax. Soft drinks, candy, cakes, and so on, are sold in stalls. Books, magazines and newspapers are available, games of checkers and chess are in another section

While all this is going on, an orchestra plays on a balcony, and in another portion of the foyer a lecturer explains what the current film is all about.

The sound employed, similar to the Radio system, is "a rotating modulator showing both sides of wave band in variable area."

Easy for Advertising Men

Advertising men have an easy time of it in Soviet theatres. All they have to do is put up the lobby photos and posters, and take one column, half inch space in the newspapers, announcing the attraction and the hours of showing and the name of the theatre.

Russia, according to our informants, is a theatre-loving film-attending nation, with opera houses provided and with opera art rated among the best in the world.

In films, however, the Soviets have no stars. A star of a picture today is tomorrow's extra. Producers seek to cast their productions to make the talents of the personality fit the story, character and plot, and not vice versa as is done in most other countries where the star system has evolved.

The number of films produced a year under the Soviet plan is not a matter of guess work or shuffling of cards. Curtailment is not a problem. The five Film Trusts are automatically limited in quantity output by the simple expedient of limiting the amount of raw stock allotted to them. Each of the five Film Trusts receives from Intorg Kino about twenty-five million feet of positive and negative film for all their needs for the year.

Plan According to Raw Stock

Having received their allotment of raw stock for the year, each of the five Film Trusts proceeds to plan its production schedule.

All the writers, directors, heads of departments and workers who so desire, submit outlines for picture material.

It may be the Subway in Moscow, the Arctic Exploration, Turkestan, Collective Farming, National Minorities, Kulaks, Gold Mining, Young Pioneers, Workers in the Cities versus Workers in the Country.

After subjects are selected from outlines submitted, directors apply for those vehicles they feel they can best make. With a writer, the director toils on the script. A representative of the Polit Bureau reads it at completion, much in the same way as our Production Code Committee operates.

Having passed from writer-director-politico, a Soviet script is then read to the entire organization. Suggestions are in order from lowest to highest.

With suggestions incorporated, the picture is budgeted, clocked for time of running and footage. Vital in this process is the desire to save raw stock.

Anyone May Be Starred

After all these preliminaries, shooting starts. Directors, who are also trained cameramen, are not permitted to deviate from final okayed script. Soviet producers could not understand the five to fifty "takes" common in American production. Raw stock to them is too valuable for "retakes"; besides raw stock base is also used for explosives, which may or may not have a bearing on allotment of film stock.

Organization of the film industry finds at its head the Communist Central Committee. From there, it branches in two parts—one, the Bureau of Light Industry, and the other the Bureau of Education. Both of these pipeline into Intorg Kino, the financial and technical agency. From Intorg Kino stem the five Film Trusts named. From each film trust operate the production staff, distribution machinery and theatres, all three trust-owned.

Intorg Kino advances moneys to each film trust with which to operate. Pictures play theatres on percentage. If the total amount collected from a film after it plays the theatres is more than the cost of production, that surplus (profit is unknown in Russia) goes to Intorg Kino.

All workers in the film industry receive free medical service, hospitalization, dental work and old age pensions. If a film employee absorbs too much vodka and becomes obstreperous, he is *not* taken to a hoosegow and fined. Instead, the Ogpu bring him to the Town Club, place a chain and tag on his wrist with a number, give him a turkish bath, shave and haircut and put him to bed. In the meantime, his clothes, tagged with the same wrist number, are pressed and his linen laundered. In the morning, he pays the cost of these hotel expenses and is freed.

100 PARAMOUNT SHORTS

(*Continued from page* 11)

tures for 1934-35 were outlined in detail to the sales and home offices forces, as follows:

GENTLEMEN'S CHOICE, to star Mae West.

ME AND THE KING, to star Mae West.

THE SCARLET EMPRESS, starring Marlene Dietrich, supported by John Lodge, Sam Jaffe and Louise Dresser, to be directed by Josef von Sternberg.

CLEOPATRA, Cecil B. DeMille's special starring Claudette Colbert and Warren William, supported by Ian Keith, Joseph Schildkraut, C. Aubrey Smith, Robert Warwick, Irving Pichel, Gertrude Michael.

LIVES OF A BENGAL LANCER, to star Gary Cooper, with Cary Grant, Frances Drake, Richard Arlen and Sir Guy Standing, to be directed by Henry Hathaway, who will use preliminary material filmed in India.

COLLEGE RHYTHM, with Joe Penner, Lanny Ross, Richard Arlen and Lydia Roberti, to be directed by Norman Taurog.

R. U. R., play by Karel Capek, to be directed by Mitchell Leisen.

SHE LOVES ME NOT, to co-star Bing Crosby and Miriam Hopkins, supported by Kitty Carlisle, Lynne Overman, Henry Stephenson, George Barbier and Warren Hymer, with songs by Gordon and Revel and Rainger and Robin, directed by Elliott Nugent.

THE GILDED LILY, to star Claudette Colbert, supported by Cary Grant.

Sylvia Sidney and George Raft Co-starred

LIMEHOUSE NIGHTS, to co-star Sylvia Sidney and George Raft, supported by Anna May Wong, to be directed by Alexander Hall.

DESIRE, to star Sylvia Sidney, directed by Marion Gering.

TWENTY HOURS BY MAIL, to star Gary Cooper and Carole Lombard.

SAILOR, BEWARE, to star Bing Crosby.

PURSUIT OF HAPPINESS, with Francis Lederer, Joan Bennett, Charlie Ruggles, Mary Boland and Walter Kingsford, to be directed by Ralph Murphy.

MISSISSIPPI, a show-boat story, with W. C. Fields, Lanny Ross, Evelyn Venable and Grace Bradley, with story and songs by Herbert Fields, Richard Rodgers and Larry Hart.

LOVE THY NEIGHBOR, with Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Burns and Gracie Allen.

HER MASTER'S VOICE, with Charlie Ruggles, Mary Boland and Joe Morrison, to be directed by Marion Gering.

PEOPLE WILL TALK, with Charlie Ruggles, Mary Boland, Ida Lupino and Kent Taylor.

LADIES SHOULD LISTEN, with Cary Grant, Frances Drake, Edward Everett Horton, Rosita Moreno, George Barbier, Lydia Westman and Charles Ray; to be directed by Frank Tuttle.

MRS. WIGGS OF THE CABBAGE PATCH, by Alice Hegan Rice, with Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable and Kent Taylor, directed by Norman Taurog.

NOW AND FOREVER, to co-star Gary Cooper, Carole Lombard and Shirley Temple, to be directed by Henry Hathaway.

THUMBA, dance drama, to car-star George Raft and Carole Lombard, and to be directed by Wesley Ruggles.

ARE MEN WORTH IT? to star Claudette Colbert.

A Story of Annapolis

TARGET, a story of the Navy and Naval Academy, with Sir Guy Standing, Richard Arlen, Evelyn Venable, Jack Oakie, Joe Morrison and Gail Patrick.

THE GLORY OF THE DAMNED.

HERE IS MY HEART, with Bing Crosby and Kitty Carlisle; to be directed by Elliott Nugent.

RUGGLES OF RED GAP, to star Charles Laughton, supported by Charlie Ruggles, Mary Boland and Sir Guy Standing, to be directed by Leo McCarey.

THE BIG BROADCAST OF 1935, with Lanny Ross, Jack Oakie, Paul Gerritt and Jessica Dragonette.

THE CASE AGAINST MRS. AMES, the Arthur Somers Roche mystery story, to co-star Lee Tracy and Carole Lombard, and to be directed by Alexander Hall.

ONE NIGHT STAND, with Jack Oakie, Ben Bernie and his band, Gertrude Michael, Joe Morrison, Grace Bradley, Alison Skipworth and George Barbier.

WAGON WHEELS, western, to star Randolph Scott.

HOME ON THE RANGE, western, to star Randolph Scott.

Untitled Zane Grey western, to star Randolph Scott.

CRIME WITHOUT PASSION, with Claude Rains, Whitney Bourne and Margo, to be produced in New York by Ben Hecht and Charles MacArthur.

Untitled Jimmy Savo comedy, to be produced by Ben Hecht and Charles MacArthur.

Two untitled Hecht-MacArthur productions.

British Player in DeMille Film

BUCCANEER, to be produced by Cecil B. DeMille, with Henry Wilcoxon, screen play by Laurence Stallings and Maxwell Anderson.

Untitled Marlene Dietrich starring production, to be directed by Josef von Sternberg.

YOU BELONG TO ME, with Lee Tracy, Helen Mack, Helen Morgan and Lynne Overman, to be directed by Alfred Werker.

READY FOR LOVE, with Ida Lupino, Richard Arlen and Elisha Cook, Jr., to be directed by Marion Gering.

ENTER MADAME, with Cary Grant and Howard Wilson, to be directed by Elliott Nugent.

BACK PORCH, to star W. C. Fields and to be directed by Norman McLeod.

LEMON DROP KID, by Damon Runyon, with Lee Tracy and Helen Mack, to be directed by Wesley Ruggles.

THE YELLOW BARGAIN, with Lloyd Nolan and Evelyn Venable, to be directed by James Flood.

MCFADDEN'S FLATS, to be produced by Charles R. Rogers.

LOVERS IN QUARANTINE, with Ida Lupino, Richard Arlen, Gertrude Michael and Randolph Scott.

EVENING STAR, from Vina Delmar's "End of the World," with Cary Grant, Helen Mack, Gertrude Michael and Sir Guy Standing.

EYES OF THE EAGLE, with Cary Grant and Frances Drake.

ALL THE KING'S HORSES, with Carl Brisson and Kitty Carlisle.

THE MILKY WAY, with Jack Oakie.

SHOE THE WILD MARE, with Henry Wilcoxon.

The Short Subject Program

In addition to the regular 104 issues of Paramount News, the company will distribute some 100 short subjects, all one-reelers, as follows: 26 Paramount Varieties, 18 Headliners, 13 Pictorials, 13 Grantland Rice Sportlights, 12 "Popeye the Sailor" cartoons, 12 "Betty Boop" cartoons and six "Color Classic" Cartoons. Max Fleischer will continue to produce the Popeye, Betty Boop and Color Classic groups.

Emanuel Cohen announced to the convention that Charles R. Rogers will continue as a Paramount producer, having signed a new contract to make ten for next season, starting with "McFadden's Flats."

Mr. Zukor let it be known that the company had not definitely decided upon producing the life of Martin Luther as a 1934-35 special.

Radio Announces 36 Feature Titles

(*Continued from page* 12)

to Central America, also a Van Beuren production.

THREE STAND ALONE, novel by Arnot Robertson, to star Johnny Weismuller in a story of the jungles.

ANNE OF GREEN GABLES, novel by L. M. Montgomery, to be made as a follow-up to "Little Women"; to be produced by Kenneth Macgowan from a screen play by Sarah Y. Mason and Victor Heerman.

BY YOUR LEAVE, Broadway stage play by Gladys Hurlburt and Emma Wells, to be produced by H. N. Swanson and directed by William Seiter, with a cast including Mary Astor, Frank Morgan and Skeets Gallagher.

FRECKLES, the Gene Stratton-Porter novel.

LADDIE, another Gene Stratton-Porter novel.

HIDE IN THE DARK, novel by Frances Noyes Hart, to be produced by Pandro Berman.

THE WORLD BY THE TAIL, from the Continental play, "Ringstrasse Number Three," by Alador Laszlo.

THE RICHEST GIRL IN THE WORLD, an original, to star Miriam Hopkins, with Pandro Berman producing.

THE SEA GIRL, filmed by the adventurers, James Shackleford and George Dromgold on the Great Barrier Reef off the North Australian coast; to be produced by Cliff Reed.

WEDNESDAY'S CHILD, stage play by Leopold Atlas, produced by Kenneth Macgowan.

FALSE DREAMS FAREWELL, stage play by Hugh Stange.

HUDSON RIVER, featuring Bruce Cabot, to be produced by Glendon Allvine.

The Short Subject Plans

The 104 Radio shorts for 1934-35 will feature, among others, Ruth Etting, Chick Chandler, Edgar Kennedy, Beatrice Lillie, Duke Ellington, Clark and McCullough and Leon Errol. These players will be featured in the two-reel comedies, of which there will be eight series, totaling 52 subjects.

Fifty-three one-reel subjects in addition to Pathe News, will include, 13 Dumb-Bell Letters, a new laugh novelty; Burt Gillett's "Rainbow Parade" series of cartoons in color; Burt Gillett's "Toddle Tales," animated cartoons; seven Vagabond Adventures and the Pathe Topics magazine.

Pioneer Pictures will have "La Cucaracha," a short "special" in color, on the Radio schedule.

Van Beuren Corporation will produce the Dumb-Bell Letters series, the Rainbow cartoons, Toddle Tales and Vagabond Adventures. Sam Jacobson is production supervisor.

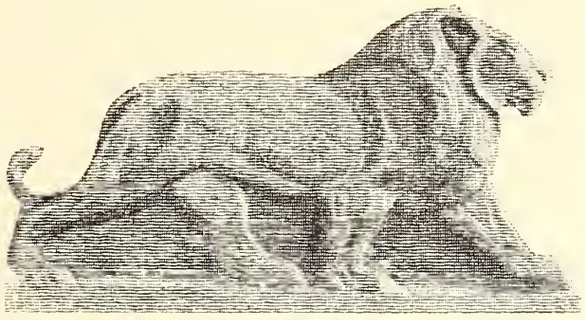
Lee Marcus, RKO's director of short subject production, will be in charge of all shorts to be made on the coast. Feature production will continue to be concentrated in Hollywood.

Meanwhile, the Van Beuren company, working in the east, has contracted for the entire 16th floor of the Godfrey Building, at 729 Seventh avenue, New York, for recording and production. Executive offices will continue at the RKO Building in Radio City.

Promises New Color Development

John Hay Whitney's first Pioneer color picture made with a new three-color Technicolor system will serve as a test reel for color expansion planned by Radio during 1934-35. The Cooper production of "Pompeii" has been tentatively set for filming with the new process, which utilizes three rolls of film, photographed simultaneously, as against two rolls formerly employed. By this tri-process, it was explained, are photographically blended from the three prime colors—red, yellow and blue—"thousands of varying shades."

The delegates were also told that a $500,000 building program will be carried out at the studios in Hollywood,



THE GREATEST STAR ON THE SCREEN!

Leo never took a screen-test! He was a natural from the start and has appeared in about 700 feature pictures. Leo has never given a bad performance . . . They come and they go . . . but Leo roars on! He's roaring lustily now about Metro-Goldwyn-Mayer's STAR-SPANGLED BANNER of 1934-1935. Listen!



NORMA SHEARER

Absence made the heart grow fonder . . . and when she gave them "Riptide" they packed the doors of theatres from ocean to ocean. "The Barretts of Wimpole Street" is already in the air.



GARBO

You . . . your life, your loves belong to the world that has made you the idol of our times . . . never before . . . never again will there be another GARBO of the show world!



MARION DAVIES

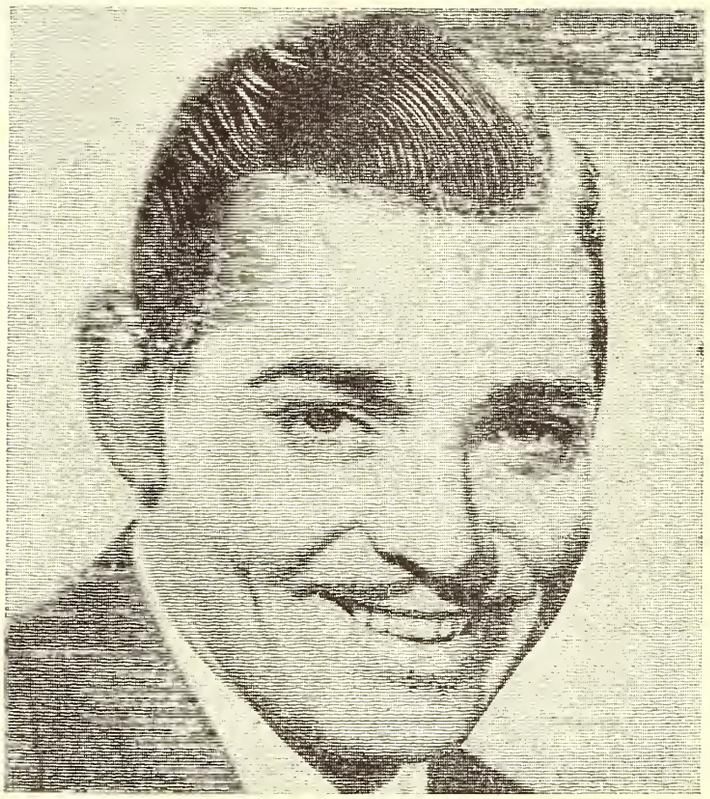
A merry heroine of the screen merits a popular hero . . . happily with *Bing Crosby in "Going Hollywood" and with *Gary Cooper in "Operator 13." Marion Davies productions are promoted from Coast to Coast!

Courtesy Paramount Pictures



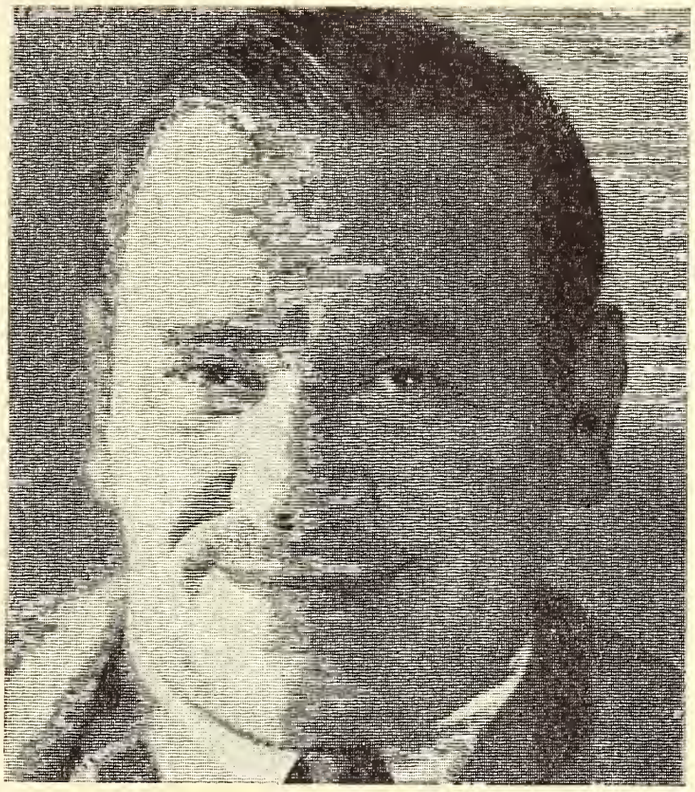
JOAN CRAWFORD

Because "Dancing Lady" was a delight, and because it was followed by another delight "Sadie McKee" . . . that's why they love *you!* And they'll be waiting at the gate for your new de luxe entertainments.



CLARK GABLE

It happened one year that handsome Clark Gable completely captivated a romantic nation! "Manhattan Melodrama" and "Men in White" still going strong! Is there any question who's Top Man for '34-'35?



WALLACE BEERY

The smile that starts hard-boiled and ends in a winning burst of lovableness! (especially effective with Marie Dressler!)...“Viva Villa!” and soon “Treasure Island” put him arm-in-arm with your public for a rousing new season!



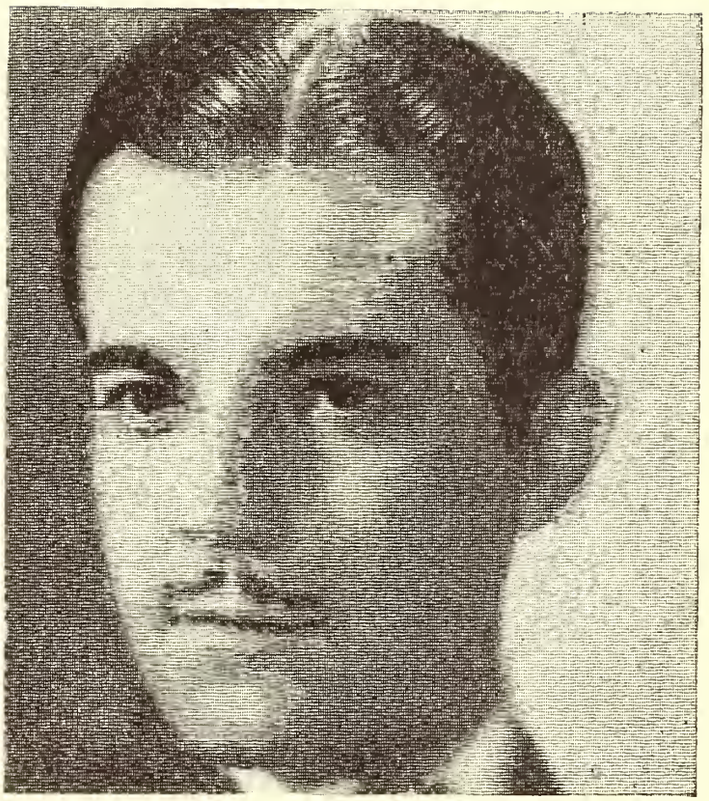
JEAN HARLOW

"Born To Be Kissed!" A title for your picture . . . but equally so it's the approving thought of millions of Jean Harlow fans! Radiance makes her name *sparkle* in electric lights!



ROBERT MONTGOMERY

Happy evidence of his continued popularity when he appeared with Norma Shearer in "Riptide" and with his boyish sincerity and handsome appeal sent female hearts away in fluttering anticipation of his next romantic screen delight!



RAMON NOVARRO

While the newspapers of the nation tell of his singing conquests in other lands, Hollywood prepares for him the romantic opportunity of his career . . . a drama with a love song in every heart-beat!



Stan LAUREL - Oliver HARDY

A Congressional Medal for these feature stars, please! They made America laugh during unhappy times! They have some ticklish FEATURE items ready for your eager-to-be-merry patrons! Thanks to Hal Roach!



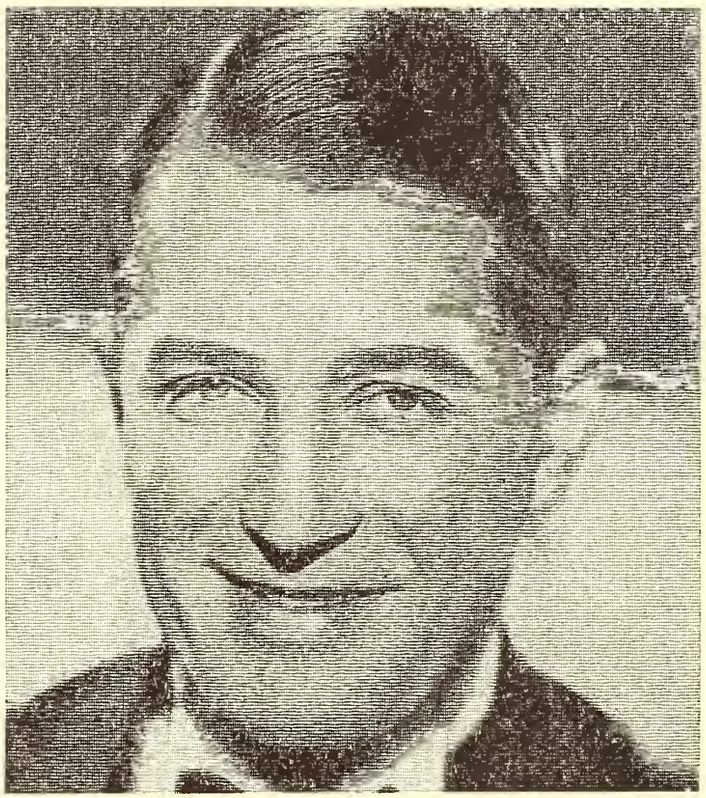
LIONEL BARRYMORE

The art of moving women to tears . . . the voice that stirs all audiences is his! "Treasure Island" adds a memorable role to brilliant past performances that make him a popular favorite.



HELEN HAYES

The exciting publicity of the past six months during her stage triumph in "Mary of Scotland" has intensified the interest of the film public in this exquisite actress who knows the secret places of the heart!



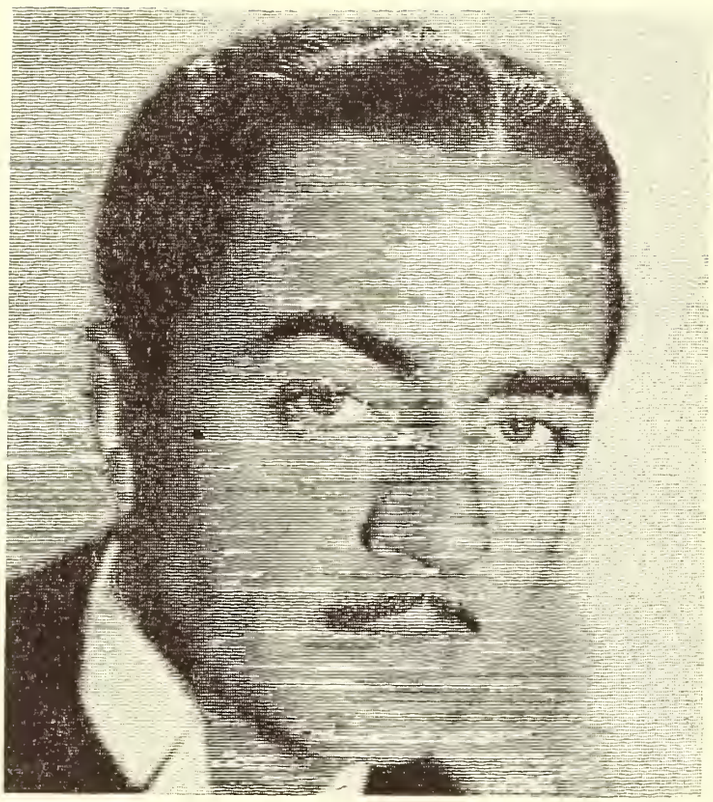
MAURICE CHEVALIER

With a flirtatious modernity he *sings* the *songs* . . . dances the waltzes of "The Merry Widow" with beautiful Jeanette MacDonald. The *sly* Chevalier gayety *is* a *natural* for the merriest musical romance of our time.



JEANETTE MACDONALD

So pretty . . . so vivacious . . . so thrilling a voice that she is the supreme star of the musical screen! "The Merry Widow" herself, reaching out to the public that yearns for romance!



WILLIAM POWELL

We heard such good things from showmen about his work in "Manhattan Melodrama" and then followed raves about his "Thin Man"... and since you like him, we like him and the public likes him ... here's Bill Powell!



CONSTANCE BENNETT

Sometimes a role cries out for just ONE star . . . and that's the role of mystic, exotic, exquisite Iris March immortalized by Michael Arlen. It's yours and yours alone Constance Bennett.* Herbert Marshall and a great cast in support!

Courtesy 20th Century Pictures



ANN HARDING

Leo has never forgotten your performance in "When Ladies Meet!" And so he sought you out for the great stage hit "Biography". Co-starring again with ROBERT MONTGOMERY (on the screen it's "Biography of a Bachelor"). We'll guarantee exhibitors will admire our taste, Ann Harding.*

Courtesy R. K. O. Pictures



JACKIE COOPER

His boyish loyalty for Wallace Beery in "Treasure Island" evokes again tear-dimmed eyes . . . just as when he adored his "Champ". A little fellow...with a heap of heart appeal.



GLORIA SWANSON

M-G-M showmanship vision has brought together the magnetic allure of Gloria Swanson and a story measured to her majestic personality. It is as though each throbbing moment had been written with this beautiful actress in mind! Watch!



Warner BAXTER*~Myrna LOY

It wasn't surprising that after "Penthouse" exhibitors and public wanted that romantic couple together again. She's a darling of the fans and building all the time. "Thin Man" for instance!

* *Courtesy Fox Film*



JEAN PARKER

Little Woman, you've quite captured the heart of the paying public . . . and their word is LAW! So showmen will get the newest, sweetest star that's won electric light fame this year!

Metro-Goldwyn-Mayer
gleefully unfurls its

STAR SPANGLED BANNER

of

52 *Pictures*

in 1934-35



Be there when the fire-works begin!



8 SPECIALS

THE MERRY WIDOW

Waltz down your aisles and vision your packed theatre spell-bound as MAURICE CHEVALIER with delicious gayety flirts, sings, conquers the rich and merry widow, exquisitely portrayed by JEANETTE MacDONALD. ERNST LUBITSCH,* sly maestro of love's magic, makes a glorious screen holiday of this beloved romance, now at last on the talking screen. Its vivacious Franz Lehar melodies are brought to audiences by six different symphony orchestras. Additional cast names are: Edward Everett Horton, Una Merkel, George Barbier, Minna Gombell. And the genius of Thalberg guides it to glory!

** Ernst Lubitsch, courtesy Paramount Pictures.*

DAVID COPPERFIELD

1934-35 will be known as "The year of David Copperfield!" The heart of humanity beat faster when the news was flashed that M-G-M would bring its unlimited resources of talent and physical equipment to the production of Charles Dickens' beautiful soul-stirring novel. A special trip abroad was made by Producer David O. Selznick with director George Cukor (he made "Little Women!") and Howard Estabrook, scenarist. Thousands of tests were made of characters, architectural details copied and research such as no picture ever enjoyed has been under way for months here and abroad. A cast of sixty-eight characters will bristle with big names! A final master stroke was the signing of Hugh Walpole, noted author and Dickens authority, to lend counsel during the filming. A monumental enterprise is under way. Only M-G M could attempt it!

THE GOOD EARTH

No other story property, whether a novel or stage play, was ever so desired by *all* producers! M-G-M is honored to be the means whereby Pearl S. Buck's thrilling novel is to be brought to the screen. It is an honor because "The Good Earth" is the most widely read book of our times . . . an obligation to far-flung millions whose heart-throbs, smiles and tears were showered on its unforgettable pages. Such humanity-in-fiction requires the unmatchable production genius of a Thalberg, the screen-writing talents of a Frances Marion, the directorial flair of a George Hill (a combination that gave you "The Big House" and "Min and Bill"). For four months Director Hill and a huge staff traveled in little known parts of China, accumulating materials, backgrounds, facts . . . to make this heart-drama real, vibrant, true!

CHAINED

It is an occasion for dancing in the streets when JOAN CRAWFORD and CLARK GABLE unite their magnetic personalities to tell a screen story of glamor and allure! Picture audiences recalling with delight the romantic sweep of "Dancing Lady" will be there when you announce their new co-starring love story. The director is Clarence Brown who guided these two stars to triumph in "Possessed." He also directed "Sadie McKee" and "Letty Lynton" among many others. In the cast are Otto Kruger, and Stuart Erwin. Hunt Stromberg is the showman-producer!

THE BARRETTS OF WIMPOLE STREET

NORMA SHEARER'S popularity, heightened by absence, flamed into box-office brilliance in "Riptide"... but that was just the beginning! A vehicle that most nearly approximates the tenderness of "Smilin' Through" is that romance which has given Broadway its most glorious stage thrill of the decade "The Barretts of Wimpole Street." NORMA SHEARER and FREDRIC MARCH* (weren't they incomparable in "Smilin' Through"!) are the Elizabeth Barrett and Robert Browning of the stage hit. CHARLES LAUGHTON,* Academy Prize Winner, star of "Henry the VIII" has come from abroad especially for this picture! Sidney Franklin of "Smilin' Through" fame is the director. Thalberg is producer! What a screen audience awaits this biggest stage hit of 15 years which played Broadway for two solid seasons and presold America with two unbroken years on the road!

** Fredric March and Charles Laughton, courtesy Paramount Pictures.*

MUTINY ON THE BOUNTY

CLARK GABLE, WALLACE BEERY, ROBERT MONTGOMERY head the pageant of box-office stars who are making an entertainment that will rank at the very top of next season's amusement calendar! The popular appeal of "Mutiny on the Bounty" is reflected in its long listing as best-seller and its subsequent serial story fame in the Hearst newspapers. Frank Lloyd will direct this mighty romantic spectacle. Thalberg is producer.

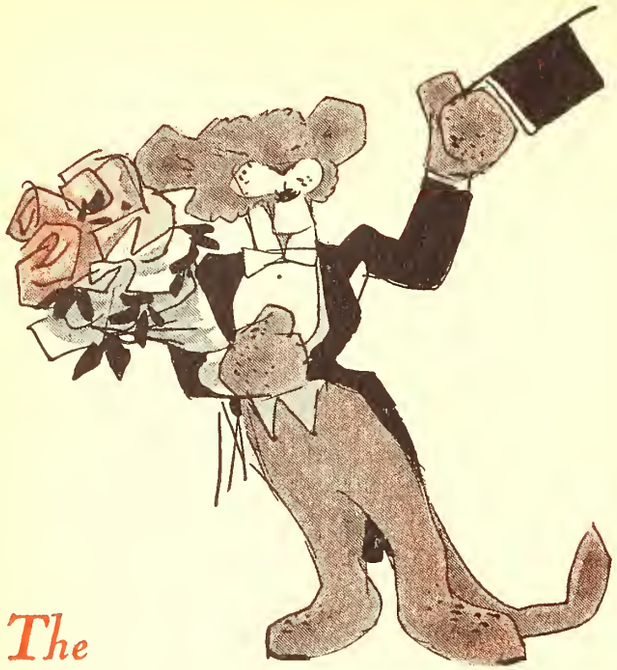
MARIE ANTOINETTE

Why did M-G-M purchase this many-editioned best-seller by Stefan Zweig as a starring vehicle for NORMA SHEARER? Because no book of recent years gave its public such a soul-thrill! Because this book tells Marie's queenly story with new sympathy ... not that of the baby doll queen, but the youthful beauty starved of her rightful heritage of love ... seeking in profligate grandeur an outlet for heart-hunger ... finding romance in one of the deathless devotions of history! Because this book gives CHARLES LAUGHTON a role equal to his brilliant "Henry the VIII"... because this book gives HERBERT MARSHALL* opportunity for his most appealing charms. Three big stars! A production of magnificence unparalleled in talkies! Thalberg is producer.

** Herbert Marshall, courtesy Paramount Pictures.*

NAUGHTY MARIETTA

It has been the privilege of M-G-M to immortalize famed musical comedies and operettas ... most recently "Cat and the Fiddle"... and notably next season's "The Merry Widow." How fitting that M-G-M selects Victor Herbert's deathless love songs in "Naughty Marietta" for the singing star JEANETTE MacDONALD who with handsome operatic-favorite NELSON EDDY brings this drama of Old New Orleans to the screen. "Ah—Sweet Mystery of Life" and "I'm Falling In Love With Some One"... typical songs of infinite heart-thrill! Robert Z. Leonard is director. Hunt Stromberg is producer.



The

STAR COMPANY

One JOAN CRAWFORD

Two JEAN HARLOW

Two WALLACE BEERY

One CLARK GABLE

One ROBT. MONTGOMERY

One JEAN PARKER

Two WILLIAM POWELL

One WARNER BAXTER-
MYRNA LOY

One RAMON NOVARRO

One GLORIA SWANSON

Two MARION DAVIES

One JEANETTE MacDONALD

One MARIE DRESSLER-
WALLACE BEERY

One HELEN HAYES

Two LIONEL BARRYMORE

One CONSTANCE BENNETT*

in Michael Arlen's famed novel of the strange love life of Iris March. (Title to come.) As a best-seller, as a Katharine Cornell stage triumph, as a road-show . . . it fascinated millions. What a cast for its luxury-laden talkie production: CONSTANCE BENNETT, HERBERT MARSHALL fresh from his "Riptide" acclaim, Elizabeth Allan, exquisite in "Men in White," Mrs. Patrick Campbell, Henry Stephenson and many more. Directed by Robert Z. Leonard.

* *Constance Bennett, courtesy 20th Century Pictures*

One ANN HARDING* and ROBT. MONTGOMERY

in "Biography of a Bachelor" based on the stage hit "Biography" by S. N. Behrman. Modern showmanship knows of its sensational success on Broadway and on the road...its intriguing story of a woman artist and her loves is what your public wants! Cast so happily before in "When Ladies Meet" Ann Harding and Robert Montgomery perfectly fit their roles, and that splendid pair of screen writers Anita Loos and John Emerson again flash brilliant writing for the screen. E. H. Griffith is director.

** Ann Harding, Courtesy R. K. O. Pictures*

Two LAUREL-HARDY FEATURE LENGTH COMEDIES

Two ALL-STAR COMEDIES

M-G-M unites the two most successful comedy producers of today, Charles Reisner and Jack Cummings to make these special comedy attractions. And here are the top laugh names that will conspire in fun films to challenge the hilarity records of "Caught Short" and "Politics" (both directed by Reisner!) . . . Jimmy Durante, Charles Butterworth, Louise Fazenda, Stuart Erwin, Ted Healy, Una Merkel and others!

Four COSMOPOLITAN PRODUCTIONS

Just an idea of the Cosmopolitan hits of past months "Penthouse," "Manhattan Melodrama" and "Thin Man." Cosmopolitan Productions get nationwide advertising and publicity through the Hearst chain of newspapers.

Fourteen MARQUEE PICTURES

Showmanship ideas, new slants in production, with casts of top-notch names... Marquee Pictures over a period of several years have won a high rating for consistent entertainment delivery!



PROPERTIES—

Listing just a few out of Leo's vast resources of stage plays, novels and original stories—

"MARIE ANTOINETTE" by Stefan Zweig, best-seller; "BIOGRAPHY" by S. N. Behrman, stage hit; "THE GOOD EARTH" by Pearl S. Buck, biggest book success of years; "THE BARRETTS OF WIMPOLE STREET" by Rudolph Besier, stage triumph; "MUTINY ON THE BOUNTY" by Charles Nordhoff and James Norman Hall, best-selling novel; MICHAEL ARLEN'S story of Iris March, book and play sensation; "CHINA SEAS" by Crosbie Garstin, romantic book hit; "SOVIET" by Jules Furthman, daring screen original; "WHAT EVERY WOMAN KNOWS" by Sir James M. Barrie, international stage classic; "TISH" by Mary Roberts Rhinehart, magazine and book favorite for years; "THE MERRY WIDOW" by Victor Leon & Leo Stein, Music by Franz Lehar, famed operetta; "DAVID COPPERFIELD" by Charles Dickens, one of the world's eternal books; "TIMBERLINE" by Gene Fowler, current best-selling book; "VANESSA" by Hugh Walpole, celebrated international novel triumph; "THE WIND AND THE RAIN" by Merton Hodge, stage success; "NAUGHTY MARIETTA" by Victor Herbert and Rida Johnson Young, immortal operetta; "NO MORE LADIES" by A. E. Thomas, New York's great current play success; "FORSAKING ALL OTHERS" by Edward Roberts and Frank Morgan Carett, stage hit; "HER EXCELLENCY'S TOBACCO SHOP" by Lezlo Bus Fekete, notable European stage triumph; "THE CASINO MURDER CASE" by S. S. Van Dine, his latest mystery novel success; "WICKED WOMAN" by Anne Austin, popular novel; "EVELYN PRENTICE" by W. E. Woodward, successful novel; "MALIBU" by Vance Hoyt, unusual current book; "THE GRAVY GAME" by Harry Stuhldreher (Notre Dame star) and W. Thornton Martin, Saturday Evening Post story; "ANY PORT IN A STORM" by Glencannon, popular story series; "THE BUGLE SOUNDS" by Major Zinovi Pechkoff, novel of the Foreign Legion; "JUNGLE RED MAN" by Harold Noice, adventure novel; "REPEAL" by Charles Francis Coe, Saturday Evening Post serial; "LIVING IN A BIG WAY" by Louis Bromfield, popular novel; "MAN CRAZY" by Vina Delmar, Liberty Magazine novel; "PAMELA THORNDYKE" by Moss Hart, author of "As Thousands Cheer"; "DEATH ON THE DIAMOND" by Courtland Fitzsimmons, popular novel. A few out of a group of original stories include "THE WINNING TICKET" by Robert Hopkins; "HIS BROTHER'S WIFE" by George Auerbach; "LADY COMES TO TOWN" by Clements Ripley; "MOVIE QUEEN" by Sidney Skolsky; "INDO CHINA" by Arthur Richman; "WEST POINT OF THE AIR" by Phillip Dunne; "IN OLD VIENNA" by Oscar Hammerstein, 2nd, and Sigmund Romberg; "BLACK CHAMBER" by Herbert Yardley and many more.

AND THOSE WHO MAKE THEM!

(Listed Alphabetically)

STARS — Lionel Barrymore • Wallace Beery Maurice Chevalier • Jackie Cooper • Joan Crawford Marion Davies • Marie Dressler • Clark Gable Greta Garbo • Jean Harlow • Helen Hayes Laurel-Hardy • Myrna Loy • Jeanette MacDonald Robert Montgomery • Ramon Novarro • Jean Parker William Powell • Norma Shearer • Gloria Swanson Loretta Young

FEATURED PLAYERS — Brian Aherne • Katharine Alexander • Ross Alexander • Tad Alexander • Elizabeth Allan Virginia Bruce • Ralph Bushman • Charles Butterworth Mrs. Patrick Campbell • Mary Carlisle • Leo Carrillo Ruth Channing • Mady Christians • Mae Clarke • Jimmy Durante • Nelson Eddy • Stuart Erwin • Madge Evans Muriel Evans • Louise Fazenda • Preston Foster • Betty Furness Gladys George • C. Henry Gordon • Russell Hardie Ted Healy • Louise Henry • Jean Hersholt • Irene Hervey Jean Howard • Isabel Jewel • Otto Kruger • Evelyn Laye Willard Mack • Una Merkel • Frank Morgan • Karen Morley Maureen O'Sullivan • Nat Pendleton • Rosamond Pinchot Esther Ralston • Donald Reed • May Robson • Shirley Ross Maurice Schwartz • Martha Sleeper • Mona Smith • Lewis Stone • Franchot Tone • Henry Wadsworth • Lucile Watson Johnny Weissmuller • Diana Wynyard • Robert Young

DIRECTORS – Harry Beaumont • Monta Bell • Richard Boleslavsky • Charles Brabin • Clarence Brown • Jack Conway George Cukor • Victor Fleming • Tay Garnett • Edmund Goulding • George Hill • William K. Howard • Gregory LaCava • Fritz Lang • Robert Z. Leonard • E. Lubitsch Rouben Mamoulian • Edwin L. Marin • Harry Pollard Charles Riesner • Richard Rosson • Edgar Selwyn W. S. Van Dyke • William Wellman • Sam Wood

WRITERS — Zoe Akins • Marcel Archard • Anne Austin Vicki Baum • Leo Birinski • Richard Boleslavsky • Ethel Borden • Lenore Coffee • John Colton • Ann Cunningham John Emerson • Lawrence Eyre • Edith Fitzgerald Cortland Fitzsimmons • Jules Furthman • Harvey Gates • Frances Goodrich • Mauri Grashin • Eve Greene • Albert Hacket Elmer Harris • Ted Healy • Ben Hecht • Monckton Hoffet Robert Hopkins • Vance J. Hoyt • Talbot Jennings Virginia Kellogg • Edwin Knoff • Norman Krasna • Arthur Kober • Clare Kummer • Benn Levy • Fred Lonsdale Anita Loos • Charles MacArthur • Joseph Mankiewicz John Lee Mahin • Frances Marion • John Meehan • J. K. McGuinness • Samuel Raphaelson • Allen Rivkin • Howard E. Rogers • Zelda Sears • Harry Segall • George Seitz Robert E. Sherwood • Bella Spewack • Sam Spewack Donald Ogden Stewart • Michael L. Simmons • C. G. Sullivan • Ernest Vajda • J. Van Druten • Lulu Vollmer Lewis Waller • Louis Weitzenkorn • William G. White Carey Wilson • P. J. Wolfson • Edgar A. Woolf



1934-1935

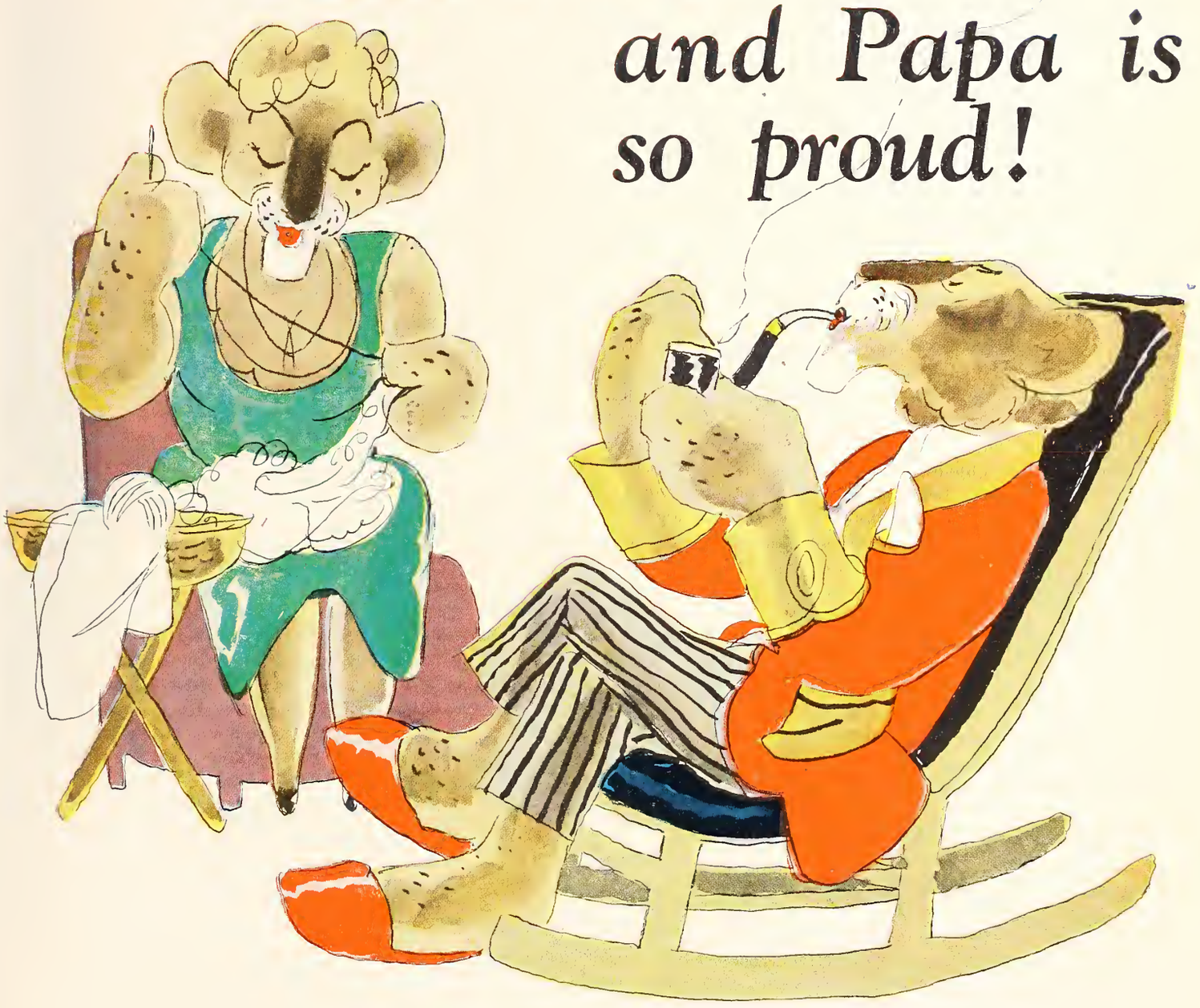
M-G-M

STAR SPANGLED BANNER

AT THE HEAD OF THE PARADE!

"MRS. LEO IS KNITTING TINY GARMENTS..."

and Papa is so proud!



CAME THE DAWN!

of 1934-35 and such good news—

"IT'S A LITTER OF SHORT SUBJECTS, LEO...

–the best you ever fathered!"



HONEST to goodness, when you glimpse the NAMES in M-G-M's Short Subject line-up for the new season of 1934-35... there's only one way to describe it, FEATURE STRENGTH! Those babies have DRAWING POWER! And more than ever this season we're putting DE LUXE PRODUCTION VALUES into M-G-M Shorts! That's what sets them apart from all others on the market. M-G-M FEATURE STRENGTH SHORTS have a happy habit of registering on any program. They help to sell the entire show!

Those Babies have Drawing Power!"



1934
1935

a rattling good short subject year thanks to the FEATURE STRENGTH of—

HAL ROACH
presents

When your patrons read on the screen those magic words "*Hal Roach presents*" they know it's a guarantee of good fun delivered in the best style to be found in shorts—and enacted by STARS of feature picture rating. Again Mr. Hal Roach you lead all other comedy producers—



Your pal — Hal Roach



When Stan Laurel whispers advice to Oliver Hardy it's sure to be disastrous

FEATURE ATTRACTIONS . . . IN ANY LENGTH PICTURE! Just the flash of their names on the screen . . . even before the picture begins, is enough to start audiences chuckling with anticipation. We're still laughing at "Busy Bodies" and their other recent shorts! Stick those funny faces out front and don't spare the type in your ads! These boys are MONEY!

3 STAN LAUREL OLIVER HARDY

TWO REEL COMEDY SPECIALS

"JUST A MINUTE PATSY... it's a call from the exhibitors of America and they want to date us up for next season... OKAY BOYS, we'll be there louder and funnier!"



8
THELMA TODD
PATSY KELLY
2 REEL COMEDIES

Beautiful Thelma Todd and her pal Patsy Kelly made their co-starring bow to the public last season. Among other fun successes were "Air Fright" and "Babes in the Goods." You'll like this happy-go-lucky pair more than ever in their new routine.



we're looking ahead



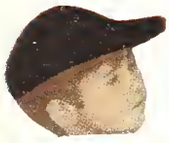
to a new season



with a flock of



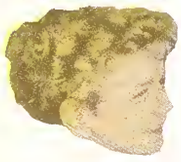
brand new ideas



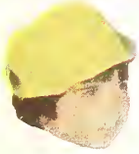
that you've never seen before



we think you'll like us better



than ever before



in our entire career!



Me, too!

6

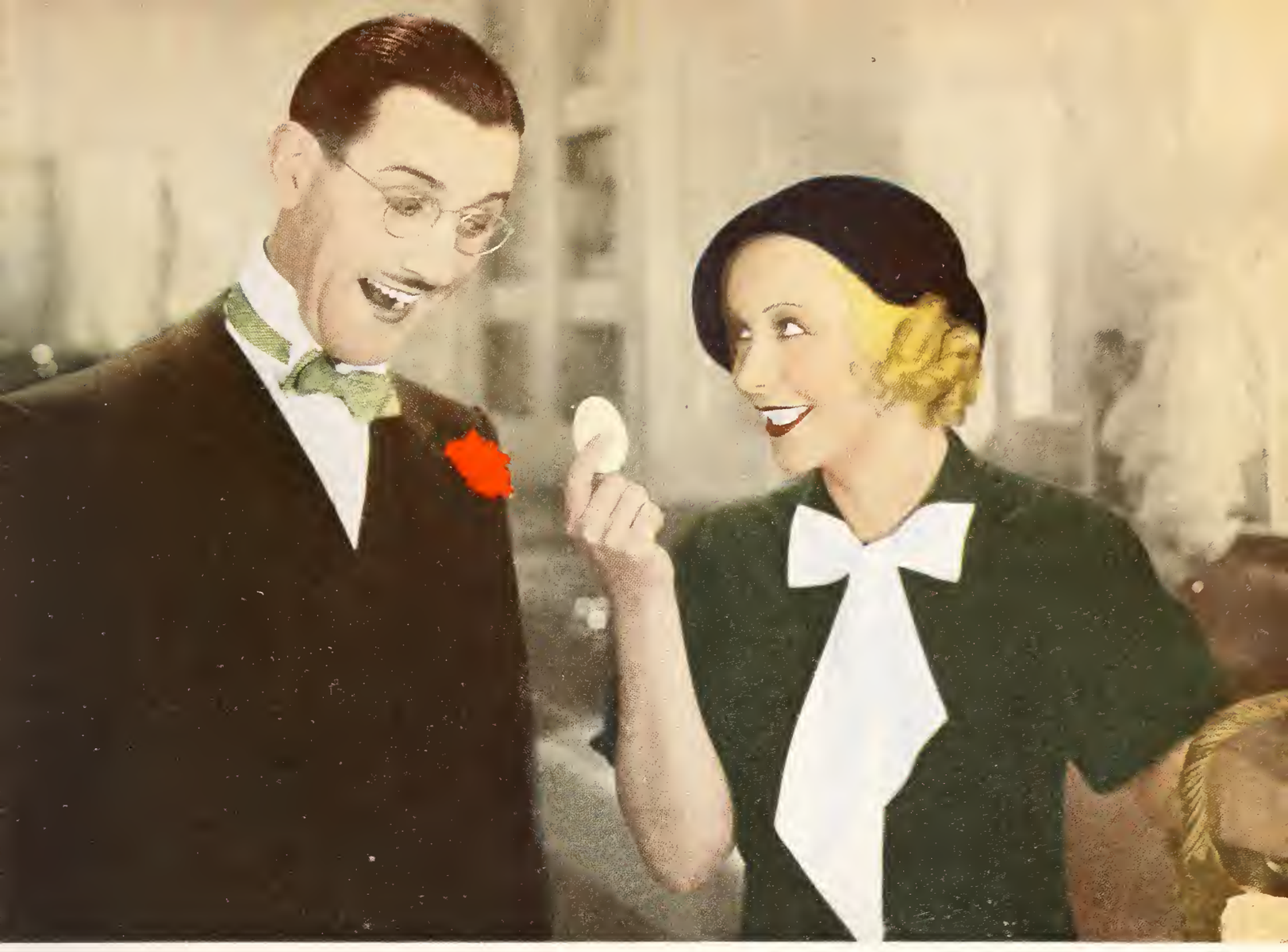
"OUR GANG" COMEDIES

with a NEW plan!

2 REELS EACH



"SPANKY" in a thoughtful mood . . . it's either LOVE or those green apples he ate.



"YOU'VE NEVER LAID AN EGG YET,"

said the beauteous one to good time Charlie

8

CHARLIE CHASE

COMEDIES

Delightfully Daffy

2 REELS EACH

AND indeed she was quite right . . . for in all his long career, furnishing laughter to a troubled world, he has the highest consistent percentage of merry pictures.

Such mirth-provoking comedies as "Four Parts" released last season, have made Charlie Chase Comedies justly-famous on the exhibitor's screen. Charlie will continue to Chase your box-office blues away!

"I think I'm going to like being in the movies,"

says Irvin S. Cobb to Thelma Todd





Irvin S. Cobb's name is familiar to millions who have followed his humorous writings in newspapers, magazines and books.

7 IRVIN S. COBB COMEDIES 2 REELS EACH

Irvin S. Cobb brings his droll wit and hilarious humor to the screen at last—both as the star and author of this refreshingly new Hal Roach series. The comedy-producing genius of Hal Roach and the bubbling humor of Cobb are teamed for bigger and better laughs.



Cobb 's a radio favorite too! The ether has carried his voice into hundreds of thousands of homes.

M-G-M Musical Comedy Revues in Technicolor

HIGHLIGHT of any program is the de luxe M-G-M Musical Revue in Technicolor. A series of six will be added to M-G-M's short subject releases this season. The vast resources of M-G-M's feature-producing organization—its producers, its talent, its song-writers, its authors, its beautiful dancing girls, its unsurpassed recording equipment, will be tapped to produce these concoctions of mirth, merriment and melody — in Technicolor.

6 M-G-M MUSICAL REVUES

in **TECHNICOLOR**

2 REELS EACH

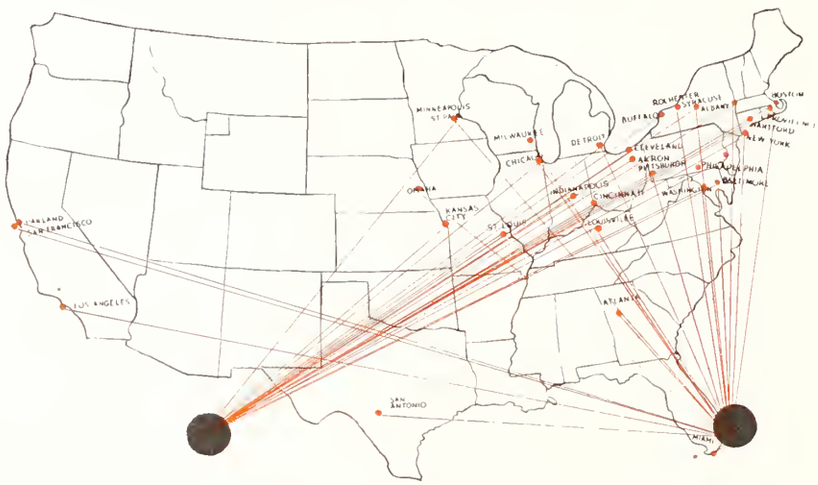


TWO EVENTS *that* NEWSREEL

EDWIN C. HILL

famed Radio headliner and newspaper celebrity becomes the HEARST METROTONE NEWS GLOBE TROTTER

Starting OCT



BRINGING TO THE AUDIBLE SCREEN THE VOICE OF AMERICA'S MOST WIDELY KNOWN COMMENTATOR, "THE HUMAN SIDE OF THE NEWS", ASSURING A GUARANTEED COVERAGE IN EXCESS OF 65 MILLION LISTENERS AND READERS WEEKLY

WHERE THE MAGIC VOICE OF EDWIN C. HILL REACHES VIA COLUMBIA BROADCASTING SYSTEM

WABC-W2XE	New York City
WADC	Akron, Ohio
WOKO	Albany, N. Y.
WCAO	Baltimore, Md.
WNAC	Boston, Mass.
WGR	Buffalo, N.Y.
WBBM	Chicago, Ill.
WKRC	Cincinnati, O.
WHK	Cleveland, O.
CKLW	Windsor-Detroit
WDRC	Hartford, Conn.
WFBM	Indianapolis, Ind.
KMBC	Kansas City, Mo.
WCAU-W3XAU	Philadelphia, Pa.
WJAS	Pittsburgh, Pa.
WEAN	Providence, R. I.
KMOX	St. Loius, Mo.
WFBL	Syracuse, N. Y.
WJSV	Washington, D. C.
WCCO	Minneapolis, St. Paul



EDWIN C. HILL
The Magic Voice

The BEST KNOWN news commentator in the world, "THE HUMAN SIDE OF THE NEWS"! Imitated but never equalled!

WHERE THE BRILLIANT WRITINGS OF EDWIN C. HILL ARE SYNDICATED BY KING FEATURES, Inc.

Albany, N. Y.	Times Union
Atlanta, Ga.	Georgian
Baltimore, Md.	News
Boston, Mass.	American
Chicago, Ill.	American
Detroit, Mich.	Times
Los Angeles, Cal.	Post-Enquirer
Louisville, Ky.	Herald Post
Miami, Fla.	Herald
Minneapolis, Minn.	Star
Milwaukee, Wis.	Wisconsin News
New York, N. Y.	Journal
Oakland, Cal.	Post-Enquirer
Omaha, Nebr.	Bee-News
Pittsburgh, Pa.	Sun-Telegraph
Rochester, N. Y.	Journal
San Antonio, Texas	Light
San Francisco, Cal.	Call-Bulletin
Syracuse, N. Y.	Journal
Washington, D. C.	Times

—And many more

REVOLUTIONIZE HISTORY!

2nd HEARST METROTONE NEWS

operating independently of any previous association, launches the most extensive world-wide newsreel network ever conceived heretofore!

HEARST METROTONE NEWS

EDWIN C. HILL

THE GLOBE TROTTER

When the unmatchable Hearst news forces step out arm-in-arm with the unparelleled showmanship resources of M-G-M . . . it's a REVOLUTION in newsreels. For months the web of a NEW-IDEA-NEWSREEL has quietly been spinning around the globe, establishing facilities of coverage and delivery never before possible. And possible only by the combination of HEARST and M-G-M. EXCLUSIVE will have *new* meaning because Hearst Metrotone News, *alone*, will have the *new* world-wide reach! And remember, HEARST METROTONE NEWS is advertised and publicized daily to millions in principal cities of the United States through the columns of scores of newspapers PLUS the vast Hearst chain! A prophecy: Next Fall the word *newsreel*, in the public mind, will mean HEARST METROTONE NEWS!

TWICE EACH WEEK

Last year in our annual announcement of Short Subjects PETE SMITH got only a single line...This year he rates a full page, thanks to you and your laughter-loving public...!



The name that has won a place in electric lights and newspaper advertising.

Picked at random from the trade press

"Goofy Movies", with explanatory remarks by Pete Smith, is another of those Wotophony Movies. It is amusing, well-done and Pete Smith's remarks, as usual, are simply grand.
—*Hollywood Reporter*

Pete Smith's comedy dialogue makes first-quality entertainment.
—*Film Daily*

Undoubtedly, M-G-M is making the most consistently good shorts...Pete Smith's commentaries practically insure entertainment plus, for Pete can take an ordinary news reel and explain it in a way that will have customers hilariously tearing up the seats.
—*Rob Wagner's Script*

12 PETE SMITH ODDITIES
ONE REEL EACH

6 PETE SMITH GOOFY MOVIES
ONE REEL EACH



This stock 1-sheet available at your Exchange

Your public got a new slant on shorts when they glimpsed comedies like Pete Smith's "Handlebars", "Menu", Goofy Movies and all the others. Peerless Pete has a raft of hilarious ideas ready for you next season.

As Nature painted it, so the world comes to your audience.



Another Eclipse in M-G-M Showmanship!

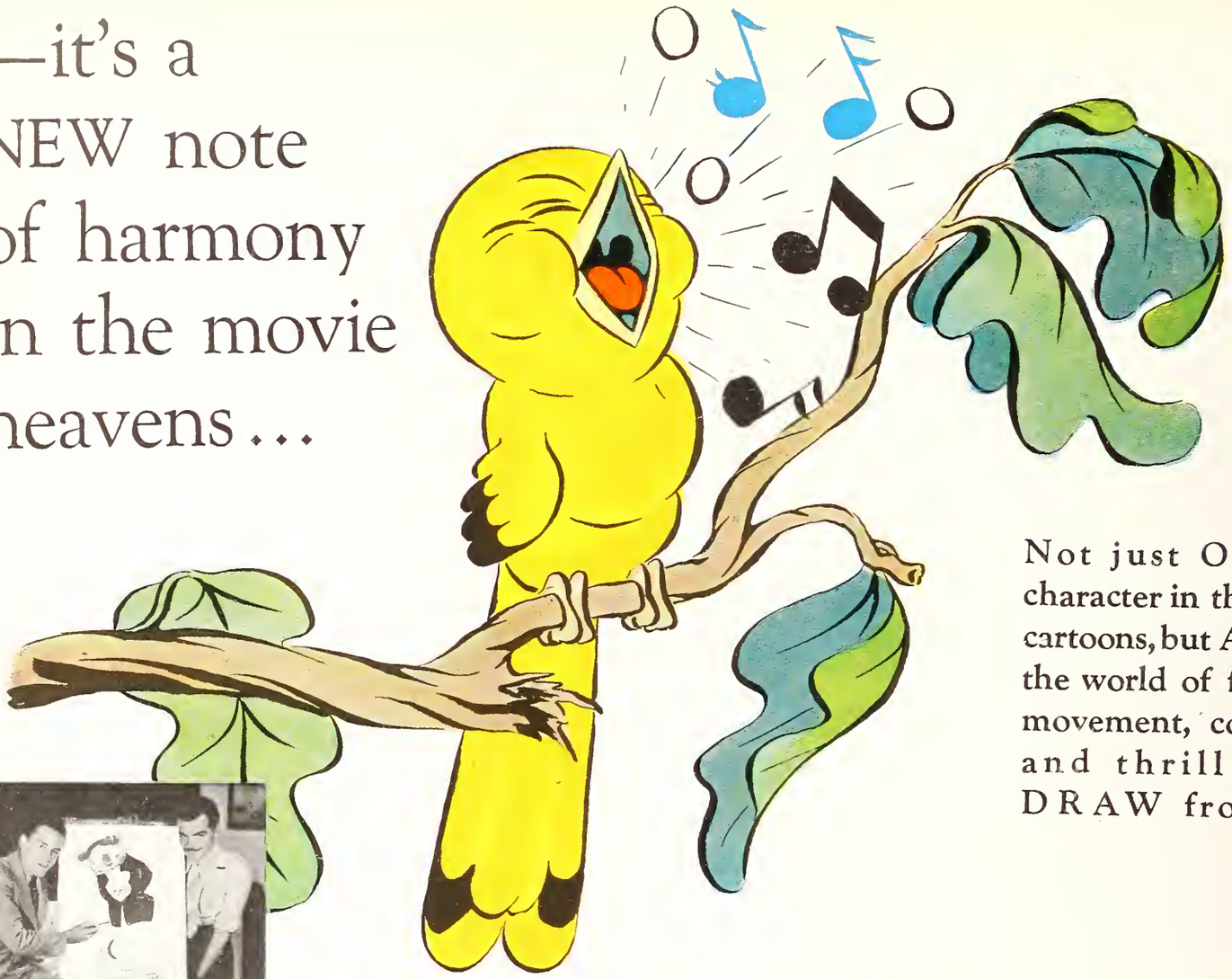
8 FITZPATRICK TRAVELTALKS in TECHNICOLOR

ONE REEL EACH

Although already the recognized leader of all travel film producers, Fitzpatrick's innovation of Technicolor makes his wonder films supreme. Technicolor is the most perfect of the numerous color processes flooding the film market. Fitzpatrick Traveltalks will be the only travel films done in Technicolor this season. Just another reason why M-G-M leads the way in shorts.



—it's a NEW note of harmony in the movie heavens...



Not just ONE character in these cartoons, but ALL the world of fun, movement, color and thrill to DRAW from!



DRAWING POWER!

There is gold in them thar quills! Don't go off the gold standard by booking another cartoon; insist on M-G-M's Musical Cartoons in Color.

Announcing M-G-M's

MUSICAL CARTOONS *in* COLOR

34 PIECE SYMPHONY ORCHESTRA

The musical scores of M-G-M's new musical cartoon color series are written along the lines of miniature symphonies. It's a happy wedding of cartoon and music, with a 34 piece symphony orchestra playing arrangements that parallel the best in modern music. From the classical to jazz, they form part of the pattern which lifts the product from a cartoon with ordinary sound effects to an artistic creation replete with music, color and animation happily blended into a complete story merrily and effectively told.



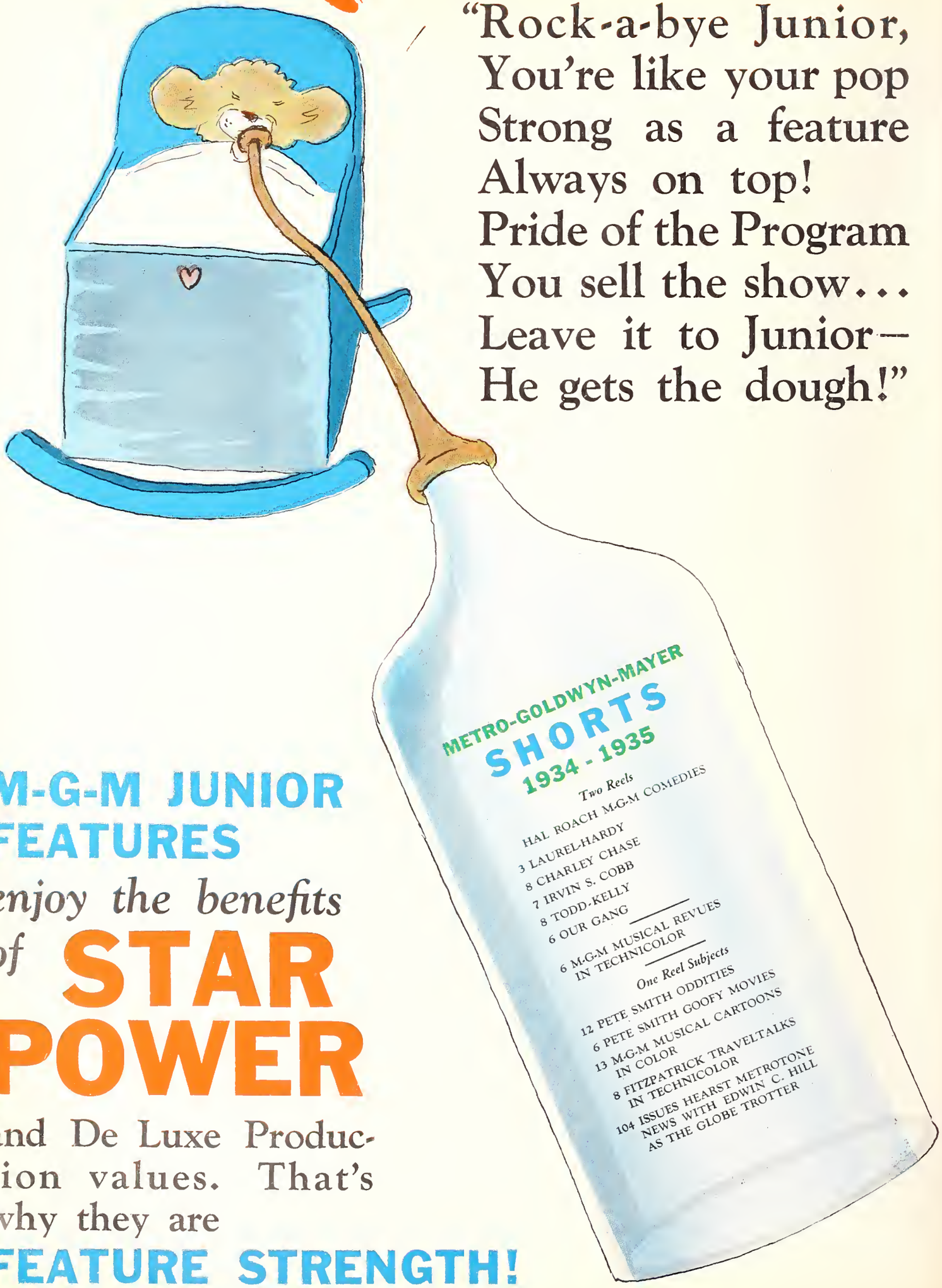
"Leo's proud of his NEW BABY— the latest addition to his family of shorts!



"ALL THE WORLD LOVES COLORS!"

...and so 35% of M-G-M's New Short Subjects will be in Technicolor

M-G-M will give color to its short subject program by adding the novelty and distinctive appeal of color to many of its releases. Never before in the history of motion pictures has such a far-reaching and significant step been taken to insure maximum entertainment in short product. It is just another example of M-G-M's showmanship in shorts!



M-G-M JUNIOR FEATURES

enjoy the benefits of

STAR POWER

and De Luxe Production values. That's why they are

FEATURE STRENGTH!

PARAMOUNT CASH STATUS BETTERED BY $1,152,356 LAST NINE MONTHS

Fourth Statement on Financial Status Shows Total Cash Receipts $2,244,747 to June 9; Reorganization Progresses

The trustees in bankruptcy of the Paramount Publix Corporation on Saturday filed with Referee John E. Joyce their fourth report on the corporation's financial status. The highlight of the report was that Paramount's cash position has improved by $1,152,356 during the nine months ended June 9.

While the financial and corporate officials at the home office in New York were progressing in steps which ultimately will lead to a reorganization plan for the company, Paramount's distribution executives and branch managers and salesmen from the field were gathered in annual convention in Los Angeles outlining Paramount's 1934-35 merchandising campaigns and new product line-up. Convention details appear on page 11.

Total cash receipts reported by the trustees in their accounting to the referee for the nine-months period aggregated $2,244,747, with disbursements amounting to $1,092,391, which, with a cash balance of $2,074,480 as of September 30, 1933, gives the company a cash position of $3,226,836 as of June 9.

Disbursements totaling $979,504 represented advances to subsidiaries, with Famous Theatres Corporation, new theatre holding company, drawing $300,000; Lares Theatre Corporation, also a holding company, drew $122,979; Strand Leasing Corporation, $128,670; Seneca Realty Corporation, $185,287; Holston Enterprises, $148,405. Holston is engaged in acquisition of claims against Tennessee Enterprises, bankrupt theatre subsidiary of Famous.

Report on Subsidiaries

The trustees reported on reorganizations of Publix Enterprises, the assets of which were acquired by Famous for $1,800,000 last December; the Saenger Theatres and Saenger Realty reorganization plans, which are scheduled to be passed at a hearing before Referee Joyce, June 21; the G. B. Theatres Corporation, New England subsidiary, to be operated by Goldstein Brothers under a partnership arrangement; Dent Theatres, Inc., being operated by Karl Hoblitzelle on a partnership deal with Texas Consolidated Theatres; the Fox West Coast leasing arrangements on Pacific Coast theatres recently affirmed by the federal court in New York, and progress on the reorganization plan for Tennessee Enterprises. Under this plan, the report states, $415,000 of a $435,000 bond issue outstanding has been acquired by Holston Enterprises, organized for the purpose.

The trustees also reported on the agreement reached with bondholders on the Paramount Building, under which the existing 5½ per cent bonds, maturing January 1, 1951, will be exchanged for new 20-year bonds at reduced interest rates, in return for which the bondholders withdraw their $178,543,000 claim against Paramount Publix.

Also reviewed are agreements reached with mortgagees on property held by Seneca Holding Corporation, which include agreements not to foreclose on the Criterion and New York theatre properties in Times Square, on which a $4,000,000 mortgage has been defaulted; the Astoria, L. I., studio on which there is an unpaid mortgage of $930,000, held by the Prudence Company, and lesser mortgages on other plots.

The report states that negotiations for a revision of terms on a $2,900,000 serial bond issue on the Paramount West Coast studio have not resulted in any satisfactory plan of adjustment.

The report further states that nearly $18,000,000 of claims contested by the trustees have been expunged, withdrawn or reduced, and that $33,000,000 of claims to which objections have been filed are still pending.

Working on Reorganization

The report concludes by saying that in connection with the reorganization plan for Paramount being developed by Kuhn, Loeb & Co., in conjunction with company bondholders, the trustees are now furnishing information to the bondholders' committee.

Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, the trustees, were named temporary trustees of the company under the new federal bankruptcy laws by Judge Alfred C. Coxe in United States district court, New York, on Saturday. The temporary appointment was made at a hearing on the bondholders' petition, filed June 7, asking for reorganization of the company under the new bankruptcy laws. On July 10, at a creditors' hearing before Judge Coxe, the appointments probably will be made permanent. Pending that ratification all corporate matters will be held up.

New Seattle Firm Opens

Cinema Screen Service, organized to produce trailers and other special film subjects, has opened offices in Seattle. Byron G. Shrader and Harold A. Zell, founders of the Northwest Sound Films Company, are the owners. R. E. Gunn, former manager of the National Theatre Supply Company Chicago office, is president.

Hamrick House Drops Price

A decrease of five cents, to 50 cents including tax, was made effective in John Hamrick's Music Hall theatre, Seattle, last week. The house opened three weeks ago with a first run film policy at a 40-cent top. The following week an increase to 55 cents was affected.

Tupper Guild Editor

Tristram Tupper, Monogram scenario editor, and secretary of the Screen Writers' Guild on the Coast, will edit the new Guild monthly magazine. Associates will be Brian Marlowe, Joel Sayre, Wilfred McDonald.

Opposition Group Set in Philadelphia

B. M. Golder was named president of the newly organized Independent Exhibitors' Protective Association at the initial open meeting of the group in Philadelphia early this week. Mr. Golder was elected for a period of six months, with Morris Nemez named treasurer and Morris Wax chairman of the board. Resolutions were passed condemning salacious pictures and asking producers to eliminate them.

Lewen Pizor, president and last week elected chairman of the board of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, in a circular to members, issued last week, made sharp reply to recent attacks by the Protective Association, which is composed for the most part of former members of the MPTO. Mr. Pizor declared, with reference to the association: "others of them have selfish, personal motives, and still others desire to become officers of the MPTO, but are not wanted by the rank and file." He described them as "mischief makers who have definitely decided that unless they can control our organization they will wreck it."

At a recent open meeting of the MPTO, the irreconcilability of the two organizations as they are now constituted was indicated. At a meeting this week MPTO members will be given an opportunity to vote on election of a new slate of officers and withdrawal of the organization from the MPTOA.

Sidney Samuelson, president of Allied States, in an address before the Independent Protective group, declared Allied would welcome the new association if it is without affiliates and not a "decoy duck for the enemy." He condemned blind booking, and blamed "dirty commercial methods" for conditions.

Color Pictures Liquidation

Stockholders of Color Pictures, Inc., in process of liquidation, are receiving two shares of Technicolor, Inc., for each five shares of Color Pictures and 60 cents for each one share at the Bank of the Manhattan Company, New York, since May 16. A receipt entitling the shareholder to a pro-rata share in the liquidation of the remaining assets is also being given.

Manages Brooklyn House

Ira E. Epstein, formerly with the Loew Circuit, has joined the Rugoff and Becker Circuit as manager of the Sheepshead, Brooklyn, N. Y.

Sloman Universal Director

Edward Sloman has resumed his directorial career following an absence of more than a year. He will direct "There's Always Tomorrow," for Universal.

MOTION IS IGNORED, SAYS FRENCH PRODUCER

Charles H. David, Managing Director of Pathe-Natan Studios at Joinville, Declares Public Is Tired of Dubbed Films

The motion picture industry has forgotten the art of motion since the inception of sound and producers the world over have been relying too completely upon the dubbing process for the success of their pictures abroad, in the opinion of Charles H. David, managing director of the Pathe-Natan Studios, Paris, or, to be precise, Joinville, which is just outside of Paris. M. David is in New York on a "tour d'inspection."

"Dialogue has come closer to ruining a great art than any other factor, and the camera has become subservient to it," the young French producer charged. "Look what René Clair did with 'Sous Les Toits de Paris'—not a single unnecessary line of dialogue in the picture, and if the whole sound track had been run together it probably would not have lasted more than 15 minutes at the outside."

It was M. David's contention that pictures of this type, in which the camera tells the story, could be as successful in foreign countries as domestically. He pointed out that in the case of the Clair masterpiece no dubbing or even superimposing of titles in English was necessary.

Calls Dubbing Unsatisfactory

"Any farmer in what you call 'the sticks' could have understood the story," he said. "Dubbing is, on the whole, a most unsatisfactory method of making a foreign language film acceptable to other foreigners and I know that in France, at least, the public is very, very tired of these dubbed films. They would much prefer to see a picture in the original version."

The only alternative to this, as M. David saw it, is for producers to make foreign language and native versions coincidentally, although producers say the market is not sufficiently large to warrant the expense.

The French public, he said, will support the better type American product, mentioning such films as "I Am a Fugitive" and the Mae West pictures.

"These films are mostly dubbed," he said, "but at least in the case of 'I Am a Fugitive' the story was so powerful it did not matter. But Mae West cannot be dubbed successfully—those things which make her so fascinating miss completely in the dubbing."

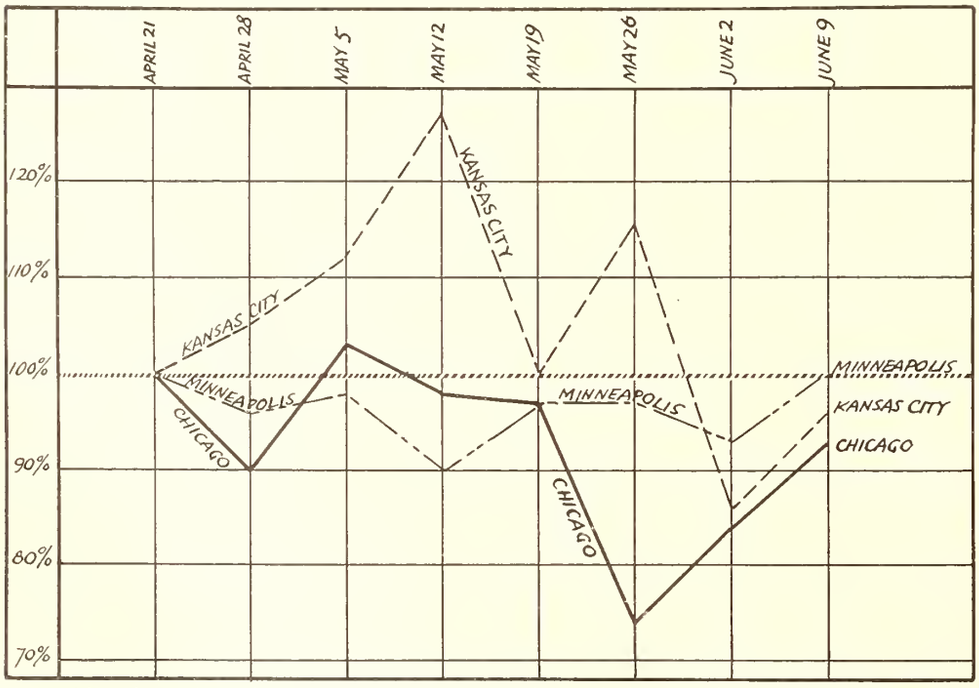
Plans 16 Features

Pathe-Natan will make 16 feature pictures on its 1934-35 schedule and among them will be one Rene Clair picture, "Le Dernier Milliardaire." Others on the list include "Les Miserables," from the book by Victor Hugo, and "Amok," by Feodor Ozep. M. David brought prints of these three pictures with him to New York.

Three other pictures set for the new season by the French company are "Tatarin de Tarascon," by Alphonse Daudet; "Mademoiselle Docteur," a story based on the career of the famous war-time German spy, and "Equipage," an aviation story.

Production costs in France average between 1,500,000 and 2,000,000 francs, or $100,000 to $150,000, the production executive said. In 1933 there were 572 feature pictures on the French market of which 423 were foreign made. Of these, there were 230 American films and 34 British. At the same time, 17 French pictures found their way into the United States in 1933 as against 24 British films. Out of 572 features in the French market last year, there were, therefore, only 150 French pictures.

Accompanying M. David to this country was Bernard Natan, head of Pathe-Natan, who left New York immediately for Hollywood. M. David will join him there next week, after which they will return to New York en route for France.



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the business done in each of three Midwestern key cities during the eight-weeks period from April 21 to June 9, 1934. In each city, the gross for the first week of the period is taken as 100 per cent for that city.

RKO Realignment Approved by Court

Radio-Keith-Orpheum's petition for reorganization under the new federal bankruptcy laws has been approved by Judge Alfred C. Coxe in United States district court, New York, and the Irving Trust Company, receiver for the company, is being continued in its administrative capacity pending the creditors' hearing, which has been set for June 26.

In Baltimore, a petition similar to that filed in New York for RKO reorganization under the bankruptcy laws was filed in United States district court last week by a group of RKO bondholder creditors. RKO is expected to file an answer to the bondholders' petition some time this week.

Paramount Adds Two New Buildings at Coast Plant

Two additional buildings are now in process of construction at the Paramount studios in Hollywood, making four new major buildings under way. One of these two is a title printing laboratory, and the other a new wing for the process stage.

Already under construction are a combined dressing room and executive office structure, three stories high, and a large one-story bungalow at Irving and Marathon streets to house the publicity, mailing, art and foreign departments.

Loew's To Take Over Poli Circuit in Fall

Loew's will not take over actual operation of the Poli circuit of 18 New England theatres until the fall, company headquarters in New York announced late last week. Harry Shaw, former Loew manager in Syracuse, has been named assistant general manager to Louis M. Sagal.

Loew is supervising operation and Mr. Sagal periodically is engaged in conferences in New York relative to operation of the circuit.

Warner Club Outing Held at Bear Mountain

The annual boat ride and outing of the Warner Club, organization of home office employees, was held on Wednesday of this week, with approximately 1,500 employees and guests in attendance. The party sailed to Bear Mountain where the outing was held. Harold Rodner and Irving Birnbaum handled details of the affair.

I'M SORE!

On every side I hear the demand for "better" motion pictures.

I do everything in my power to get the producers to make "better" pictures. That's part of my job.

The producers are making "better" pictures . . . Yet when one of them comes along, the public has a perverse way of showing their appreciation by lack of good attendance.

What I want to know is . . . where are all these people who are always demanding that the movies get away from sex and crime and "hokum" and all the rest of what these self-appointed critics of the movies criticize most?

If you self-appointed critics have attended the Uptown theater this week to see "Change of Hearts," your criticisms were answered, and you enjoyed as fine a piece of screen entertainment as ever ran through a projection machine.

If you have not been here . . . and you really do want what you ask for . . . you will go out singing the glad tidings in such loud and joyous tones that the theater will not be able to handle the crowds. That's the only way we have of knowing your desires.

You have just two days more to see this picture which answers your demand for a better screen entertainment. It leaves Friday night.

Stanley K. Chambers

Manager Uptown Theater.

Above is a reproduction of the advertisement with which Mr. Chambers took to task those who ask for "better" films, but would not attend one when he had it for them.

Urges Protestants Join Drive

American Protestants should unite with the Roman Catholics in their efforts to elevate the standard of the motion pictures of the country, the Rev. Dr. Norman Vincent Peale said in his sermon Sunday at the Marble Collegiate Church, on Fifth Avenue, New York. "We are becoming increasingly suspicious that the motion picture industry is making no real effort to provide more wholesome entertainment," he said.

Civic Union Extends Drive

The Civic Union has decided to extend its campaign against indecent motion pictures with new chapters in the South and East, according to its president, Rev. Theodore Graebner of Concordia Seminary in Clayton, Mo. New chapters are to be organized at various points in the South and in the East. The organization demands national censorship of films, to be applied at the studio.

4,500 Sign in Youngstown

Pledges to stay away "from all movies except those which do not offend decency and Christian morality" have been signed by more than 4,500 Catholics in Youngstown, Ohio, and thousands more are expected to sign.

St. Louis Church in Campaign

The Emmaus Lutheran Aid Society of the Emmaus Lutheran Church, St. Louis, has adopted a resolution calling upon its membership to refrain from attending immoral motion pictures.

UPLIFTERS BERATED FOR IGNORING "BETTER" FILM

Stanley Chambers, Fox Kansas City Manager, Buys Space to Hit at Advocates of Cleaner Screen Who Missed Picture

Stanley Chambers, manager of the Fox Uptown in Kansas City bought extra space in the *Kansas City Star* last week to tell the screen uplifters, over his signature, what he thought of them for not patronizing "Change of Heart," a Fox film, which, he claimed, meets every requirement of those who would elevate film standards.

Chambers aimed his appeal at the crusaders for a cleaner screen, and had in mind specifically the presence in Kansas City of some 4,000 "social minded" delegates to the National Conference of Social Work, where some of the sessions were devoted to striking at the industry. Though the picture was scheduled to leave the Uptown the day after the ad appeared, it was held over four days.

Says: "I'm Sore!"

Under the large, black heading "I'm Sore!," Chambers told the reformers: "On every side I hear the demand for 'better' motion pictures.

"I do everything in my power to get the producers to make 'better' pictures. That's part of my job.

"The producers are making 'better' pictures. . . . Yet when one of them comes along, the public has a perverse way of showing their appreciation by lack of good attendance.

"What I want to know is . . . where are all these people who are always demanding that the movies get away from sex and crime and 'hokum' and all the rest of what these self-appointed critics of the movies criticize most?

Criticisms Were Answered

"If you self-appointed critics have attended the Uptown theatre this week to see 'Change of Heart,' your criticisms were answered, and you enjoyed as fine a piece of screen entertainment as ever ran through a projection machine.

"If you have not been here . . . and you really do want what you ask for . . . you will go out singing the glad tidings in such loud and joyous tones that the theatre will not be able to handle the crowds. That's the only way we have of knowing your desires.

"You have just two days more to see this picture which answers your demand for a better screen entertainment. It leaves Friday night."

Lee Analyzes Decency Drive

Arthur A. Lee, vice-president of Gaumont British Picture Corporation of America, in New York, declared this week that the drive for clean pictures now being carried forward is merely a more emphatic expression than before of a demand for entertainment acceptable to the entire family.

Two Elected to Research Board

Arthur Butler Graham, New York attorney, last week was elected to membership in the national board of the Motion Picture Research Council. Mrs. William Barclay Parsons, Jr., chairman of the Council's New York chapter, also was elected to the board.

Mr. Graham, counsel for Edward Quittner in his anti-monopoly suit against several large distributors, which is scheduled to come up before the New York appellate court early next autumn, will direct a Council study of the trade practices of the motion picture industry.

A research committee has been appointed to work with Mr. Graham and advise him. This committee consists of Dr. Wesley Clair Mitchell, Dr. Ben D. Wood, Dr. Frederick M. Thrasher and Dr. Paul Cressey. Dr. Mitchell is professor of economics at Columbia University and has been chairman of many research projects. Dr. Wood is director of collegiate research at Columbia and professors Thrasher and Cressey are sociologists at New York University. This committee will be enlarged as the work proceeds.

At the meeting at which Mr. Graham and Mrs. Parsons were elected to the board, the Council completed organization following the recent filing of its certificate of incorporation and adopted by-laws. It was represented in the incorporation by Nicholas Kelley of the law firm of Larkin, Rathbone & Perry of 170 Broadway, New York.

Minister Indicts Films, Leaves Before Refutation

"The crimes of the nation can be laid at the door of motion pictures," declared Dr. Jesse Baird, Presbyterian minister, speaking before 500 representatives of Better Films groups of northern California last week at the East Bay Motion Picture Council meeting in Oakland. "Films," said Dr. Baird, "are ruining youth, undermining and plundering their morals." They "always show up ministers as sort of saps and weaklings."

Mrs. Hulda McGinn, secretary-manager of the California Theatres Association, immediately rose to refute the minister's statements, but Dr. Baird hurriedly left as she began to speak. She denied his charges, declaring the motion picture industry is one of the few which cooperates with the public and has cooperated with every national organization.

Film Commission Bill Is Introduced in Congress

In the closing moments of the seventy-third Congress at Washington last week, Congressman Culkin of New York continued his attack on indecent motion pictures and introduced a bill to establish a motion picture commission to control the industry.

GERMAN COMPOSERS WIN ROYALTY ON MUSIC PLAYED IN THEATRES

Agreement, Retroactive to April 1, Calls for Charges Ranging from 22 to 35 Cents a Seat; 16mm. Agreement

By J. K. RUTENBERG
Berlin Correspondent

Dr. Joseph Goebbels, German Minister for Public Enlightenment and Propaganda, has adopted an agreement between the German Cinematograph Exhibitors Association and the Society for the Exploitation of Musical Rights (Stagma), which regulates performing rights and guarantees the music author a constant revenue from the reproduction of his works in cinema halls. The agreement is retroactive to April 1, 1934.

It was on April 5, 1933, that the Supreme Court of Germany acknowledged the obligation of the exhibitors to pay royalties for the reproduction of copyright music. Now, from April 1, 1934, German exhibitors throughout the country must communicate with the Stagma for stipulation of their royalties. The calculation, based on the number of seats, ranges between 90 pfennigs (22 cents at par) and 1.30 marks (35 cents at par) per seat and year. Exhibitors, therefore, must sign individual contracts with the authors' Society. These contracts will be placed before the Film Credit Bank which acts as the official representative of the State Film Chamber and collects the royalties.

The tariff for the exhibitors is as follows:

Royalties Per Seat and Year

Seating Capacity	Reichsmarks
Above 1,000 seats	1.30
601 to 1,000 seats	1.20
401 to 600 seats	1.05
201 to 400 seats	0.95
Up to 200 seats	0.90

For those exhibitors who play films only once a week the charges will be reduced 50 per cent.

This agreement was signed by the president of the State Chamber for Culture, the president of the State Film Chamber and the president of the State Chamber for Music. Moreover, the contract bears the signatures of the German Cinematograph Exhibitors' Association, the Film Credit Bank, the Society of musical authors and composers.

In order to made the first months of operation of the contract more agreeable for the exhibitors, a slight reduction has been granted in the various classifications.

16mm. Film Standard Adopted

For the period between April 1, 1934, and June 30, 1934, a reduction of 9 per cent will be effective, for the next three months a rebate of 6 per cent and for the last three months of this year a reduction of three per cent. From the first day of the next year, however, the tariff will be effective in its original form.

The Baden-Baden conference on 16 mm. film standards brought a far-reaching international understanding among the countries represented, though reports from London indicate that there is not complete unanimity on the decision in England.

After nine years of difficulties and fruitless negotiations, the representatives of Germany, France, Italy, England and the United States voted in favor of the German film standard. Some minor questions will be brought before the International Institute of Educational Cinematography in Rome. The official representatives of this institute and the technical and legal commissions will meet June 25, at Stresa, Italy, for formal affirmation of adoption of the German standard.

Two days before the end of the Baden-Baden conference, the British Kinematograph Society, in cooperation with the British Film Institute, had adopted the German film standard and the Gaumont-British company had started manufacturing reproducing sets and films on a large scale. The negative votes of Pathé and RCA Photophone in England were overruled.

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Canty Returns to Berlin

George R. Canty, U. S. Trade Commissioner for Film Affairs in Europe, who has been away from Berlin for almost four months, dividing his time mostly between Warsaw and Prague, has returned to his Berlin post. Asked concerning his impression of the Czechoslovakian market, he told me that the American film companies never will accept the stipulation under which they are compelled by law to produce pictures in this country in proportion to the films imported. The question of a 1:10 or a 1:12 kontingent and an import license of 18,000 Czech crowns per film imported was considered not so important as the production requirement.

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250 Teaching Films in Year

According to an official compilation 250 socalled teaching films were produced in Germany between April 1, 1933, and April 1, 1934, with 77 companies participating in this production. As reported some weeks ago, 50 of these films were financed by the German Film Credit Bank. The list of producers is headed by Ufa, with 28 films at a total length of 11,794 meters. Second are Hubert Schonger Company with 19 films (10,703 meters) and Cabinet Film Company with 19 (6,716 meters).

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Czech Credit Bank in Operation

The latest country to create a state-supported Film Credit Bank is Czechoslovakia. The first steps in this direction were reported some months ago. At the general meeting of the Altstädter Sparkasse G.m.b. H. (Altstädt Saving Banks Limited), establishment of a provisional department for the financing of films was discussed. The purpose of this institute shall be the elaboration of plans which might lead to establishment of a body similar to that existing in Germany since July 1, 1933. Members of the Central organization of Czechoslovakian exhibitors entered the board of the Saving Banks, Ltd.

Hal Skelly, Stage, Screen Star, Dead

Hal Skelly, who will long be remembered where the lore of the stage is viewed and reviewed, for his portrayal of the role of Skid in the comedy-drama, "Burlesque," which later was filmed, was instantly killed late last week when a small truck he was driving was demolished by a Pittsfield-New York train near West Cornwall, Conn. He was 43 years old. Visiting with his wife on the estate of Major Merwin K. Lee, a friend, Mr. Skelly went in search of a lost dog, accompanied by Helen Bell, housekeeper. Returning, the truck apparently stalled as the train approached at great speed. Miss Bell was seriously injured.

The biggest hit of the Skelly career came in 1927, when, as the putty-nosed burlesque comic, Skid, he displayed a talent which brought him immediate and lasting fame. With him in that play, which ran a full season on Broadway, was Barbara Stanwyck, who went from there to stardom on the screen. "Burlesque" was produced by Paramount as "The Dance of Life," with Mr. Skelly again as Skid and Nancy Carroll in the Stanwyck role. "Behind the Makeup," "Men Are Like That" and "The Struggle" were other films in which he appeared.

Born Joseph Harold Skelly, in Allegheny, Pa., Hal began a theatrical career at the age of 15, via a traveling circus. Musical comedy, vaudeville, the circus again, the Broadway stage, were all a part of the career which was interrupted only twice, once when he had a tryout with the Boston Braves at first base, again to try his hand at prize fight management. Then the call of the stage had its way definitely and Mr. Skelly ceased straying from the footlit path. His first Broadway part came in 1918, in "Fiddlers Three," after an engagement in the road company of "So Long Letty." Then came a series of musicals, and "Burlesque," which made him, then and there. His own production, "Come What May," opened this season, and closed a few weeks ago.

Reciprocal Soviet Deals Pending as Agent Sails

The final disposition of reciprocal equipment and other deals between American companies and the state film monopoly of Soviet Russia awaits further negotiation, spokesmen for V. A. Usievich, Soviet film agent, declared last week as Mr. Usievich departed for Moscow after a month here.

Final discussion on the deals will be conducted by Vladimir I. Verlinsky, new head of Amkino, American representative of the Soviet trust.

Gillette With Van Beuren

Bert Gillette, formerly with Walt Disney, has been named head cartoonist for the Van Beuren Corporation.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

STANDING SILENTLY in the noisy market place of the small border town of Lemburg in Poland, next door to Russia, is an impressively tall monument, which was carved in bronze some eight years ago by a grateful populace to honor a daring aviator, a young lad in his mid-twenties, born in Florida, U. S. A. Flying voluntarily for Poland as the leader of the famous Kosciusko Escadrille, he had saved the townsfolk from starvation at a crucial moment by dropping food from his plane in the skies when the little place was hemmed in by the Russians during a siege in the late war.

Soon, we expect, the countryside will set out through the foothills for fresh summer flowers with which to redecorate the monument, in anticipation of the return for a visit to Lemburg of that American airman who so annoyed the Reds as to cause them to place a bounty of 25,000 rubles on his scalp, "dead or alive!"

Nearing Naples harbor at this moment is the S. S. Conte di Savoia, carrying the former aviator in her cabins. Over the ship's railing on the port side may be seen a refreshing countenance beaming widely from under an authentic copy of De Mille baldness. Along Hollywood boulevard he would easily be recognized as Merian Coldwell Cooper, author, soldier, student, adventurer, explorer and motion picture producer, now on excursion to the ruins of old Italy for backgrounds for "Pompeii."

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Irving Shrewsbury Cobb's first day before the camera in Hollywood for Hal Roach convinced him that "comedy is tragedy standing on its head with its pants torn." That's philosophy from Kentucky, where Mr. Cobb was born, not from Park Avenue, or from the Hamptons, where he now holds forth.

▽

A Hollywood wag who, last week, attended the preview of Jesse Lasky's latest Fox picture, and the next night listened to the radio account of the heavyweight championship bout, sallied forth with the observation that "Lasky produced 'The Grand Canary' in seven reels and Maxey Baer reduced 'The Grand Carnera' in eleven."

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Distributors as a whole and exhibitors almost everywhere are at the moment quite seriously engaged in formulating showmanship campaigns to offset summer competition in line with the movement that has been growing down through the years to make the motion picture theatre, with its modern cooling apparatus, a pleasant place for entertainment all year 'round. It appears that all hands have been making progress in killing the "hot weather" bugaboo. But now along comes the Associated Theatre Owners of Indiana officially expressing the belief to its membership that the trend is clearly in the direction of a nine-months movie season, with a "lock-up" during June, July and August, "so that the people may indulge in out-of-door sports and become more eager for shows part of the year." Sounds like publicity for Moonlight on the Wabash.

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The story is going the rounds in the Kansas City sector about the small town exhibitor who, a few years ago, booked "Hold That Lion" for a football picture. Last week he returned to film row to set in "The Bat" as a baseball thriller.

▽

"When an actress has pneumonia," asks Jack Moffitt, "does her double have double pneumonia?"

MOTION PICTURE HERALD'S correspondent was interviewing Charles Skouras on the California-bound Sante Fe Chief at Kansas City. Present, and accompanying Mr. Skouras, was Charles Buckley, Fox West Coast attorney.

Interrupting the questioning anent Fox theatres reorganization and such, Mr. Buckley interposed a helpful hint to the interviewer.

"Ask him," suggested Mr. Buckley, referring to Mr. Skouras, "how much he lost to me at pinochle."

"That," replied Mr. Skouras with proper Skouras dignity, "is not a fit subject for an interview."

Just then the Chief released the exhaust of its steam boiler.

▽

"The trouble with expert opinion," sighs the cynical Ted Cook, "it that experts usually have investments in what they're experts on."

▽

Because a Negro was heavyweight champion some 20 years ago Max Baer's fellow citizens in California, many in Hollywood, cannot legally see the motion pictures of his victory over the Italian Carnera. They appear to be quite annoyed over the continuance of the federal law which prohibits the transportation of fight films from one state to another. The law was passed in 1910 when Jack Johnson's victory over Jim Jeffries took the workers in the Southern Black Belt from their jobs to vivaciously celebrate the Negro's victory, raising race feeling to a high pitch. Because of this, Congress in July, 1912, enacted a law making it unlawful to engage in interstate transportation of fight films. There is no such ban on broadcasts of fights, however. They cross state lines without legal impediment. Probably because the broadcasts are so terrible.

▽

The extremely protruding stomach of ol' King Louis the 18th of France will cost United Artists a little fortune. In casting "The Count of Monte Cristo," Mr. Ferdinand Munier, weighing 300 pounds, proved to be the only actor in Hollywood with a stomach enormous enough to be supported by bands of ribbons held by lackeys, as called for in the script. The company publicly stated that the cost of costuming Mr. Munier will run into thousands.

▽

Martin Porter, radio writer, told the story the other day about Mark Warnow, the maestro of Station WABC, who was strolling leisurely through Brooklyn, the locale of his childhood. A passerby nodded and stopped.

"Howdy, Mark," he said, "it's been years since I saw you. I hear you're doing all right!" Warnow surveyed the chap and remembered him as a boyhood playmate named Irving. What his last name was, Warnow could not remember for the life of him.

"Hi ya, Irving," Warnow greeted with studied nonchalance. "Yeah, doin' well, thanks." And then he remembered that this Irving, whose name he still could not recall, had a brother."

"How's your brother Dave," Warnow inquired. "How's that guy who used to pal around with us?"

"Dave's okay," volunteered Irving. "Got a good job."

"What doing?" Warnow asked, still struggling to remember the family name.

"Ah, Dave? Why, Dave's president of the Radio Corporation of America," came the answer.

And then Warnow knew that his former playmate's name was Sarnoff, president of the company which controls NBC, RKO, RCA, et al.

WITH RESPECT TO the epistolary debate in these columns a few issues back in which Terry Ramsaye, editor of Motion Picture Herald, New York, and Howard E. Jameyson, director of Fox Theatres, Kansas, argued the relative merits of fishing streams and their piscatorial prowess, Dick Biechele, secretary of the Kansas-Missouri Theatre Owners Association and native son of the sector known as Armourdale in Kansas City, Kansas, in which section Mr. Ramsaye's grandfather, with a judgment more esthetic than commercial, once traded for a brace of Missouri mules, comments that Messrs. Jameyson and Ramsaye seem to take their fishing seriously. In fact, he avers, they appear to work at it.

Which reminded Mr. Biechele of the time when, during the World War army draft, started by the good General Hugh (NRA) Johnson, the town roustabout of a small community in the Sunflower State was being interrogated by the examining officers of the local draft board. They inquired his occupation. The roustabout, who never took any work sufficiently serious to have an occupation, ridged his brow in deep thought, finally said, "Ain't got none."

"Well," suggested one of the examiners, "you do some fishing, don't you?"

"That's it!" exclaimed the prospective United States soldier. "Just put 'er down fishin'."

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Proudly, we always nurtured the belief that our motion picture business was being signally honored by the great State of Kentucky in the appointment by its Governor of such a tremendous number of stars and film executives to what we thought was such an exalted post in the military as a Kentucky Colonel. This illusion has been shattered and we are suffering from the pangs of disappointment, Charles Clyde Pettijohn having confessed that, "no person in motion pictures receives a Kentucky Colonel's commission without asking for it." Mr. Pettijohn's statement should not be questioned—he's a Kentucky General.

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Motion picture folk who read the newspapers should recognize Indian Commissioner John Collier, who waged a bitter fight in Congress to have enacted a bill that would restore to the Redman a large share of economic freedom, as the former general secretary of the National Board of Review of Motion Pictures. Mr. Collier held a high social welfare position in California which he abandoned to become engaged in the Indian controversy, some years back.

▽

"A large crowd attended the Paramount movie entitled 'The Last Roundup,' shown here on Monday and Tuesday," reported the newspaper *Enterprise* of the little town of Warsaw in the "wild and wooly" Missouri Ozark Mountains. "It was a thrilling drama of the old cowboy days. So hair-raising, in fact, that Night Watchman Zeb Lauffer stated that he 'durned near fired his horse pistol twice during the show.'"

▽

If we are to learn the proper rhythm and grace of the dance, according to Paramount publicity, we should take the advice of that studio's team of Veloz and Yolanda. They urge a careful study of automobile advertisements, seeing in the slogans "Knee-action," "Free-wheeling" and "Airflow" the proper expressions that synthesize the perfectly executed dance. Summed up in Paramount's pithy caption: "Dancing Is Not Done With the Feet."

MAXWELL SAYS PLAN TO SOLVE BRITISH OVERSEATING IS UNSOUND

President of Renters' Society Denies Opposition to Restriction but Declares Proposal of Eckman Would Not Work

By BRUCE ALLAN
London Correspondent

In a repercussion from the annual Summer Conference of the Cinematograph Exhibitors Association, held at Blackpool last week, John Maxwell, president of Kinematograph Renters Society, branded as "fundamentally unsound" a proposal that joint action be taken to solve the overseating problem by means of a boycott.

Sam Eckman, managing director of MGM in England, addressing the convention, had appealed to Mr. Maxwell to help undertake some plan such as the CEA idea to set up a committee to act upon all applications for new cinemas.

In a letter to the press, Mr. Maxwell denied that he opposed restriction on new theatres, but explained:

"I disagreed with the scheme put forward because I thought it fundamentally unsound, as it depended entirely on a boycott on the part of the K. R. S. by refusing to supply films to the offending exhibitor. I thought such a scheme dangerous to both exhibitors and the K. R. S."

"The scheme appeared hastily improvised and not properly thought out," Mr. Maxwell said. "It is obvious to me and to others that the boycott proposal will break into pieces on the first determined resistance and, after valuable time had been wasted trying to operate a scheme inherently unworkable, the whole thing would have to start afresh."

Says Ban Could Be Flouted

Maxwell said he could point out a case where under such a plan the theatre could get a supply of films despite a boycott. He obviously alluded to the situation where circuits with production contacts, such as his own, no doubt, would be in a position to laugh off any such step.

"I thought Eckman's attempted analogy between conditions prevailing in the United States during its mad orgy of gambling speculation in 1929 and conditions in this country completely unjustified and misleading," he declared. "The case against overbuilding is strong enough itself without recourse to such forced and artificial arguments and offensive comparisons. I am sure it was not Eckman's intention to frighten off capital from this business either in existing concerns or new ones, but if such had been his intention the speech seems admirably designed for the purpose."

In a reply, Mr. Eckman declared he welcomed Mr. Maxwell's statement that the latter would support effective steps to prevent overbuilding. "Regarding Maxwell's references to my paper, I stated facts as I knew them and I am far too gratified over his present attitude on overbuilding to attempt to vie with him in the use of such adjectives as 'misleading' and 'offensive' which I can afford to overlook."

Mr. Eckman pointed to the fact that the CEA had arranged to publish and circulate his paper.

▽

Gaumont-Hearst Newsreel Exchange

E. B. Hatrick, Hearst film representative, has concluded negotiations with the Gaumont British newsreel here for a full exchange of newsreel items with the new Hearst Metrotone News.

▽

Carbon Duties Stand

Attempts in an earlier stage of the debate on the Finance Bill to obtain a reduction in the new duties on carbons failed, as was expected. The matter came up on a motion by Dr. Grenfell to reduce the rates on 14 mm. diameter carbons from 5s to 1/6.

Points made by this speaker and his supporters were that the new duties amounted to between 300 and 500 per cent, the highest ever in British taxation; that what the Government was proposing was not taxation but prohibition; that international agreement stabilized the imported article at a higher price than the home produced carbon; and that the foreign carbon was necessary because of its superior quality.

The official reply (By Dr. Burgin, Parliamentary Secretary to the Board of Trade) was that 85 per cent of carbons were used by the kinema industry and that a definite undertaking had been given that prices should not be increased. The Government vote was 243 to 45.

▽

London Films Is Erpi Licensee

Announcement that London Film Productions, Ltd., has become recording licensee of Western Electric may be taken as a fairly definite confirmation of London's intention to erect its own studio within the next twelve months.

Heretofore the only British studio to use Western Electric recording has been the British and Dominions plant at Elstree.

The appointment of A. W. Watkins as recording director for London is an interesting sequel. Mr. Watkins, who has had charge for Western Electric at its only plant here, will be lent by W. E. on twelve months' leave of absence. He recorded "Henry VIII" and "Catherine the Great" for London.

New equipment supplied to London by Western Electric includes the very latest portable models.

Mrs. Fred L. Gerke Dies; Aunt of Colvin Brown

Mrs. Fred L. Gerke, aunt of Colvin Brown, vice-president and general manager of Quigley Publishing Company, died Monday night at the Gerke home, 30 Fifth avenue, New York City.

Mr. Gerke is engaged in the 16mm motion picture business, with offices at 45 West 45th street, New York.

Italian Theatres Cut Admissions, Picture Rentals

By VITTORIO MALPASSUTI
Rome Correspondent

Reductions of legitimate and film theatre admissions, and of percentage for film rental have been put into effect by the Italian motion picture industry as of April 23.

On film theatres the reduction is five per cent on prices of one lire or less, with a minimum of .05 lire. On admissions from one to five lires, the reduction is 10 per cent, and on prices over five lires the reduction has been set at 15 per cent.

The National Group of Film Dealers has applied the following reductions on all film rental contracts:

All clauses pertaining to the application of percentages above 60 per cent will be automatically canceled from the contracts.

A reduction of 10 per cent will be granted on all collections due to the dealers for contracts with a percentage from 31 to 44 per cent.

A reduction of 15 per cent will be granted on all collections due to the dealers for contracts with a percentage of 45 per cent and over.

For rental contracts at a fixed price not over 325 lire per film will be applied a reduction of 7 per cent; for contracts at a fixed price over 325 lire the reduction will be 12 per cent.

For rental contracts to be fulfilled from July 1 to August 31 next, at the request of exhibitors the dealers have declared they will consider further reductions after examination of the conditions.

Japanese Film Industry Is Showing Improvement

The condition of the motion picture industry in Japan has improved steadily in the past two years, concurrently with the general economic improvement of the country, according to a report to the Department of Commerce from assistant trade commissioner Donald W. Smith, Tokyo.

Attendance at film theatres in 1932, the last year for which figures are available, was 13 per cent higher than in 1930, and eight per cent better than in 1931. Distributors estimate that receipts during 1933 were 10 to 15 per cent higher than in 1932, with general agreement that foreign and Japanese films have never enjoyed greater popularity than at present.

Virginia Passes "Wonder Bar"

The Virginia state censor board has finally approved Warner's "Wonder Bar," held up by controversy over one scene which has not been deleted.

FIGHT OVER FRENCH QUOTA TURNS TO JOCKEYING FOR OFFICIAL FAVOR

American Companies Resign from Chamber in Protest on Proposed Three-Months' Embargo and Prohibitive Tariffs

By PIERRE AUTRE
Paris Correspondent

For ten days the quota fight between the Chambre Syndicale of the Motion Picture Industry and the American Firms has been underway but there is now less of verbal fireworks. The two groups are now working quietly, each trying to win to its side the sympathy of the French Government officials.

The defenders of the Marcel Vandal project, which the Chambre has adopted as its own, argue this is not a design to bar foreign pictures from France, but a plan for reorganization of the French industry which they say will die unless drastic measures are taken. I have pointed out in previous articles how this plan concerned only in a small way the importers of foreign pictures.

The two important points of this project that American companies refuse to accept are:

(1) An embargo for three months on all foreign pictures.

(2) An assessment of 20 per cent of the value of the imported pictures. The value is set in the project as follows, by meter:

$1 for positive prints in the French language.

$1.66 for positive prints in foreign languages.

$20 for negative in French language.

$33 for negative in foreign languages.

If this tax were approved, foreign negatives would have to pay at least $16,666 for an average eight-reel picture.

On the other hand, French producers say they cannot go on making pictures with the competition in their own territory of foreign pictures which are often booked at a lower price.

Argumentation could go on for weeks and weeks. American companies want an entirely free market in France, but French producers will never allow that. So solution seems very difficult.

One thing absolutely necessary is to have once for all consistent regulation, which would not be changed every year. French and American firms agree that the present situation cannot continue. All these annual disputes over the quota stop all activities in the industry. The French market needs French and foreign pictures. There are not enough native pictures to supply all the French cinema houses. French cinemas cannot live without foreign pictures but they cannot live with only foreign pictures.

The fact is that French producers no longer can find money to make pictures. The many recent failures have overthrown all possibilities of outside financing. It is in this respect that the Vandal project is sure to give good results beneficial to national production. This project would bar the pirates of production who are nearly all foreigners from Eastern and Middle Europe. A good clearing of the French market could perhaps open an opportunity to serious producers.

The American firms have resigned from the French Syndicale.

Henry Klarsfeld, general manager of the Societe Anonyme Francaise des Films Paramount, explained: "This resignation is for the purpose of not sharing in the responsibilities of a drastic quota which would ruin the exhibitors. American companies prefer to be free to defend their viewpoint, as the French producers do theirs.

"It has never been proved that the bad situation of the French industry was caused by American competition. One most important reason is the inferior quality of many French pictures. Paramount knows this situation because this firm has produced French pictures for four years. Our French product has not always been very good but we know it was an apprenticeship and all kinds of experiments had to be made."

The French Syndicate of Independent Exhibitors, which includes all cinema owners who have no affiliation with a circuit, is holding the American firms in this fight. "Our liberty, our life is at stake," said the board of directors of the Syndicate.

La Cinematographie Francaise has opened a referendum addressed to all employed in the cinema industry, asking expression of opinion on the necessity for reorganization, advisability of government intervention, an open market, and a quota.

French Technicians Protest

Protesting that foreigners are usurping their places in French studios, motion picture directors, cutters, cameramen, still photographers, musicians, scene builders, and other French technicians, have organized and paraded the Champs Elysées and the Boulevards. These technicians are now grouped in a Federation of the French Artisans of Cinema. They do not protest against foreign pictures but against foreigners taking their jobs in the French studios. Of 400 French technicians in this group, 300 are now unemployed. There are 200 foreigners in their places in the French studios, and most of them irregularly, either without working permits or with permits expired or illegally delivered.

The Federation members are willing to admit 20 per cent foreign technicians in every category of work. They think that is very reasonable when Germany and England refuse to admit any foreign technicians in their studios. Of the 150 French pictures made in 1933, only 40 of them had a majority of French workers. Sixty were only French in part and 50 were really foreign.

At the present time a "French" picture is being shot at the Paramount St. Maurice Studios by a former German company which came to Paris from Berlin after Hitler's arrival. For this picture, titled "Depression Is Over," 18 technicians are German or Hungarian and 2 only are French. Producers, production executives, director, cameraman, music writer, dialogue and continuity writers, sound engineer, scenery-decorator, all are foreign, and mostly German. A general protest has been made against this picture and it is said the studios had to be protected by the police against possible attack by the French technicians,

(*Continued on following page, column* 1)

In Legion of Honor



SIDNEY R. KENT, president of the Fox Film Corporation, has been honored by the rank of chevalier in the Legion of Honor, by France, this in token of official appreciation of his services to the French motion picture industry.

The Legion of Honor was founded by Napoleon Bonaparte, May 19, 1802, as an order of merit, both civil and military.

A number of distinguished Americans have been named to the Legion, among them General John J. Pershing. Mme. Curie, with her husband a participant in the discovery of radium, is one of the few women to be honored with the Legion button.

Consistent Policy Demanded; Members of Associated Independent Exhibitors Say They Cannot Live Without Foreigns

French Quota Tilt Nearing Solution

(Continued from preceding page)

who wanted to destroy the sets where this "French" picture was made.

The French minister of labor has decided that no new labor card would be issued to any foreign technician, and the former cards would be revised.

There are now in Paris approximately 40 first-run theatres, 23 of them usually showing foreign pictures. The pictures shown in these theatres classify as follows:

Fifteen with French dialogue: 10 of them made in France, 3 made in Germany (UFA French versions), 2 German pictures dubbed in French.

26 foreign talkers: 23 American, 2 German, 1 British.

Two large theatres showing German dubbings are the Rex and the Gaumont Palace. The Paramount theatre now has a policy of showing dubbings of its best American product and independent French pictures, such as Georges Lacombe's "Youth."

Except the Pathé Natan Marignan theatre, now showing the French version of Ufa's "L'Or" (Gold), all the cinemas on the Champs Elysées are showing American talkers.

The two outstanding box office successes of the moment are "Little Women" at the Cinema Edouard VII, breaking all records, and "It Happened One Night" at the Ermitage which is going very well.

Three French pictures going very well are: "Lac Aux Dames," from Vicki Baum's novel; "Le Grand Jeu" ("The Big Game") and "Le Train de 8 Heures 47."

MPTOA Asks Unit Reaction On MGM Trailer Proposal

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, has communicated with the several units and affiliates of the organization, requesting that they address directly to Metro-Goldwyn-Mayer their reactions to the MGM proposal to make its own trailers. The communication by Mr. Kuykendall followed numerous inquiries regarding the position of the MPTOA in the matter.

Mr. Kuykendall has taken the position that the matter is one entirely of local autonomy, with each unit to render its own decision. At the convention of the MPTOA in Los Angeles the organization, in a meeting with producers, deplored the proposal of MGM, on the ground that trailer bookings are facilitated and more economical in purchase by handling through one medium.

De Rochemont Leaves Fox; With "Time" on Film Survey

Louis de Rochemont, who handled production of the "Magic Carpet of Movietone" and "Adventures of a Newsreel Cameraman," short subject series, for Fox, has resigned from the company. He has been engaged, for the next several weeks, working with the editors of *Time*, weekly news magazine, on a motion picture survey.

Groups Accord Paramount's "Scarlet Empress" June Honor

Six of the country's most influential women's clubs designated Paramount's "The Scarlet Empress" as "best film of the month" for June.

The review board which selected the picture is composed of examining boards from the following national organizations: General Federation of Women's Clubs, National Council of Jewish Women, National Society of Daughters of the American Revolution, the Women's University Club, California Congress of Parents and Teachers and the National Society of New England Women.

Allied Drops Its Production Plans

The inability of Allied States exhibitors to deliver sufficient buying power to meet the requirements of independent producers willing to finance a picture program for the organization was reported last week to explain Allied's decision to abandon the production plan discussed earlier in the season. The decision was reported to have been reached at conclusion of the meeting of Allied directors in New York on Friday.

Allied members are to be urged by the directors to refrain from contracting for producer-made trailers and to report any instances of attempted linking of feature contracts with trailer sales when the new season selling begins.

Allied will make no effort to obtain an increase in the cancellation percentage as established in the code, but is endorsing the Darrow review board's report on block booking. It was also indicated during the directors' meetings that the organization will "withdraw quietly" from cooperation with the Motion Picture Research Council, with which friendly relations were established last fall.

U. A. Forms New Distributing Firm

Mundus Pictures, a United Artists' distributing subsidiary shortly to be organized, will include foreign pictures other than British, and some independent American product, Joseph M. Schenck, United Artists president, said last week.

"There are some pictures which we feel do not measure up to the United Artists standard," he explained, "yet they are worthy of release. Our deals with circuits also had a bearing on our decision to form Mundus. For instance, the Loew circuit will take 18 from United Artists while we may be distributing 24. Immediately the six which do not play Loew time are hurt with other exhibitors, who assume the product is inferior. By handling that type of picture through a separate distributing company, we hope the situation will be met from our point of view."

Mr. Schenck left for Europe last week to concentrate headquarters activities of United Artists abroad in London under Maurice Silverstone, managing director of United Artists Corporation, Ltd. Paris now is the operating base for Continental activities.

No General Ban On Double Bills

No general ban on double feature bills appears likely to be imposed by major companies through 1934-35 contract restrictions. Some distributors will decide each situation separately, according to local conditions and depending upon whether the practice as used by subsequent runs is hurting prior runs.

The MPTOA, analyzing major distributors' failure to take prohibitive action by a contract clause, conjectured that the distributors feared the possibility of losing sales.

Gradwell Sears, western and southern sales manager for Warner Bros., told the regional sales meeting in San Francisco Tuesday that the company will launch a nationwide campaign for complete elimination of double feature bills and will campaign for a general increase in admission prices.

George J. Schaefer, Paramount vice-president and general manager, at the sales convention in Los Angeles Monday, made clear that Paramount's new service contract will rule out double-featuring or 10-cent admissions or both where the practice by subsequent runs is demonstrated to injure prior runs.

In the field, reports indicated that in many situations duals might be prohibited. In Chicago the Federal Trade Commission inquiry is still being pushed.

In Cleveland, Leopold Friedman for Loew's and Joseph Bernhard for Warner signed an agreement seeking to eliminate duals, effective July 8.

Denver theatres using double feature programs are to be penalized, exchanges are granted the right to sell previous runs to theatres in the same price class, and houses having low matinee or low balcony admission prices after 1 P. M. are given less clearance than if their entire house sold at top main floor price, according to the Denver Clearance and Zoning Board. The board has made a rule that "any theatre, regardless of classification, using double features on the same program, will lose one-half of its admission price classification." Many exhibitors feel the board exceeded its authority.

The new season may find an end to the double feature in the Los Angeles territory, entirely dependent upon adoption of the zoning schedule completed by the clearance board on Monday after eight weeks of intensive work and setting back availability dates on double feature houses to 182 days.

Horne Names Gottlieb U. A. Advertising Head

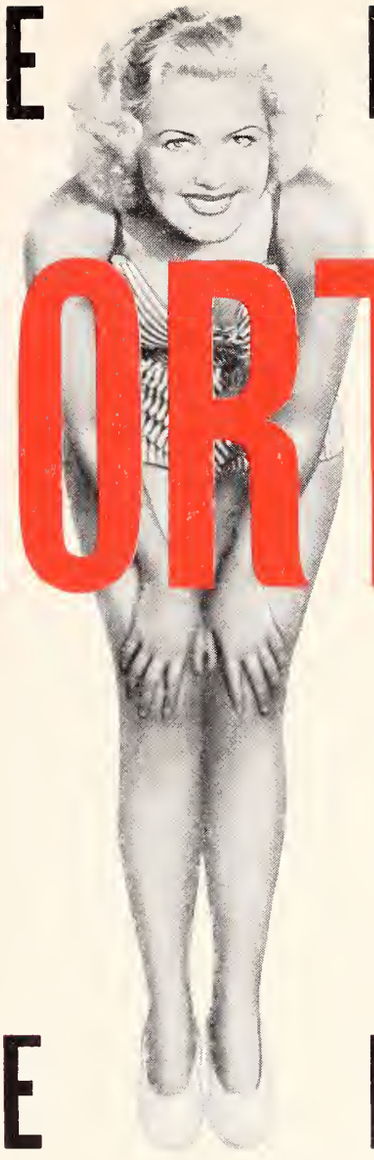
Alexander Gottlieb, former assistant to Hal Horne, director of advertising and publicity for United Artists, has been promoted to advertising manager, under the supervision of Mr. Horne. Kenneth O'Brien, formerly of the publicity department, has been appointed to succeed Mr. Gottlieb as assistant to Mr. Horne.

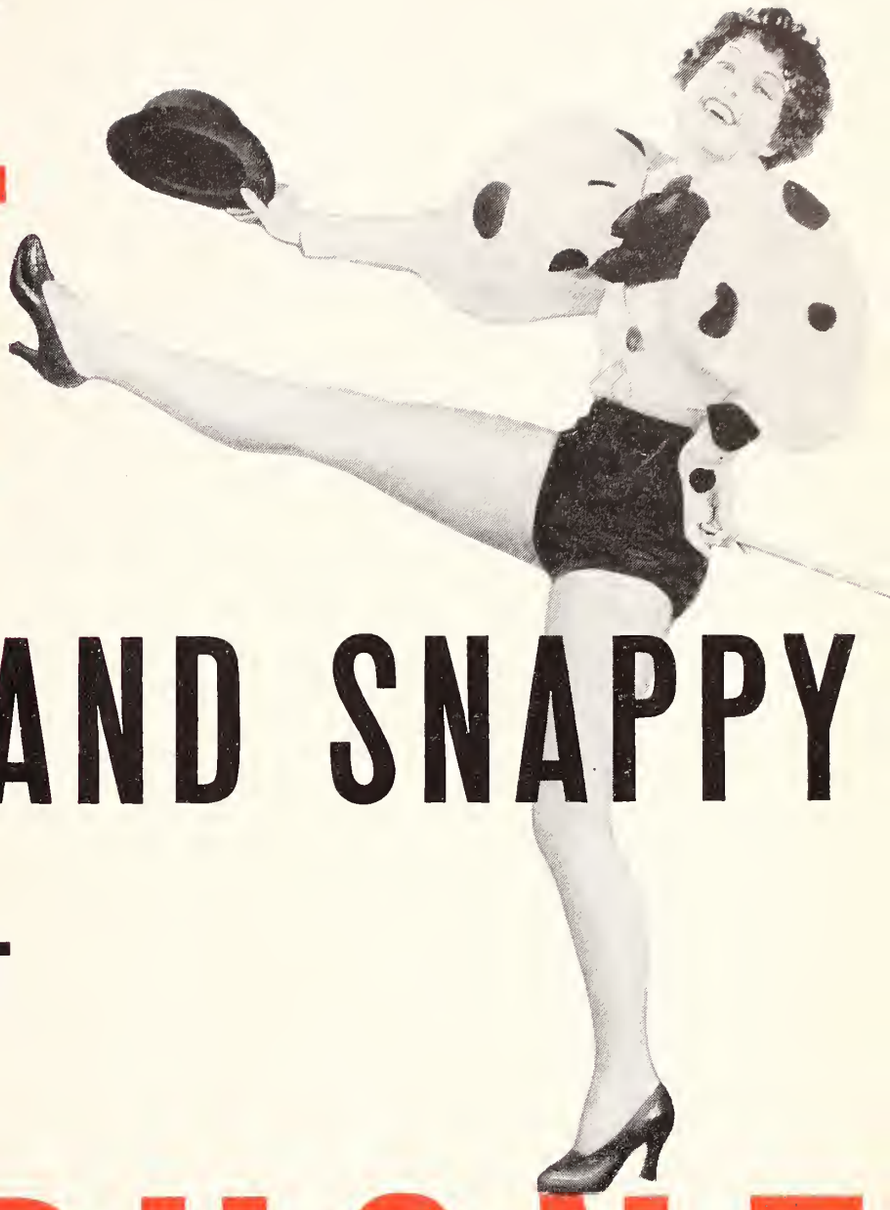
Drop Stockholders' Meeting

The annual stockholders' meeting of Safety-Sentry Company in Philadelphia was not held as scheduled last week because of lack of a quorum. No session will be held until next year, and the present officers and directors will continue until then.

MAKE IT

SHORT





AND SNAPPY

MAKE IT

VITAPHONE

again

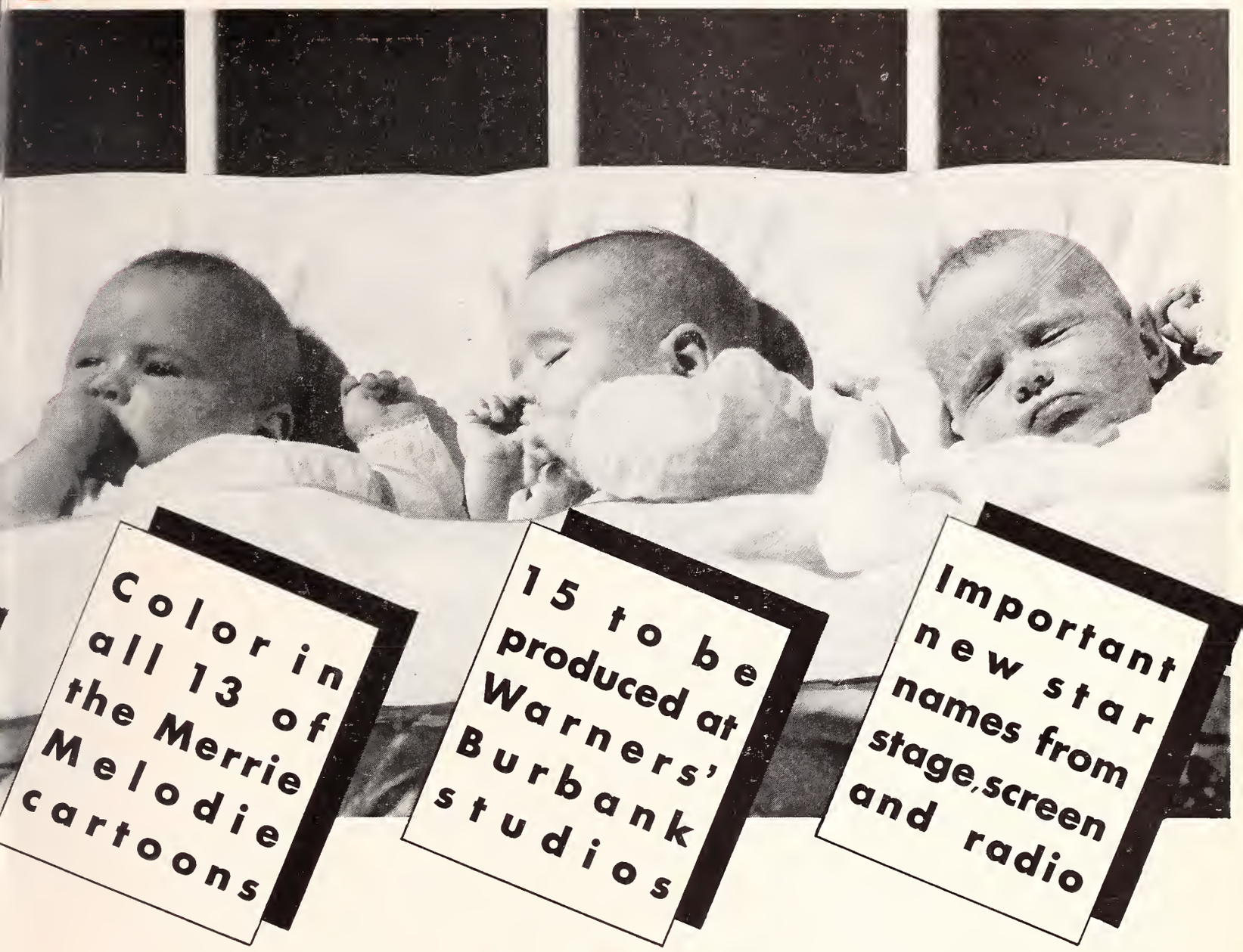
FOR 1934-'35

LOOK, MR. EXHIBITOR! IT'S



Warner Bros. have conce
"short" innovations tha
business grow like a n

QUINTUPLETS!



ived 5 brand new
t will make your
ight club check!

JUST PART OF VITAPHONE'S BIG-SCALE DEVELOPMENT PROGRAM THAT WILL MAKE "THE BEST SHORTS"* BETTER IN 1934-'35

*(See page 83)

IT'S TIME TO FACE THE FACTS OF LIFE





HERE'S GREAT ARE

In Warners' famous West Coast Studios the same great production talent that delivered all the famous Warner feature musicals will produce many of Vitaphone's new season subjects . . . . including

9 TECHNICOLOR MUSICALS *(2 reels)*

3 more than last year due to tremendous trade demand. With sumptuous NEW COLOR EFFECTS made possible by the remarkable three-color process, latest development of the Technicolor Corporation! . . . These 2 ALREADY COMPLETED are samples of the star and production values this series will contain—

LEON ERROL in "GOOD MORNING, EVE"
with the famous Busby Berkeley girls directed by Bobby Connolly, Broadway's leading dance maestro.

EL BRENDEL in "OH! SAILOR, BEHAVE!"
The top star of current feature comedies, with Phil Regan, famous singing cop and Hollywood's latest sensation.



IMITATION IS THE BEST ADVERTISEMENT

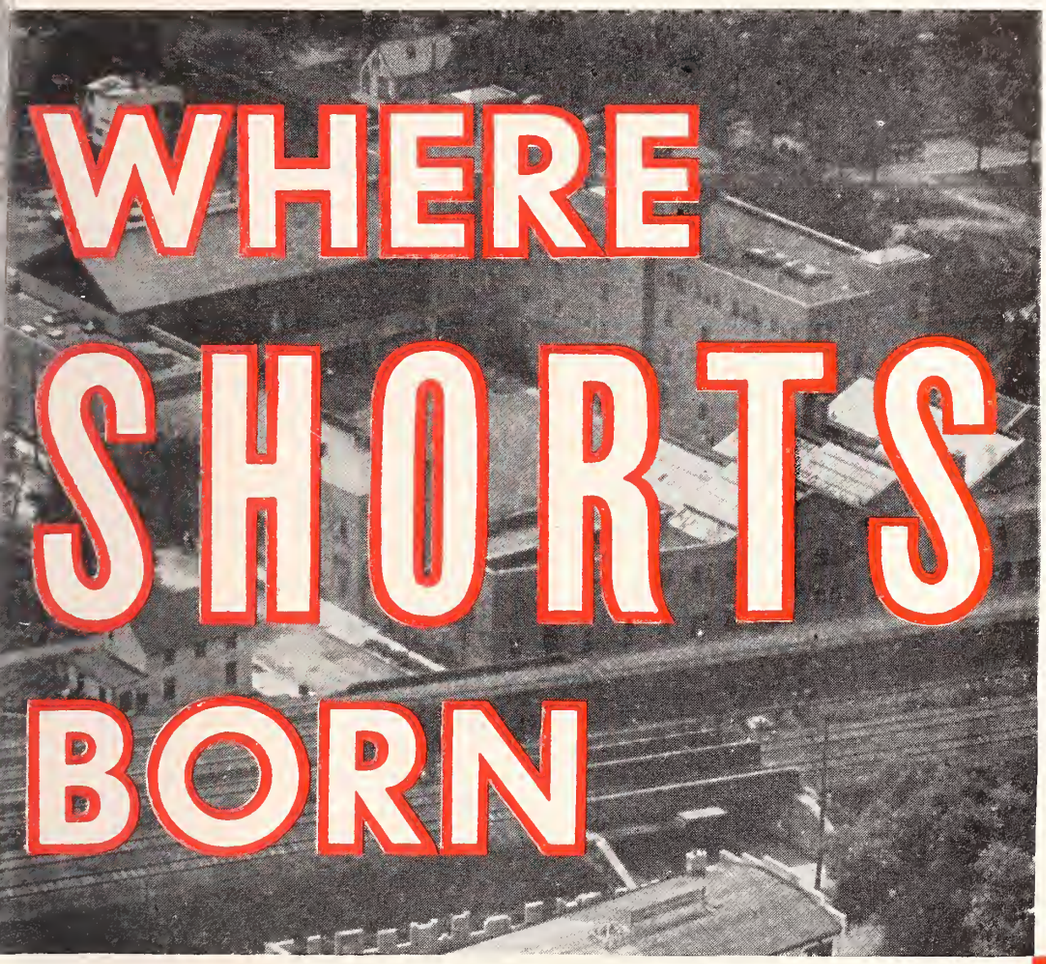
Warner Bros. will of course continue to make their own novel, entertaining, authentic, ticket-selling

TRAILERS

which have for years won the enthusiastic approval of the trade

—(See page 83)

Good shorts don't grow on gooseberry bushes. It takes Man-Power and the finest FEATURE PRODUCTION resources and experience to turn out shorts that match the quality of feature attractions. That's why—





And in Vitaphone's own Brooklyn Studio the men who have made short subject history in past years are already at work on the rest of *the first three months' supply* of new-season product. Just 45 minutes from Broadway, they've got the whole world of stage and radio stars to draw on at a moment's notice.

That's why you'll get stars like Harry Richman, Morton Downey, Ruth Etting, Georgie Price, Nick Lucas, in

9 RADIO-STAR SHORTS *(2 reels)*

Hal LeRoy & Dorothy Dare, Jeanne Aubert, Lillian Roth, Donald Novis, Fifi D'Orsay, and many other names in

9 B'WAY HEADLINERS *(2 reels)*

The highlights of world-famous $6.60 stage shows in

3 MUSICAL STAGE HITS *(2 reels)*

Bernice Claire and J. Harold Murray in "Song of the Flame", Dorothy Stone in "Sunny", Lois Moran in "50 Million Frenchmen".

And a selection is now being made of two of the biggest attractions of the whole amusement world for

2 THREE-REEL MUSICALS

Remember! Only Warner Bros. can give you "Gold Diggers" quality—including the famous Busby Berkeley beauties—in "the finest musical shorts on the market"—

32 BROADWAY BREVITIES

THEY'RE MAD...BUT NOT YOU! The most convulsing collection of comics ever corraled will make

VITAPHONE AGAIN SUPREME IN COMEDY

Many of them, under the guidance of Vitaphone's new directors and gag men, will appear in

20 "BIG V" COMEDIES

(2 reels)

3 with BEN BLUE. Vitaphone's sensational 1933 discovery has already completed his first new-season comedy, "HOLY MACKEREL."

2 with SHEMP HOWARD. America's first and most famous "stooge", with Daphne Pollard, ace comedienne.

6 BLUE RIBBON COMEDIES. Two of which will star **EL BRENDEL,** all to be made at our West Coast Studios.









THIS SPACE RESERVED

for the most important comedy star discoveries which develop during the year and which Vitaphone will rush to your screen as fast as cameras can grind and labs can print!

And while we're on the subject of STARS let's check over a few of the other great names you'll get in the rest of Vitaphone's line-up—

LEON ERROL
DOROTHY STONE
HARRY RICHMAN
EASY ACES
MR. & MRS. JESSE CRAWFORD
MORTON DOWNEY
GUS EDWARDS
BABY ROSE MARIE
HAL LEROY
RADIO RAMBLERS
FIFI D'ORSAY
ROY ATWELL
LITTLE JACK LITTLE
LOIS MORAN
RUTH ETTING
GEORGIE PRICE
NICK LUCAS
EDGAR BERGEN
JEANNE AUBERT

And on the next page..

YOU'LL STRIKE UP A LOT OF NEW FAN FRIENDSHIPS WHEN YOU

STRIKE UP A VITAPHONE BAND



in

13 "MELODY MASTERS"

one-reel band shorts that will give you the drawing power of expensive stage shows . . . Maybe we're prejudiced, but it looks to us like the greatest assembly of nationally known band names ever offered by a single company!



THERE'S GONNA BE A REVOLUTION

in historical short subjects. Vitaphone has found the secret of making them as entertaining as the fastest musical. Our

13 "SEE AMERICA FIRST"

FILM TRIPS THROUGH AMERICAN HISTORY

will be a sensational innovation in single-reel entertainment, picturing the highlights of America's progress from the Pilgrims to the present. Actual shots on the scenes of great events, glamorous musical backgrounds, descriptions by JOHN B. KENNEDY. Already endorsed by civic leaders throughout the country. A series that will combine profit and prestige!

WILL YOUR FACE BE RED

. . . if Mrs. John Q. Patron finds out that the *opposition* is showing

13 "MERRIE MELODIES" IN COLOR

A brilliant improvement for one of the most popular cartoon series in the field.



AND 13 "LOONEY TUNES"

Also produced by Leon Schlesinger, with an augmented staff of animators and gag men and music by the Burbank Studio's official orchestra under Leo Forbstein's direction. These great series are 2 of the principal reasons why *Film Daily* reports—"CARTOONS HOLD POPULARITY LEAD!"



2 LITTLE WORDS THAT WILL KEEP YOUR PATRONS REGULAR—

"PEPPER POTS"

26 delightful surprises for your audiences in these 5 single-reel groups

5 VAUDEVILLE SHOWS
All the variety of a vaudeville bill condensed into ten minutes.

5 MOVIELAND REVIEWS
Hollywood's most famous stars at home—at work—at play.

5 "RAMBLING 'ROUND RADIO ROW"
With numerous big-radio names in each.

5 "FAMOUS SONG COMPOSERS"
Continuing the success this novel idea enjoyed last year—with names like Little Jack Little, Gus Edwards.

6 HAND-PICKED NOVELTIES
featuring such names as Mr. and Mrs. Jesse Crawford, Edgar Bergen, The Radio Ramblers.

And now, GENTLEMEN OF THE BOX-OFFICE,

YOU TAKE THE FLOOR!



J. Myer Schine, Schine Theatrical Co., N. Y.—"It is inconceivable how any exhibitor can possibly hope to conduct his theatre in a successful and profitable manner without Warner Bros.—First National and Vitaphone product."

L. I. Bearg, Famous Players Canadian Corporation Ltd., Vancouver, B. C.—"I believe the greatest tribute I can pay to the excellence of Vitaphone shorts, is the large number of playdates that they have received in British Columbia."

Nasser Brothers Theatres, San Francisco, Calif.—"If all companies would produce as widely diversified and consistently high quality of shorts as Vitaphone, the double bill would cease to be a problem."

Kallet Theatres Inc., New York—"Vitaphone Shorts are in a class by themselves."

General Theatres Inc., Denver, Colo.—"Vitaphone shorts are the best on the market today."

Ray E. Moon, Mid-States Theas. Inc. Detroit, Mich.—"Two-Reel Brevities are the outstanding pictures of this type. They are given the same high quality production that is given your features and are full of entertainment and box-office value."

Russell Rogers, Pacific National Theatres, Los Angeles—"We consider Vitaphone shorts the outstanding ones on the market!"

W. Harmon Reed, Alexandria Amusement Corporation, Alexandria, Va.—"Vitaphone's product surpasses any shorts on the market."

Don F. Gauld, Supervisor, Allied Amusements Ltd., Winnipeg—"We have no hesitation in saying that Vitaphone Shorts are the most popular with the public!"

S. H. Rich, Rich Theatre, Montpelier, Idaho—"Warner-First National trailers are by far the best on the market!"

L. E. Mahoney, New Columbus Theatre, Columbus, N. D.—"We use Warner trailers on all their pictures and find that they pay handsome profits!"

Joe E. Moore, Lyric & Orpheum Theatre, Montana—"I want to congratulate you on having the greatest trailers and short subjects of all!"

Warren Weber, DeLuxe Theatre, St. John, Kans.—"I can't understand why all major companies do not make their own trailers. Warners are the best on the market—bar none!"

You took the words right out of our mouths, gentlemen. All we can add is that everything you've said about last year's product goes double in spades for

VITAPHONE IN 1934-'35 *because*

...It's up to Warner Bros. to make shorts fine enough to show on the same program with features as great as

"ANTHONY ADVERSE"

"GOLD DIGGERS OF 1935"

MUNI in "BLACK HELL"

"LAFAYETTE ESCADRILLE"

"CAPTAIN BLOOD" by SABATINI

AL JOLSON in "CASINO DE PAREE"

A KEELER and POWELL MUSICAL

"FAREWELL TO SHANGHAI"

"SWEET MUSIC" • "SWEET ADELINE"

And 50 others coming next season from

WARNER BROS.

Vitagraph, Inc., Distributors

The Hollywood Scene

NEW PERCENTAGE DEAL FOR EXHIBITORS
THIRTEEN FILMS LAUNCHED IN WEEK
DR. GIANNINI URGES EASIER CREDIT
BERMAN ASSIGNED TO 13 PICTURES

by VICTOR M. SHAPIRO

THAT a movement will soon be launched to give showmen a "new deal" on percentage bookings, is the information that comes from a thoroughly trustworthy source.

Experienced exhibitors, our informant says, have too long felt that percentage bookings have been a one-sided proposition with the distributing company getting more than an even break.

Percentage pictures that return a profit to exhibitor and distributor will not come up for discussion in the near future, but percentage pictures that *show losses* to the showmen with a reasonable return to distributors will be the bone of contention.

The plan now crystallizing will call for a showndown on all percentage pictures played, with a possible plan submitted whereby percentage films would be lumped as a group over the season's playing time.

At the end of the period, those pictures showing a profit would be held up against those showing a loss. The "new deal" would be argued on the balance struck between profit and loss pictures—and not on profit films alone.

Showmen, it is pointed out, have protested they get the short-end on the present method and their demands will be for "block booking" of percentage pictures over a yearly period, so the distributor and producer will share losses as well as profits in the same way that he does.

If, and when, the idea comes up for discussion, fireworks may be the order of the day. It is understood producers would fight it on the basis that such an arrangement would give them no incentive to make percentage pictures.

▽

Thirteen Pictures Start

Major studio production took a big upswing during the June 8 to 15 period. Thirteen pictures, all of which look good, were started. During the same time, five features were completed. A recapitulation of the new activity credits Warner with three, MGM and Fox with two each, and one respectively at Reliance, Columbia, Universal, Goldwyn, Paramount and Radio.

Of the newly finished pictures, MGM has two, Universal, Warner and Monogram one each.

The Warner starting trio are "Flirtation Walk," featuring Dick Powell, Ruby Keeler and Pat O'Brien; "A Lady Surrenders," teaming Jean Muir and George Brent and "Lost Lady," in which Barbara Stanwyck and Frank Morgan and Phillip Reed will be seen.

At Fox Will Rogers started in "Judge Priest"; the supporting cast includes Glenda Fowler, Rochelle Hudson, Tom Brown, Anita Louise and Stepin Fetchit. "Wanted" also started, with Rosemary Ames, Nils Asther, Russell Hardie, Pert Kelton and Victor Jory in the principal roles.

The new MGM pair are "The Hideout," featuring Robert Montgomery, Loretta Young and Muriel Evans, and "Four Walls" which teams Franchot Tone and Mae Clarke.

Reliance (United Artists release) started "Transatlantic Showboat" with a big star cast, incuding Nancy Carroll, Gene Raymond, Wera Engels, Helen Morgan, the Four Mills Brothers and Jack Benny. Goldwyn Productions, also United Artists release, started the second Anna Sten picture, "We Live Again," in which Fredric March is co-starred.

Columbia's new feature is "Broadway Bill," featuring Warner Baxter, Myrna Loy and Lynne Overman. Universal started "Romance in the Rain," with Roger Pryor, Heather Angel and Victor Moore heading the cast. Paramount's contribution is "Mrs. Wiggs of the Cabbage Patch," presenting Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable and Kent Taylor.

Radio began shooting on "The Fountain," in which Ann Harding and Brian Aherne have the principal roles and Paul Lukas, Jean Hersholt, Violet Kemble-Cooper and Ralph Forbes appear in the supporting cast.

MGM's two completed pictures are "The Green Hat" (title to be changed), starring Constance Bennett and Herbert Marshall, and "Stamboul Quest," featuring Myrna Loy, George Brent, Lionel Atwill and C. Henry Gordon.

"There's Always Tomorrow," in which Frank Morgan, Binnie Barnes and Lois Wilson appear, was finished at Universal.

Warner wound up shooting on "British Agent," which offers Leslie Howard, Kay Francis, William Gargan and Phillip Reed in the cast.

Monogram completed "Tomorrow's Youth," in which Martha Sleeper, John Miljan and Dickie Moore have the principal roles.

▽

News Flashes . . .

Trem Carr is now at the Cedars of Lebanon Hospital, where he underwent a major operation last Thursday.

* * *

Without giving him time to attend the final editing of his last picture, "Down to the Last Yacht," for Radio, Paul Sloane wes engaged by MGM to direct "Four Walls."

* * *

Dr. A. H. Giannini of the Bank of America, speaking before the annual convention of the National Credit Association here, urged easier credit to business as an aid to the nation. He said: "A shrewd and daring search for sound credit openings by our credit agencies and the ready extension of credit are more essential to a recovery program, to the restoration of the morale of business, and to the salvage of our economic institutions than any other service which may be reasonably demanded of us."

* * *

Sam Briskin, chairman of the Academy Research council, held a conference with local representatives of Bell and Howell, Debrie and Mitchell camera companies and solicited their cooperation in standardizing a practical silent camera. This was brought about by the camera companies and the studios holding different basic patents.

* * *

Sam Jaffe has resigned from Columbia as an associate producer and will leave shortly for a three months' tour of Europe, where he may produce for an English company before returning.

* * *

Hoping to duplicate the spontaneous rise to stardom of Margaret Sullavan, Carl Laemmle, Jr., believes he can do the same for Binnie Barnes, recently brought here from England for featured parts. This decision was made as the result of her first screen work for that company in "There's Always Tomorrow." The star tryout will be her next work in "Bread Upon the Waters."

* * *

Believing the unit production system to be the best, B. B. Kahane last week reorganized the general production set-up of Radio studios by relieving Pandro Berman of full responsibility for all production and assigning him to be responsible for producing a series of 13 pictures for the new program. Other producers are to be selected and assigned following the convention.

* * *

Monogram will move its production headquarters from the General Service Studios to the Pathe plant, where it is assured of larger facilities. The move will take place around July 1.

* * *

Charles R. Rogers will remain with Paramount as an associate producer and will be given supervision over ten pictures to be made on the new program. The first will be "MacFadden's Flats."

DICTATOR, 75, SAYS FILMS KEEP HIM WELL

The best way to keep young is to see a motion picture every night, take it from General Juan Vicente Gomez, 75-year-old dictator of Venezuela, who is in perfect health. That was the answer obtained by William F. Schuler, assistant traffic manager of the Red D Line, when he was sent to Venezuela to investigate a report General Gomez had died.

NYE RESUMES ATTACK ON CODE 'MONOPOLY'

First Court Action Resulting from Local Board Hearing Filed at Atlanta; Code Authority Swamped with Appeals

The National Recovery Administration on Saturday celebrated its first birthday in the midst of controversy. In the face of what General Hugh S. Johnson, NRA Administrator, termed the complaints of the "calamity howlers," the NRA formally issued a statement enumerating these improved conditions:

1. Employment has been increased by 3,000,000.

2. Child labor has been abolished.

3. The aggregate of factory payrolls has advanced 72 per cent.

4. The number of employees in manufacturing lines has risen 37 per cent.

5. Production in manufacturing industries has gained nearly 50 per cent.

6. Sales by department stores are up by 46 per cent.

7. Production of automobiles has increased 184.8 per cent.

8. The cost of living has risen only 9 per cent.

Meanwhile, on Capitol Hill, the final session of the Seventy-third Congress saw various legislators, through Senator Gerald P. Nye of North Dakota, returning to their attack upon the Motion Picture Code branding it one of the most iniquitous of all codes, an agreement under which small independent interests are being annihilated and the public forced to pay higher prices for entertainment deteriorating in quality.

"The independents in the moving picture field not only have their backs to the wall, but they are actually being driven through the wall as the Blue Eagle claws at their faces, sinks its talons into their vitals, and screeches its song of victory for monopoly," Senator Nye declared.

Charges "Shady Background"

Alleging that the code has an "extremely shady background" and that there was "at least ethical crookedness" in its drawing, the Senator attacked Division Administrator Rosenblatt, referring to his connection with Nathan Burkan, New York attorney, and asking:

"Did Mr. Burkan, intimate associate of Will Hays, movie czar, actually pull the strings from behind the scenes as Rosenblatt wielded the hammer which was to destroy the living-making power of many honest American citizens?

"Mr. Rosenblatt went directly from his association with Nathan Burkan to his association with General Johnson, and to the place of supreme designator of what the Movie Trust could or could not do."

"The record shows," declared the Senator, "that he threw the gates wide open, figuratively told the trust to do as it pleased, gave them everything they wanted, fought their battles, and reported to them personally in New York rather than to his own Federal Government superiors.

"Thus in this industry, where there are hundreds of independent theatres not part of the trust, some of them costing half a million dollars, the trust gang had their own man make the code, has their own man as Government representative on the Code Authority, and has eight of its own gang on the movie Code Authority of 10 men.

"The independents are led to the scaffold by a blue eagle screeching raucously of victorious oppression—and it is a scaffold they are forced by administration of Federal laws to help construct and help pay for."

Names Members of Authority

Naming the members of the Code Authority one by one, Senator Nye cited their connections, declaring Sidney R. Kent to have been a heavy contributor to the Democratic campaign fund and asserting that Ed Kuykendall was not an independent. The only true independent on the Code Authority, he said, is W. Ray Johnston, president of Monogram Pictures.

"Truly," Mr. Nye commented, "the independent under this code must let his enemies write the law he is to obey, interpret that law, draw the indictment against him, prosecute the case, act as judge, render their own decision and enforce their own punishment.

"There is nothing in American history so contrary to every fundamental principle of decency, fairness, honesty and the square deal guaranteed by the Constitution and promised in the present 'New Deal.'

"The 'New Deal' under this code is simply a shuffle into annihilation through legal means for those not in with the trust."

Citing the testimony of Russell Hardy, special assistant to the Attorney General, before the Darrow Review Board, Senator Nye declared that "we can not charge that the blue eagle laid this egg (of block booking). But it can be shown that the blue eagle carefully hatched it, nurtured the young vulture that came forth and shelters with protecting wings of legalization what all hoped would be wiped off the movie map under the promised 'New Deal' of the NRA."

"I doubt if there is any industry in the nation where such damnable collusion by a small group of pirates exists or where such extreme oppression is possible under the guidance and with the sanction of NRA as a result of its codes and administration of them," Senator Nye said after reviewing the testimony of review board witnesses who claimed inability to buy except *en bloc*, or who claimed they could not buy at all.

"At no time in history has the little fellow been so friendless, so helpless, so unable to defend himself, so certain of complete destruction as since the blue eagle first soared from the mind of monopoly to become a vulture, a bird of prey, sinking its beak and its talons into the hearts of honest men.

"Truly, had I had a part in making that code, in sanctioning it, my days would be uneasy, my nights well nigh sleepless."

Representatives of actors and writers who will negotiate with producers on fair practice provisions to govern relations between these groups, as provided under the code, were named Tuesday by Division Administrator Rosenblatt as follows:

Actors: Kenneth Thomson, Ann Harding, alternate; Ralph Morgan, Chester Morris, alternate; Richard Tucker, Pat O'Brien, alternate; Robert Montgomery, Paul Muni, alternate; Claude King, Mary Astor, alternate.

Writers: Ralph Block, Gladys Lehman, alternate; John Emerson, Rupert Hughes, alternate; James Gleason, John F. Natteford, alternate; Dudley Nichols, Seton Miller, alternate; Waldemar Young, Courtney Terrett, alternate.

Court Action Follows Ruling

In the field, what probably was the first court action to develop directly from operations of the code appeared in Atlanta late last week when John Gillooly, operator of the Capitol, St. Petersburg, Fla., filed a suit for $450,000 against E. J. Sparks' Enterprises, operating about 60 Florida theatres, charging restraint of trade. The suit is said to have resulted directly from evidence introduced at clearance and zoning hearings in Atlanta. Mr. Gillooly's complaint charges the Sparks company is restraining trade by reason of buying first and second-run pictures, running them for first-run and closing many theatres for the summer months; by not running them second-run for many months, thus causing such pictures to be outmoded and obsolete when they reach Mr. Gillooly's theatre by reason of a clause in his contract which reads "subsequent to Sparks."

Edwin Wick, of the Buffalo Majestic, will withdraw from the supreme court his suit for an injunction to restrain the grievance board from interfering with deliveries of film to his theatre. With the case removed from court, Wick was given a hearing on a non-compliance charge.

In New York, the Independent Theatre Owners Association was permitted to withdraw from federal court its petition for an injunction restraining the Code Authority from prohibiting non-signers of the code from filing complaints under it at a hearing in U. S. district court. A new petition, similar in all respects to that withdrawn, was filed Monday in the state supreme court, according to Milton C. Weisman, ITOA attorney. Mr. Weisman said the ITOA felt that the state court had wider jurisdiction over the relief sought.

The Code Authority in New York was "swamped" with appeals from decisions rendered by Local Grievance Boards in the field. Up to June 15, there had been 68 such appeals filed, of which 31 have been heard and decisions made on 22.

The Code Authority was seeking ways and means to expedite its hearings in order that the selling season may get under way without interruption. Because of the 15-day provision in the code, during which time decisions on appeals must be handed down, the Authority has been referring cases heard to individual members for investigation and recommendation. As yet, no decision has been rendered on the United Artists 10 per cent cancellation issue,

(*Continued on page* 88)

BIGGEST, LONGEST SHOW IN SEATTLE

Each day in a recent week at Harry Woodin's Paramount theatre in Seattle was presented what is termed the "biggest and longest" show ever offered at a Seattle first run. The show:

12:00 noon: Screening of "revival" feature, "Prosperity."

1:30 p.m.: Screening of Paramount News, "Goofy Movies" and "Marine Marvels."

2:00 p.m.: One-hour broadcast from stage by Al Pearce and his NBC radio gang of 15 performers.

3:00 p.m.: Screening of feature "Private Scandal."

4:10 p.m.: Screening of house trailers, etc.

4:15 p.m.: Concert by Jules Buffano's orchestra and presentation of 5 acts of vaudeville.

5:15 p.m.: Exit.

Price: 25 cents, for any seat in the house!

Southern Owners Form Association

Independent theatre owners of the territory of Atlanta have organized the G. F. T. A. Independent Theatres' Association, including Georgia, Florida, eastern Tennessee and northern Alabama. A convention will be held in Atlanta July 8 and 9. Before that date organization details will be completed.

The officers of the association are: Ike Katz, Montgomery, president; Earle E. Griggs, secretary; C. A. Coart, Atlanta, treasurer; C. D. Swint, Atlanta; Mrs. Fay Ellis, Miami; N. H. Waters, Birmingham, and Ben Borisky, Chattanooga, vice-presidents. John Gillooly, St. Petersburg; L. J. Duncan, Lanette, Ala.; Sam Borisky, Chattanooga, and Alpha Fowler, Atlanta, are directors, in addition to the officers.

Approximately 70 theatres were represented at the initial meeting. All signers indicated that they were in no way affiliated with producers or distributors.

NVA Members Pledge Support to Association

At the last general meeting of the National Vaudeville Artists, Inc., last week in their New York clubhouse on West 46th street, more than 300 players pledged themselves to "carry on" the organization, forced to vacate its quarters. The complicated financial situation which forced the abandonment of the clubhouse was aired in its every phase.

Henry Chesterfield, executive secretary, declared the association would have new quarters shortly, and he sharply took to task the custodians of the NVA Fund, to which motion picture theatre patrons annually are asked to contribute, and demanded an accounting of the money.

Deals on Exploitation Film

Exploitation Pictures, Inc., has sold "Enlighten Thy Daughter" to Big Feature Rights Corporation for the Indiana and Tennessee territory. L. K. Brin has acquired the film for Wisconsin and upper Michigan. Jerry Abrams Film Exchange has taken the film for northern Illinois and parts of Indiana.

Inter-Continent Takes Film

The Inter-Continent Film Corporation has acquired exclusive distribution rights to the feature "Sobre Las Olas" ("Over the Waves"), for all of Europe except Spain and Portugal. L. R. De LaTorre, president, sails shortly to arrange distribution abroad.

U. A. Takes Warner House

United Artists will use the Keith instead of the Aldine as its theatre outlet in Philadelphia for at least half of next season, in accordance with its agreement with Stanley Warner.

Delay Exhibitor Session

The Southeastern Theatre Owners' Association has postponed its annual convention to July 1-3, at Atlanta.

INDUSTRY UNSCATHED DURING 73d CONGRESS

Target of Many Inimical Proposals but None Passed; Patman's Suggestion of Film Commission Alone Before Hearing

The 73rd Congress—Roosevelt's own—passed into history at 11:05 p.m. on Monday, and with its dramatic adjournment the motion picture emerged unscathed after a series of battles in which the industry was the target of many anti-film proposals. Not a single piece of legislation affecting motion pictures passed either the Senate or the House of Representatives, although motion pictures were the subject of discussion in Congressional halls and committee chambers more frequently during this session than ever before.

Most of the measures which would have affected motion picture operations were of a restrictive nature, including, in addition to Congressman Celler's anti block-booking legislation, which is a perennial on Capitol Hill, proposed bills by Representatives Patman, of Texas, and Culking, New York, to establish motion picture commissions to control the business and effect censorship.

There also was offered the annual proposal to repeal the law which prohibits the transportation of crime pictures, this one sponsored by Congressman Cannon, of Missouri. Representative Patman also proposed a Department of Justice investigation of the whole industry. Representative Sirovich, in another bill, asked that Congress itself conduct such an investigation.

Fight Bill Up Again

Congressman Celler attempted to have repealed the present law prohibiting interstate transportation of fight pictures.

Probably the only piece of legislation of those mentioned above to have an open hearing was Mr. Patman's proposed measure to create a motion picture commission, which occupied a short hearing before the Interstate Commerce Commission. But that was said to be only a gesture, as members of the committee were reported never to have had the intention of further serious consideration.

The industry also was interested in Representative Luce's bill to have the United States adhere to the Rome copyright convention. Hearings on this were held one month ago.

The Stock Control Measure

The corporate structure of motion pictures was interested in and will be affected by Congressional legislation amending the revenue act, the new reciprocal-tariff bill, the corporate reorganization measure and the bill providing for loans to industry.

Of them all, the tariff bill was the most favorable, since some leaders believe that under it some of the handicaps now affecting U. S. exports of pictures may be eliminated in the making of new trade treaties with foreign governments.

The corporate reorganization measure was utilized quickly by some of the motion picture receiverships as an aid in their realignment.

Financial manipulations of speculators in film stocks, among other securities, will be curbed to some extent by the legislation placing stock markets under federal control, although it was said that the expose during the session of the activities in some of the picture stocks would be a deterrent to sales for some time to come. Figuring prominently in the activities attendant upon the Congressional hearings on stock manipulations was the Chase National Bank, which brought into the limelight the Chase stock operations in Fox Film interests, General Theatres Equipment and others in motion pictures.

While Congress passed no film legislation, the public heard much about motion picture operations during the legislative operations of both the Senate and the House. Through the Senate's Federal Trade Commission survey of salaries of American businesses, they heard the details of salary and bonus payments to motion picture executives, some of whom were listed as receiving higher payments yearly for services than some of the biggest socalled giants of the country's leading industries.

The Senate listened on more than one occasion to Senator Nye's lengthy tirades against conditions in the industry. Using the report of Clarence Darrow's National Recovery Review Board as his text, the North Dakota senator delivered scathing denunciations of the motion picture business, its leaders and NRA officials connected with the Administration and with motion picture code administration. However, Roosevelt leadership in the Senate functioned perfectly and the only response to his attacks was a short defense of the NRA and the code by Senator Robinson, of Arkansas.

Just what the eventual interest of the motion picture business will be in the legislation creating a wire-radio commission was a matter for speculation.

Forming Midwest Circuit

J. F. Stein, operating the Windsor, independent Canton, O., house, and A. H. Buehrig, Jr., recently resigned as manager of Loew's Grenada, Cleveland, are forming a circuit of independent houses in the Midwest.

Falcon Pictures Begins

Falcon Pictures Corporation has been selected by David M. Thomas as the name of his new producing company, tentatively known as Major Productions, Inc. Casting has begun for "Convention Girl."

Takes Tennessee Theatre

The Cumberland Amusement Company, Nashville, Tenn., has taken over a theatre at South Pittsburgh, Tenn., which will be remodeled, according to R. T. Hill, general manager of the company.

MANY APPEAL LOCAL BOARD RULINGS

(Continued from page 86)

although a hearing was held 10 days ago. J. Robert Rubin, investigating the facts, has not yet submitted his recommendations.

The Code Authority this week announced that the following appeals and complaints had been disposed of:

H. M. Popkin, complainant, *vs.* Abe Levy, D. L. Mitchell and F. L. Titus, all of Los Angeles.

Complaint charged violation of code clause prohibiting an exhibitor from lowering admission prices publicly announced or advertised by giving of rebates in form detailed in the clause, or failing at all times to maintain a minimum admission price specified in all contracts licensing exhibition of pictures. Proof of the charge should have resulted in a determination by the Local Board favorable to the complainant. From the proof the respondent for a long period had publicly announced and advertised an admission price of five cents to their theatres. Complainant charged unfair competition, but Code Authority found there was no proof the admission price specified in any contract licensing the exhibition of any motion picture in the respective theatres of the respondents provided a minimum admission price and the complaint was unanimously dismissed.

John T. Rennie, complainant, *vs.* Feldstein and Dietrich, respondents:

Complaint of Rennie charged violation of code clause providing it is an unfair trade practice for any person engaged in the motion picture industry to knowingly interfere with pending negotiations between an exhibitor and any other party pertaining to the possession or occupancy of a theatre then actually operated by such exhibitor, or in respect to any renewal of any agreement affecting the same, for the purpose of preventing a consummation of such negotiations. Evidence showed all negotiations were conducted prior to December 7, 1933, the effective date of the Code, and the complaint was rejected by the Code Authority.

Wisconsin Amusement Loses Case

Wisconsin Amusement Enterprises Corp., Orpheum Theatre, Green Bay, Wis., complainant, *vs.* George Hannon, Grand Theatre, Green Bay, respondent:

Complainant charges respondent violated provisions of Article V, E, Part 5, Paragraph C, pertaining to advertising of admission prices. The complainant was adjusted in Milwaukee and the Code Authority dismissed the complaint.

Roxy Theatre Corp., New York, complainant, *vs.* Walter Reade's Mayfair Theatre, respondent:

Complainant charges Mayfair constantly indulges in practice of coupons or throw-away tickets directly or indirectly lowering or tending to lower Mayfair's announced admission prices. The local grievance board had upheld the Roxy's complaint and the Code Authority dismissed the respondent's appeal, upholding the board's decision.

Century Amusement Co., Inc., Luxor Theatre, complainant, *vs.* Loew's, Inc., Grand Theatre, respondent, both in New York:

Luxor complained the Grand was granted clearance over it and the local board in New York found the complaint to be without merit. The ground of the Luxor complaint was that the distance between the two theatres is so great that for the Grand to bargain for and receive clearance is unfair and unreasonable. The Code Authority upheld the board's decision.

Gwynn Theatre Co., complainant, *vs.* Frank H. Durkee, Charles Nolte, Walter Pacy, Harry Schwalbe, Calvin Carney and Associates, respondents, all of Washington, D. C.:

Washington Grievance Board called for determination a complaint by an exhibitor that respondents should be restrained from proceeding with the erection of a theatre which, it is alleged, would operate in competition with the theatre of the complainant. The Code Authority determined that, under Article VI, Part 2, Section 4, an extension to a complaint of this character, despite the wording of the clause, is not warranted and dismissed the complaint.

Jurisdiction of Board

An interesting decision made this week by the Code Authority is that when the two parties to a complaint are in different territories, the code board located in the respondents' territory gains jurisdiction. This principle was established by the Authority in referring a clearance action from St. Louis to Kansas City.

An administrative order by General Johnson, adding to the powers and duties of Local Clearance and Zoning Boards under the code, was signed last week, and the boards, in addition to former duties, may now, when so directed by the Code Authority, receive any and all protests from motion picture exhibitors against any existing clearance and zoning as to their respective theatres, alleging that such clearance and zoning is unreasonable in length or area.

A total of $67,164 in assessments had been collected by the Code Authority from 6,266 exhibitors up to June 15. This included amounts received from 59 exhibitors who have not signed an assent to the code but have taken the 10 per cent cancellation privileges. The Code Authority on Friday unanimously approved a plan whereby non-assentors will be given until August 15 to sign, with the provision that two paid-up assentors of the same territory indorse the applicant.

One of the problems under consideration by the Code Authority was the question of whether United Artists pictures are included in the 10 per cent cancellation clause. The company contends they are not on the grounds that each picture is sold separately. The Authority has not yet rendered a decision.

Several new recommendations for posts on local boards were made, among them being the nominations in Kansas City to V. P. Thompson, head of Thompson-Hayward Chemical Co.; Fred Wolfson, attorney, and Robert Greenlease, motor car dealer, as impartial alternates, to serve as substitutes for the originally designated government members. The Kansas City boards are awaiting Code Authority approval. The Authority appointed Samuel Fleishman of the Rex, Portland, Ore., to succeed Philip Blumauer on the Portland Clearance and Zoning Board, filling the unaffiliated subsequent run exhibitor spot vacated by Mr. Blumauer's resignation.

The difficulties of local board machinery and exhibitors and exchanges in adjusting complaints over trade practices continued.

In Cincinnati, the Grievance Board ordered A. Macci to discontinue 10-cent admissions in connection with merchants' tickets at the Wayne, Greenville, O. The regular scale in 25 cents.

Insist on Minimum Being Kept

Two decisions handed down by the Detroit Grievance Board emphasize that body's intention to insist that minimum admissions specified in contracts be observed. In one instance, Arthur E. Koch of the Fedro, filed against Edward Helki of the Perrien. In the second, Julius London of the Arcadia filed against Fox, Paramount, Warner, First National and MGM.

The Kansas City Grievance Board found Fox Midwest guilty of running a picture, "Sons of the Desert," at the Isis for 15 cents in a 25-cent situation.

The Los Angeles grievance board last week awarded Vitagraph the right to hold A. R. Miller to all contracts signed by him for the Baldwin, Baldwin Park, Cal. Vitagraph charged in its complaint that Miller transferred the corporation name to avoid playing its product.

E. Thornton Kelly of the Grant Lee, Fort Lee, N. J., was the second exhibitor in Allied of New Jersey to win a clearance and zoning decision by the New York board. Mr. Kelly complained against 12 theatres situated in and around his territory. The board granted him 14 days' clearance on two competitive situations and 7 on another.

AND THE PATRON IS ALWAYS RIGHT

At the Dubinsky Liberty theatre in Kansas City last week was chalked up some sort of record. It was "one for the books," to say the least.

A patron paid his 15-cent admission, entered the theatre, was entertained for two hours and forty minutes with films and vaudeville, and then demanded that the theatre pay his parking fee of 15 cents because other theatres offer free parking.

What the manager did and said is not recorded. Perhaps it is just as well.

National Labor Board Hears Consolidated Film Difficulty

At a hearing of the National Labor Board in Washington last week, the labor difficulties being encountered by Consolidated Film Industries were considered. The hearing followed inability to obtain a satisfactory settlement between the company and the Printing Pressmen's Union, which instigated a strike of 50 employees in April.

The New York Regional Labor Board originally heard the case, and ruled the strikers should return to work and the dispute arbitrated. An appeal was taken to the national body by the company. Also involved is decision as to whether the company is subject to the graphic arts or film laboratory code.

Wisconsin Unemployment Insurance Effective July 1

The Wisconsin unemployment insurance law becomes effective on employers of 10 or more workers for 18 or more weeks yearly on July 1, the state industrial commission at Madison has announced. The decision is based on a finding that many fewer employers had been covered voluntarily than the 139,000 quota which would have restricted the law to employers who voluntarily came under it.

Employers subject to the law will be required to begin contributing to individual or state unemployment reserve funds on July 1. Benefits to qualified employers, ranging from $5 to $10 weekly will not become payable until July 1, 1935.

RKO-RADIO'S MESSAGE FOR 1934-1935 IN EIGHT PAGES AND FIVE WORDS

GREAT PROPERTI MAKE GREAT PICTURES

"THE LITTLE MINISTER"

By Sir James M. Barrie. The most popular play in Theatrical History. Made immortal by Maude Adams.

KATHARINE HEPBURN WILL STAR

•

"ROBERTA"

The queen of musical romances . . . the outstanding success of the 1934 New York theatrical season. A love story in lavish settings, gay and sparklingly told to the lilting melodies of JEROME KERN.

•

"FRECKLES"

GENE STRATTON PORTER'S

enduring classic of courageous youth and tender romance. Over two million volumes in America's homes.

"THE AGE OF INNOCENCE"

Edith Wharton's Pulitzer Prize Novel

Co-starring for the first time since "Back Street"

IRENE DUNNE JOHN BOLES

•

"RADIO CITY REVELS"

Only RKO in association with NBC, its great brother of the amusement world, could create this production which unites for the first time the entire resources of screen and radio to bring in splendor a dazzling cavalcade of stars in one mighty show.

•

"WEDNESDAY'S CHILD"

From this year's notable stage production of which Gilbert W. Gabriel in the N. Y. American wrote, "I honor it and greet it with affection as a play well worth the tears that will spring to your eyes."

•

WHEELER & WOOLSEY

LONG MAY THEY RAVE!

in TWO SHOWS . . . THE FIRST OF WHICH IS

"KENTUCKY KERNELS"

•

"THE FORSYTE SAGA"

By John Galsworthy . . . The greatest epic novel in the English Language

Starring Vehicle for

KATHARINE HEPBURN

"THE FOUNTAIN"

starring

ANN HARDING

with Brian Aherne and Jean Hersholt. Charles Morgan's novel brought to the screen at the peak of its overwhelming popularity. Now in its 22nd printing.

•

"FALSE DREAMS FAREWELL"

From this year's powerful melodramatic stage production by Hugh Stange.

•

"HO! FOR SHANGHAI"

The first of two music shows produced by LOU BROCK, maker of "Flying Down to Rio" and "Down to Their Last Yacht".

•

MERIAN C. COOPER

Creator of "King Kong" Gives You

"SHE"

THE ENCHANTRESS

from H. Rider Haggard's world thrilling book that is devoured by increasing millions, young and old, each year. One of the most astounding spectacle presentations ever conceived for the screen.

•

"BY YOUR LEAVE"

Scintillating comedy from the Broadway stage success.

•

"LADDIE"

GENE STRATTON PORTER'S MOST BELOVED BOOK

Standing at the head of the list as one of the most popular books published in America during the past fifty years.

"THREE STAND ALONE"

starring

JOHNNY WEISSMULLER

The primitive man who disturbs the sleep of fifty million civilized girls . . .

from the novel by E. Arnot Robertson.

•

"THE GAY DIVORCE"

with **FRED ASTAIRE** **GINGER ROGERS**

The "Carioca" Stars of "Flying Down to Rio" in jubilant musical stage triumph of two continents. 248 performances in New York. 6 months in London.

•

"ANNE OF GREEN GABLES"

From L. M. Montgomery's classic novel treasured by three generations of America's millions. Destined to be the "Little Women" of this new season.

•

FRANK BUCK'S "JUNGLE"

The greatest living hero name that ever flashed from your marquee will blaze again . . . with all the pyramided power of those two mighty shows "Bring 'Em Back Alive" and "Wild Cargo".

•

JOAN LOWELL (HERSELF)

"ADVENTURE GIRL"

Author and Heroine. Recording her adventures in a startling feature, proving that the unbelievable exists.

•

"HIDE IN THE DARK"

By Frances Noyes Hart, the best mystery thriller since "The Bellamy Trial" by the same author. Published serially in Ladies' Home Journal, a "Crime Club" selection and a national best-seller in book form.

"EL DORADO"

starring

FRANCIS LEDERER

The great lover of "Autumn Crocus" in a blazing romance of California's Golden Days.

•

"THE WORLD BY THE TAIL"

from the Continental triumph "Ringstrasse, No. 3" Co-starring

FRED ASTAIRE *and* **GINGER ROGERS**

•

TWO GREAT STORIES

starring

WILLIAM POWELL

•

"RICHEST GIRL in the WORLD"

A gay, blood-warm story of the private life of the wealthiest girl on the planet.

•

"ALIEN CORN"

starring **ANN HARDING**

Katharine Cornell's triumphant play by Sidney Howard, Pulitzer Prize Winner, made great by the screen's matchless actress.

•

MERIAN C. COOPER'S

Gigantic Spectacle Drama of barbaric splendor and savage revelry.

"The LAST DAYS of POMPEII"

by Bulwer-Lytton. A story two thousand years old . . . written a hundred years ago . . . for this very hour.

FINE STORIES are the essential ingredient of fine films. No company in the motion picture field has gone after great story and play properties with greater diligence or more success than RKO-Radio. 50 Productions are scheduled for our 1934-35 season . . . many of them are listed in the preceding pages, others will be announced as time goes on.

●

We know our responsibility. We know that the exhibitor buying our films *depends* on them. Our plans are gauged to meet and exceed expectations. Never before has our company planned so many pictures of great strength. Never before has our roster held such magnetic stars. Never before has the RKO-Radio product been designed to attract such great return.

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This announcement does not attempt to list every picture that RKO-Radio will produce during the 1934-35 season. It gives, as it is intended to, a broad and good view of the program's scope. As time goes on, it may be wise to strike out pictures listed herein and give, in their place, more timely or meritorious productions. New faces and new writers continue to arise. Because RKO-Radio is on the alert we have left room on the schedule to accomodate those things of interest which do arise. So, we present the plans of RKO-Radio to you . . . plans which the coming weeks will demonstrate as being so fine that they will again lead this industry to the knowledge that RKO-RADIO IS STRONG!

In proof of their faith in us more than

1500 EXHIBITORS

SIGHT UNSEEN, in advance of our Sales Convention and annual announcement, and based on PROVEN PERFORMANCE, have already contracted for the

RKO-RADIO 1934-35 PRODUCT

●

They're on the dotted line because they want

PRODUCTIONS..*NOT* PREDICTIONS!

●

Our beautiful 1934-35 announcement book is on its way to you. We are proud of it because it represents the dominant idea of showmanship triumphant which will be reflected throughout the new program. WATCH FOR IT!

Film Transit Head Directs Activity Of Airplane Group

W. C. Smith, president and manager of the Indiana Film Transit Company, Inc., with headquarters in Indianapolis, is president of the Aircraft Owners' Association, an organization of private plane owners, which has leased the Capitol airport in Indianapolis as its operating base.

The association was formed in November, 1933, by five flyers, including Mr. Smith, as a non-profit organization to reduce operating expenses, study flying and promote sociability among plane owners. Mr. Smith has declared the group's program includes air circuses during the summer and an air tour. The association has a membership of 25, all members required to be plane owners.

Mr. Smith has declared he uses his plane in cases of emergency which arise in the transportation of film. He operates a fleet of eight trucks, carrying film throughout Indiana.

New York License Head Plans Actor-Agent Contract Change

New York license commissioner Paul Moss declared last week that he will bring about a radical change in the type of contracts between actors and agents. Those now in use he characterized as unfair to the actor and a violation of the employment agency law.

Mr. Moss made the declaration during a hearing before him on a complaint by John Hickey and Harry Anger, owners of a vaudeville unit. A week's engagement was cancelled by the management of the Hippodrome theatre, Baltimore, on one week's notice, while the two complainants were denied to the right to cancel on the same basis, it was charged. Decision was reserved.

Jessel Is Elected Abbot Of New York Friars' Club

George Jessel has been elected abbot of the Friars' Club, New York, succeeding George M. Cohan. Others elected were: Rudy Vallee, dean; Jack Benny, prior; Ben Piermont, corresponding secretary; Pat Rooney, recording secretary, and William Degen Weinberger, treasurer. The following were elected governors: Dan Michalove, Fred Block, George Nat Burns, Harry Delf, Donald J. Flamm, Sam H. Harris, Lou Holtz, A. A. Jaller, Abe Lastfogel, Charles A. Miller, George Price, Marvin H. Schenck and R. S. Streufand.

Two "Chain Gang" Suits Against Warner Dismissed

Two suits, for $100,000 each, brought against Warner by E. L. Rainey and G. A. Johns, Georgia state prison commissioners, for alleged libel in the Warner film "I Am a Fugitive from a Georgia Chain Gang," from Robert Elliott Burns' story, were dismissed last week in Atlanta at the request of the commissioners.

PUBLIC IS FINAL COURT

ONE CRITICISM IN 13 YEARS

To the Editor of the Herald:

I note with growing concern the indictment that the church people are putting up against what they term smut in pictures.

Speaking from the average country town with nine churches in it, population 3,500, the only criticism that has ever come in 13 years of business was from one minister that unfortunately picked "So This Is Africa" to come in on.

Any criticism has come from the sit-by-the-fires that we have never seen in the theatre at any time, and, strange to say, there are a few that this can be said of.

As far as undress is concerned, I have seen more flesh at the bathing beaches than I have ever seen on the scren.

The same people do not criticize art in the nude as it is seen at the art galleries.

The fact remains that the average picture-goer will pass by the cleanest of clean pictures and come to those that have a little spice and smartness in dialogue.

Every exhibitor knows that this is true, the box-office shows it.

I would rather have a child of mine in a theatre than in the beer honky-tonks that are springing up all over the country.

Pictures portray life as it is and not as these dreamers think it is.

After all, the wisecracks go over the heads of the kids and there is nothing the screen can teach the modern sophisticated youth they do not know in this day and age.

And it is my opinion that youth is cleaner minded today than they were in my youth.

What the public supports governs the producers in making pictures, and after all, the theatre-going public should be the court of last resort and not the socalled reform element.

Boycott is an ugly thing in any business.

Pictures will be drab and uninteresting if the reformers have their way, and they are indicting the whole of the industry for perhaps three per cent of the objectionable pictures, and that I will say has been the batting average of the pictures that I have run.

I remember well one picture some time ago, "Fazil," that we ran.

We received a Chicago print that had been censored with what was purported to be a torrid love scene cut out.

This had been advertised by some that saw it in another town. When we ran it it did not have it, and there were plenty of squawks because of this from those that saw it at our home.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TOO VALUABLE TO TRIFLE WITH

To the Editor of the Herald:

Please accept my thanks for Mr. Ramsaye's "No Plants" notice in "What the Picture Did for Me" Department of the Herald of May 26. He is right. That part of your Herald is too valuable to be trifled with.

Also thank Colonel Jenkins for his "tumming" one Barney Glazer. Anyone who thinks that all the talk about "going to have a baby," sex, seductions, bastards and such as we have had too much of, is entertainment is a fool, and not an exhibitor. Have just had a letter from the Bishop of Arkansas explaining the stand of the Catholic Church on certain pictures. I am not a Catholic, but pledged him my support, and assured him every other independent exhibitor in Arkansas would do the same.

Your "Showmen's Reviews" help us a great deal in selecting and rejecting pictures. Please continue to let your reviewers mention the risque situation. McCarthy is your best reviewer. He doesn't waste so much print telling how to put it over.—G. Carey, Strand Theatre, Paris, Arkansas.

Research Council Committees Organized in New England

Chairmen are organizing local committees to study the motion picture situation in thirty New England suburban towns, under Mrs. James B. Ayer, chairman of the Boston chapter of the Motion Picture Research Council.

The suburban groups are: Mrs. J. P. Staples, Allston; Mrs. J. Anton DeHaas, Belmont; Mrs. Augustine P. Thorndike, Jr., Brookline; Mrs. J. Leslie Glenn, Cambridge; Mrs. Gordon Hutchins, Concord; Mrs. Philip Sherwood, Dedham; Mrs. Burr J. Merriman, Framingham; Mrs. Pope Barker, Hingham; Mrs. Henry H. Putnam, Jamaica Plain; Mrs. C. E. Glynn, Lexington; Mrs. Charles T. Allen, Lynn; Mrs. Wesley Dickey, Malden; Mrs. Frederick M. Pienert, Mattapan; Mrs. Frank W. Pote, Medford; Mrs. Marion Tobey, Melrose; Mrs. Frederick Chase, Milton; Mrs. Frank B. Twitchell, Natick; Mrs. S. Minturn Sedgwick, Needham; Mrs. Francis J. Flagg, Newton; Mrs. V. H. Richards, Norwood; Mrs. Henry W. Weeks, Quincy; Mrs. S. Burt Wolbach, Sudbury; Mrs. Robert B. Ames, Wayland; Mrs. Francis W. Bird, Walpole; Mrs. John C. Lee, Wellesley; Mrs. C. Fayette Taylor, Weston; Mrs. Edwin S. Dodge, Westwood; Mrs. John D. West, Winchester, and Mrs. J. T. Baldwin, Wollaston.

Turner Rejoins RKO In Columbus Position

Terry Turner, who resigned as head of RKO advertising and publicity in New York several months ago, has returned to the company in Columbus, having been assigned to handle publicity for the Palace and Majestic, RKO local houses.

Brandts Plan 30 Houses

Brandt Brothers will operate and book between 30 and 35 theatres in the New York area by the next selling season, William Brandt has declared. The circuit now books and operates 24, the latest addition having been the Tivoli, Brooklyn.

Mascot Moves Offices

Mascot Pictures has removed its New York offices to the 12th floor of 1776 Broadway.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"By Persons Unknown"	Original screen play by Harold Shumate. Director: D. Ross Lederman.	Ralph Bellamy, Shirley Grey, J. Carrol Naish, Charles Sabin, Arthur Hohl.	Shooting
"Broadway Bill"	Original story by Mark Hellinger. Director: Frank Capra.	Warner Baxter, Myrna Loy, Raymond Walburn, Lynn Overman, Paul Harvey, Margaret Hamilton, Clarence Muse, Forrester Harvey, Ward Bond.	Shooting
FOX			
"Caravan"	Story by Melchior Lengyel. Director: Erik Charell.	Charles Boyer, Loretta Young, Jean Parker, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Phillips Holmes, Charles Grapewin, Billy Bevan.	Shooting
"Servants' Entrance"	Novel by Sigrid Boo. Director: Frank Lloyd.	Janet Gaynor, Lew Ayres, Ned Sparks, Walter Connolly, Louise Dresser, G. P. Huntley, Jr., Siegfried Rumann.	Shooting
"She Was a Lady"	Novel by Elisabeth Cobb. Director: Hamilton MacFadden.	Helen Twelvetrees, Donald Woods, Ralph Morgan, Paul Harvey, Jackie Searl, Doris Lloyd.	Shooting
"Judge Priest"	Based on the "Judge Priest" stories by Irvin S. Cobb. Screen play by Dudley Nichols and Lamar Trotti.	Will Rogers, Brenda Fowler, Rochelle Hudson, Roger Imhof, Tom Brown, Anita Louise, David Landau, Henry B. Walthall, Stepin Fetchit.	Shooting
"Wanted"	Screen play by Lester Cole and Stuart Anthony. Director: Louis King.	Rosemary Ames, Russell Hardie, Victor Jory, Pert Kelton, George Irving.	Shooting
"Serenade"	Based on story by Richard Carroll. Director: Paul Martin.	"Pat" Paterson, Nils Asther.	Shooting
METRO-GOLDWYN-MAYER			
"The Barretts of Wimpole Street"	Stage play by Rudolf Besier. Screen play by Claudine West and Ernest Vajda. Director: Sidney Franklin.	Norma Shearer, Charles Laughton, Fredric March, Katherine Alexander, Maureen O'Sullivan, Ferdinand Munier.	Shooting
"The Merry Widow"	Original operetta by Franz Lehar. Screen play by Ernest Vajda and Samson Raphaelson. Director: Ernst Lubitsch.	Maurice Chevalier, Jeanette MacDonald, Una Merkel, Edward Everett Horton, George Barbier, Sterling Holloway, Minna Gombell.	Shooting
"Sacred and Profane Love" (Tent.)	Original by Edgar Selwyn. Director: Clarence Brown.	Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin.	Shooting
"Stamboul Quest"	Original by Leo Birinski. Director: Sam Wood.	Myrna Loy, George Brent, Lionel Atwill, C. Henry Gordon, Douglas Dumbrille, Reginald Barlow.	Editing
"Student Tour"	Original screen play by Arthur Bloch and George Seaton. Director: Charles F. Riesner.	Charles Butterworth, Jimmy Durante, Florine McKinney, Maxine Doyle, Monte Blue, Phil Regan.	Editing
"All Good Americans"	Original play by S. J. and Laura Perelman. Director: Edwin Marin.	Otto Kruger, Robert Young, Madge Evans, Una Merkel, Mary Carlisle, Edward Brophy.	Shooting
MONOGRAM			
"The Moonstone"	Story by Wilkie Collins. Director: Reginald Barker.	David Manners, Phyllis Barry, Jameson Thomas, Evelyn Bostock, John Davidson, Claude King.	Shooting
"Tomorrow's Youth"	Original screen play by Harry Sauber. Director: Charles Lamont.	Martha Sleeper, John Miljan, Dickie Moore, Gloria Shea, Barbara Bedford, Franklin Pangborn.	Shooting
PARAMOUNT			
"Now and Forever"	Original by Jack Kirkland and Melville Baker. Director: Henry Hathaway.	Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing.	Shooting
"Notorious Sophie Lang"	Original by Frederick I. Anderson. Director: Ralph Murphy.	Alison Skipworth, Gertrude Michael, Paul Cavanagh, Arthur Byron, Leon Errol, Charles Judels.	Shooting
"Elmer and Elsie"	Original by George S. Kaufman and Marc Connolly. Director: Humphrey Pearson.	George Bancroft, Frances Fuller, Roscoe Karns, George Barbier, Nella Walker.	Shooting
"Mrs. Wiggs of the Cabbage Patch"	From the story by Alice Hegan Rice. Director: Norman Taurog.	Pauline Lord, W. C. Fields, ZaSu Pitts, Evelyn Venable, Kent Taylor.	Shooting
"You Belong to Me"	Original by Elizabeth Alexander. Director: Alfred Werker.	Lee Tracy, Helen Mack, David Jack Holt, Arthur Pierson, Lynn Overman.	Shooting
UNIVERSAL			
"The Red Rider" (Serial)	Novel by W. C. Tuttle. Director: Louis Friedlander.	Buck Jones, Grant Withers, Marion Schilling, Margaret LaMarr.	Shooting
"Romance in the Rain"	Story by Jay Gorney and Sig Herzig. Director: Stuart Walker.	Roger Pryor, Heather Angel, Victor Moore, Esther Ralston.	Shooting
"The Human Side"	Screen play by Ernest Pascal, Nat Ferber, Rian James. From the play by Christine Ames. Director: Edward Buzzell.	Adolphe Menjou, Doris Kenyon, Frank Craven.	Shooting
"Million Dollar Ransom"	Story by Damon Runyon. Director: Murray Roth.	Edward Arnold, Joan Bennett, Joel McCrea.	Shooting
WARNER BROS.-FIRST NATIONAL			
"A Lost Lady"	Based on the story by Willa Cather. Director: Alfred E. Green.	Barbara Stanwyck, Ricardo Cortez, John Eldredge.	Shooting
"Flirtation Walk"	Story by Delmer Daves and Lou Edelman. Director: Frank Borzage.	Dick Powell, Ruby Keeler, Pat O'Brien, John Eldredge, Ross Alexander, Guinn Williams, Henry O'Neill, John Arledge, Glenn Boles.	Shooting
"A Lady Surrenders"	Based on story by Mary McCall, Jr. Director: Archie Mayo.	Jean Muir, George Brent, Verree Teasdale, Arthur Aylesworth, Joan Wheeler, Pauline Tree.	Shooting

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 229.—(A) What do you understand by the "critical angle"? (B) Given a clean, perfectly transparent sheet of glass one-eighth of an inch thick, would it be possible to so hold it with relation to a light source that no light would either enter or pass through it? (C) What is chromatic aberration, and what is its effect? (D) Just what is white light?

Answer to Question No. 223

Bluebook School Question No. 223 was: (A) Explain just why moving a projection lens closer to or farther away from the film changes the definition on the screen. (B) Is it practicable to alter the E.F. of a projection lens by changing the distance between its front and rear elements? (C) Just why is it not possible to secure a projection lens to match one you already have, merely by sending the markings on same to dealer or manufacturer? (D) What must you send with the lens if you want accurate matching?

We find the following to have given satisfactory answers: C. Rau and S. Evans, D. Danielson, G. E. Doe, R. DeTotto, J. Wentworth, A. F. Sprafke, R. J. Arntson, H. Edwards, L. Cimikoski, T. Van Vaulkenburg, L. J. O'Melia, L. M. and C. B. Traxler, L. Klar and F. H. Klar, B. H. Sanders, J. Gensen, D. L. Lode and K. Y. Spencer, G. Thompson, F. L. Benton and A. L. Dodson, M. and J. DeVoy, D. L. Sinklow, D. U. Granger, P. and L. Felt, J. Lansing and R. D. Oberleigh, F. Simms and O. L. Daris, G. Mason, Bill Doe, P. Itt, L. U. Genesen and B. True, O. Allbright, F. H., S. and P. Dalbey, R. and K. Wells, M. F. Fallon, B. S. Howard, R. Geddings and L. Grant, L. R. Doty, N. L. Tomlinson and G. Lathrope, C. Umphrey, B. T. Canter, S. Spooner and B. H. Thaller, K. L. Knight and M. Henderson, G. R. Squires, F. I. Lirral, J. Jurts and D. Howard, F. Halor and G. Harrison, G. N. Guidotti and F. L. Savlor, L. R. O'Leary, F. Ferguson and D. Lally, L. N. Haynes and A. Richardson, D. Breaston and D. Habor, T. T. Golley, U. L. Danielson, T. Turk, M. L. Spooner, D. D. Davis and L. Thomas, L. B. and D. H. Palmer, G. L. Hutchinson, T. E. Mantol and H. Hughes, B. R. Walker, R. S. Fielder.

The list is short. Summer slack, I suppose. Theatres closing or men enervated by the heat. Too bad, but it is always that way. Well, men, if you feel you must lay off, be sure to come back with cool weather—better stick it through, though.

I must once more warn you to place your name and address at the top of the first page of each answer. Every week someone neglects this, and not infrequently I am obliged to discard a really excellent answer for that reason.

(A) Dale Danielson answers thus: "There is a definite law of relations between distances of lens to film and lens to screen or image. It reads that varying one distance will vary the other in the opposite direction. Therefore, when distance lens to object is altered, distance lens to image plane will also be changed, so that since the screen is stationary, the image will focus either ahead of, or back of it, as the case may be.

"Under such condition the image loses sharpness for the reason that the rays have either not reached their point of focus if the screen be too near the lens, or have reached their point of focus, crossed each other and started to diverge if it be too far away."

Evans and Rau answer thus: "Since the film and the screen are the two conjugate foci points of the lens, moving it (the lens) closer to or farther away from one such point, must automatically alter the distance to the other. Therefore if the screen position be not at the forward conjugate foci point, the image cannot be in sharp definition."

G. E. Doe says, "There are two points known as conjugate foci points, one of which is the film. When the film is a certain distance from the optical center of a projection lens, the other conjugate point, where the image will be formed in as sharp definition as the lens is capable of giving, will be automatically fixed at a certain point, where the screen is presumed to and must be if the image is to have maximum sharpness. This front conjugate foci point is where the rays focus. Before that point is reached the rays are approaching each other. When it has been passed the rays have met, crossed and start to diverge. At the latter point the image would appear, as illustrated in figure 36D, page 146, volume 1 of our Bluebook."

(B) T. Van Vaulkenburg replies thus: "That would depend upon what definition we give to 'practicable.' It is not practicable to do this without some injury to results. Any alteration of distances between the two elements would upset corrections more or less for one thing. Each lens element is accurately ground to fit each other element in a certain, definite relation to that other element in the matter of distances. Disturb these distances by alteration and you work injury to results."

(C) R. DeTotto says, "Because the E.F., if marked thereon, is not sufficiently accurate, hence the manufacturer must have the lens it is desired to match for accurate matching."

H. Edwards answers, "Lens manufacturers allow certain small tolerances of error, hence even though the markings be on the lens (not always the case) they may not be depended upon for absolute accuracy. Either the lens itself, or precise width of aperture distance, front surface of lens to screen, and exact width of undistorted picture, must be sent if exact results are demanded."

(D) D. Danielson says, "One sure way is to send the lens you want matched. Or one may send accurate measurements, as follows: (1) Aperture width in thousandths of an inch. (2) Exact distance longtitudinal center of lens (between its elements) to center of screen (exact width of white light on screen with no film in)."

To all of which must be added the exact projection angle, if any, if exact results are desired. As a matter of fact I don't believe measurements would serve very well where there is projection angle. Better make certain and send the lens itself.

Owner Sues Sparks and Nine Distributors for Restraint

John J. Gillody, independent theatre owner of St. Petersburg, Fla., has filed suit for $500,000 damages in Atlanta court, against F. J. Sparks, Florida circuit operator, and nine distributing companies. Mr. Gillody claims restraint of trade and a monopoly, and contends the defendants forced him out of business in Florida.

"CORKING TITLE," BUT—

DeCasseres Sees Only 55 Per Cent Picture Value in "While Parents Sleep"; Other Plays Diagnosed

By BENJAMIN DE CASSERES

WHILE PARENTS SLEEP

English humor on the screen and stage is dreary stuff. From the number of screen and stage flops of American farces and comedies in England, I suppose the same is true of us over there. That is because nothing is more characteristic of and peculiar to a people than its sense of humor: a Swede and a Chinaman, for instance.

So, then, "While Parents Sleep" (a corking picture title), by Anthony Kimmins—William A. Brady producing—made the Britishers ha! ha! their bloomin' 'eads off for two years; but it proved to be the dreariest and tritest slice of farcical fare that we have had here in a long time.

It seems, among other things, that the words "lousy" and "whoopee" have just got current in England—and "While Parents Sleep" works these two words to a fare-you-well. The second-act curtain is actually dropped on Lady Cattering (Ilka Chase) and Colonel Hammond (Lionel Pape) both agreeing that something or other is "lousy." Haw-haw! My word!

Colonel Hammond and Mrs. Hammond are somewhat Victorian. They have two sons. One, Neville, a shy, handsome guy, has on his string Lady Cattering, wife of an Ambassador (he's off-stage; but would suggest a Henry Stephenson part).

The other fellow, Jerry, is a naval officer who picks up Bubbles Thompson, a Brixton girl, who doesn't care a hootinhell about titles and positions. She is a vulgar delight, a mouse dropped in the Victorian Yorkshire pudding.

Well, there's a party somewhere. All four return late by separate entrances. The climax comes in the discovery by Jerry and Bubbles of Neville and his Lady hidden in a lounge, with the Lady wearing nothing but her panties. And then in come the parents.

All this was done, as Lloyd George and I recall, back in about 1875.

There are still some laughs in the naughty mess, and with a good cast an amusing fill-in program picture might be jazzed out of it by transposing the locale to, say, Glen Cove. The dialogue is putrid.

Picture value, 55 *per cent.*

THE ONLY GIRL

This is the Victor Herbert-Henry Blossom musical comedy of twenty years ago, and in spite of heroic attempts to modernize it with references to Gershwin and Monsieur Minsky the story (which is an adaptation of the stage play, "Our Wives") remains dull and stiff in the ankles.

But there *is* the Herbert music, as fresh and as delightful as ever, especially the now almost immortal "When You're Away," and the still bubbling "Personality."

It would take a lot of snap to fix "The Only Girl" up for screen material; but with the Herbertian score a neat, snoozy, high-class picture of comic marriage infelicity and tomfoolery might be evolved.

The plot is as thin as the shadow of a ghost, mainly about a boy and a girl collaborating on a musical comedy. Around these two circle a painter, a broker, a valet and a ritzy crowd of the Yawn-and-Yellow Set.

It flip-flopped in quick order in spite of a competent cast of singers.

Picture value, 25 *per cent.*

CAVIAR

A great raft of people had a hand in this musical comedy, "Caviar." But in spite of some exotic and hot-cha dances and some really superb singing by Nanette Guilford and George Houston, the thing doesn't spruce up even for summer fare.

The book contains little that is new for Hollywood digging.

There is a famous Russian singer. There is also a royal-looking street singer (Venice, of course).

Now the famous warbler wants to be a princess (Russian preferred). Believe it or not, the street warbler is a Russian prince.

The Prince "can be had," and a swap is made. He goes through the ceremony blindfolded. When the bandage is removed he sees the fair lady who has evoked his song. Before the honeymoon begins they are pried apart by a former lover.

There are several songs that are tuny. But it's all pretty threadbare stuff even for the Hog-Calling Picture Circuit.

Picture value, 25 *per cent.*

FURNISHED ROOMS

Ragnhilde Bruland wrote this three acts of sosh.

Scene: a cheap lodging-house. Ann Hadley comes to the Big Cit. to get a yob. Rose, one of the roomers in this buggy dump, comes to her help. Did Ann need it? I can't answer you. I'm just telling you.

Rose has had an affair with Frank Foster, inn-keeper. Now, Rose looks as husky as Maggie Cline when she threw down McCloskey. But I'm only telling you.

Frank now makes a play at Ann. The girl (she's a Clean Thing, whose brother is no doubt in the navy and whose Mother Was a Lady, as Paddy the Pig used to sing it—remember?)—the girl, as I said, faints dead away.

(End of second act. Three picture-appraisers head for Ye Olde Brass Rail.)

Although Foster runs a dump like this, his son is just out of a college as a civil engineer. He was a diamond when he entered Yale. He now comes out a pebble.

Son gives pop hell (leetle gun-play) and shoos the old man off of Ann.

So what? You guess—I'm only telling you.

Picture value (even with Mae), 0 *per cent.*

Community Honors Midwest Showman

A display of community cooperation, said by Midwest film and theatre men to be extremely rare in the industry, was accorded John W. Davis, exhibitor at Higginsville, Mo., when he recently opened his new theatre, the Davis. Prior to the opening, civic leaders and church people formed a committee with a minister as chairman and sold out the entire house, which has a capacity of 750, at $1 a seat. All tickets were disposed of by noon of the opening day.

Ceremonies on the stage prior to the initial performance were made the occasion for an elaborate eulogy of Mr. Davis for his civic-mindedness and his willingness to support local projects and organizations during the five years he has been an exhibitor in Higginsville. The chairman of the ticket-selling campaign gave a check for $750, representing the proceeds, to the mayor of the town, who in turn presented it to Mr. Davis, saying that the check represented only a small part of what the community owed him for his cooperation on its behalf. Many film and theatre men from Kansas City attended the opening.

St. Louis Better Films Council to Incorporate

The Better Films Council of St. Louis and St. Louis Council plans to incorporate under the name of "The Better Films Council of Greater St. Louis." The body was organized about four years ago and has served as a model for similar associations in various other parts of the country. Mrs. Arretus Franklyn Burt is president; Mrs. A. B. Harrison, first vice-president; Mrs. E. A. Kieselhorst, second vice-president; Mrs. Norman M. Windsor, third vice-president; Mrs. Robert L. Latzer, secretary; Mrs. Willis H. Reals, corresponding secretary, and Mrs. E. H. Brewer, treasurer.

Nine from St. Louis have been appointed members of the governing board of the Motion Picture Research Council; Mrs. Mabel K. Alt, Dr. A. H. Armstrong, Prof. Theodore Gabner of Concordia Seminary; Arno J. Haack, secretary of Washington University; Mrs. Maynard H. Hart, vice-president of the Civic Union of St. Louis; L. A. Haworth, general secretary of the Y. M. C. A.; Robert Kelso, director of the Community Fund; Hiram C. Martin of the Rotary Club, and John C. Tobin, president of the Tuberculosis and Health Society.

20 Nations Already Set To Enter Venice Exhibit

Twenty nations of the world have thus far signified their intentions of being represented with product at the Second International Exhibition of Cinematographic Art, to be held in Venice, Italy, in August. Foreign delegates at the recently concluded International Congress of Educational and Instructional Cinematography in Rome, were reported as expressing unanimously their cooperation in the Venice exhibition. The committee in charge of the exhibition, of which Attilio Fontana is secretary, has already partially complete lists of the product designed for the exhibition by major companies of various countries.

FOX-*Educational*

SHORT SUBJECTS

Sparkling Gems
FOR THE
PERFECT PROGRAM



Like sparkling jewels, adding their dazzling touch to a perfect ensemble, Fox short subjects are the ideal embellishment for a fine feature, the perfect finishing touch for a good show.

Short subjects from Fox are the product of the industry's foremost specialists in this field, Educational Pictures and Movietone News, Inc. Through big star name values, timeliness and high entertainment quality, they build the kind of program that makes for more satisfied audiences and bigger theatre profits.

The Best Fun and the Most in Educational's 52



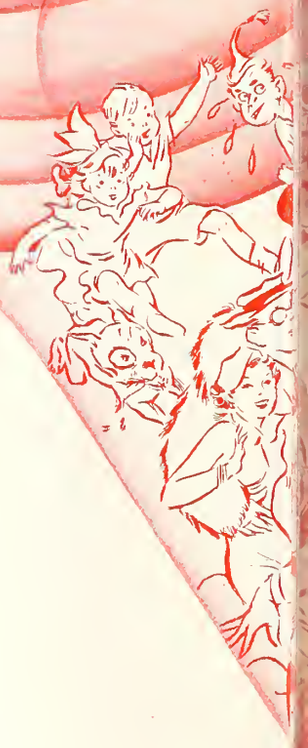
Ernest Truex

HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA!

OLD Experience and a New Deal—the specialized short subject training of the makers of *Educational Pictures*, now distributing through Fox—brought you last season a program of comedies that reached a new high level for big name values. They presented an imposing array of marquee names...ERNEST TRUEX...BUSTER KEATON...HELEN MORGAN...STOOPNAGLE and BUDD...MILTON BERLE...BOB HOPE...SHIRLEY TEMPLE...The Three RITZ BROTHERS... and many other popular favorites of the screen, the stage, and the radio.

The record achievement of 1933-1934 is the starting point for 1934-1935. Here is a line-up of comedies that will set still higher records for name value, for production quality, for entertainment merit.

As for many years past, the *Educational Pictures* trade-mark will again in 1934-1935 be the guide for thousands of exhibitors to the best they can offer their public in two-reel comedies.



Educational Pictures

BIGGEST STAR NAMES are Two-Reel Comedies . . !

12 STAR PERSONALITY COMEDIES

Every month a Big Comedy featurette, with a name ranking with your better feature attractions. Starring **Ernest Truex** and **Buster Keaton,** two of the greatest names in comedy, continuing the big hits with which they took commanding leadership in short comedies last season.



Buster Keaton

12 MUSICAL COMEDIES

Stars famous for successes on stage and radio . . . new song hits . . . snappy amusement in the modern mode. Another deluxe series of one-a-month featurettes that will provide some of the finest musical comedy entertainment you will get in any pictures—of any length.

6 FROLICS OF YOUTH

Youth has its fling, and all the world, young and old, has a hearty laugh. The unbroken record of big first-runs for the first series of **"Frolics,"** featuring **Junior Coghlan** and **Shirley Temple,** proves their universal popularity.



ADDITIONAL SERIES OF TWO-REEL COMEDIES ON NEXT PAGE . . . .

THE TWO-REEL COMEDIES WITH THE BIG NAMES AND THE BIG LAUGHS



8 CORONET COMEDIES

The series of star comedy hits that last season featured a long list of stage, radio and screen favorites—**Taylor Holmes, Tom Patricola** and **Charles Judels. Stoopnagle** and **Budd,** the **Three Ritz Brothers.** Every new **Coronet** is a surprise and a rare laugh treat.

8 MARRIAGE WOWS

Homely, down-to-earth comedies that America loves, because they *are* America. Featuring a young married couple as American as chewing gum, in situations which crystallize the humor of the modern American home. People that everybody knows, in comedies that everybody will appreciate.

Educational Pictures

Presented by
E. W. Hammons

6 YOUNG ROMANCE

Sparkling episodes of the younger set's romantic interludes. A series about "charming young people" who can love and laugh—boys and girls whose enthusiasm for life is exhilarating. Refreshingly different, **"Young Romance"** will "perk up" any program.

SPECIAL EXTRA...

...BING CROSBY...

Singing The Songs That Made Him The Radio Idol of Millions

in **4** SHORT SUBJECT SPECIALS
Offering Big Feature Profits

"I SURRENDER, DEAR" • "DREAM HOUSE" • "ONE MORE CHANCE" • "BILLBOARD GIRL"

Produced by **MACK SENNETT**



AS A GOOD COCKTAIL STARTS A FINE DINNER....

These 58 ONE-REEL GEMS

of Music, Mirth, Thrills and Novelty

Will add Zest to Your Programs

6 ADVENTURES OF A NEWSREEL CAMERAMAN

Most Thrilling Short Subjects Ever Produced

FOX





26 PAUL TERRY TOONS

By Frank Moser and Paul Terry

Every season adds to the popularity of the screen cartoon.... the picture everybody loves. Terry-Toons always furnish a perfect touch for any program because of their unfailing laughs, their splendid musical treatment, their good, clean fun.

Educational Pictures





10 Gems from the TREASURE CHEST

The pick of the surprise single-reel hits of the year. The series that has just brought out "Pagliacci." Drama, comedy, music, beauty, thrills... children and animals... nature, adventure. A wide variety of subject matter, but every one a jewel of entertainment.

Educational Pictures



ADDITIONAL SERIES OF ONE-REEL SUBJECTS ON NEXT PAGE....

6
ALONG THE ROAD TO ROMANCE
Upon the Magic Carpet of Movietone

World's Most Beautiful Travel Series

FOX



10
SONG HIT STORIES

Songs the whole world is singing. Their drama, their humor, their romance told in pictures such as "The Last Dogie." Their popular melodies sung by famous stars.

Educational Pictures



YOU CAN ALWAYS HAVE A GOOD SHOW WITH FOX-EDUCATIONAL SHORT SUBJECTS

YOU CAN ALWAYS BUILD BIGGER PROFITS BY EXPLOITING THEM

Hectic years of strange battles for business, of wild premium orgies, of double featuring, cannot obscure the fact that the biggest asset a theatre can have is a reputation for always having a good show, on the screen. Only with good short subjects can this reputation be built. Only by exploiting them can you take full advantage of their business building power.

Fox-Educational short subjects are the kind that make the customers want to come again. Their stars are real marquee names. They are backed up with consistent, nation-wide exploitation and publicity. They are accompanied by accessories to make theatre exploitation easy and efficient. It's good business to make them always a part of your show, and to make them a vital part of your advertising as well.

FOX

Educational Pictures
"THE SPICE OF THE PROGRAM"

Printed in U

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

STAMBOUL QUEST

MGM

This is a drama of Love and the Great War. It's not a war story. War, its danger, adventure, symbolically accentuates the motivating love story. The original story and screen play are by Leo Birinski, author of "Mata Hari." The director, Sam Wood, is credited with many hits, including "Hold Your Man," "The Barbarian" and "Christopher Bean."

Myrna Loy has the leading role. Her recent appearance in "Men in White," "The Thin Man" and, because of the recent fistic debacle in New York, "Prize Fighter and the Lady," have given her a real box office value. The opposite lead role is taken by George Brent, long absent from the screen but previously in several Warner pictures. Supporting players list three of the most colorful heavy menaces of the screen, Lionel Atwill, C. Henry Gordon and Douglass Dumbrille. Others in the cast of importance are Christian Rub, Rudolph Amendt, Robert Glerkler, Reginald Barlow, Leo Carroll (a newcomer) and Judith Voselli.

Timed to 1915, the locales being Berlin, the Near East and Stamboul, the yarn is an adventure in love and danger. Miss Loy is a spy, clever and resourceful, trusted and feared, a price on her head, watched continually by friend and foe alike. Under her exotic spell comes a young American, Brent, a doctor, yet a playboy ready for fun or fight. Colored by the alluring atmosphere of semi-oriental life, the thrill of danger continually present, it builds to gripping situations. Here and there are thrilling bits of conflict action, roaring guns, soldiers marching to death, but it always comes back to its basic premise of a dangerous woman whose presence is perilous to every one with whom she comes in contact.

The story promises plenty of thrill; likewise it indicates much that is new with which to sell it. It offers the advantage of quality material to entertain and names of value on which to base an intriguing, colorful advance showmanship campaign.

THE FOUNTAIN

Radio

This is an idyllic love story, told against the stark panorama of World War hatreds, distrusts, and the havoc of conflict. It is based on Charles Morgan's widely read novel of the same title. The screen play is by Jane Murfin, whose experience with "Silver Cord," "Ann Vickers" and "Double Harness" should prove valuable in this connection, and by Samuel Hoffenstein, who adapted "Song of Songs" and "Love Me Tonight," pictures which have a relative romantic dramatic parallel to "The Fountain." The director is John Cromwell, who made "Double Harness," "Spitfire" and "Of Human Bondage."

In the picture is Ann Harding. Brian Aherne, who previously appeared on the screen in "Song of Songs," has the opposite lead role. The supporting cast includes many valuable box office names, such as Paul Lukas, recently in "Affairs of a Gentleman" and "I Give My Love;" Jean Hersholt, currently in "Men in White;" Violet Kemble-Cooper, who was seen in "Our Betters"; Ralph Forbes, Sara Haden, Barbara Barondess, Rudolph Amendt, currently in "Stamboul Quest," and Betty Alden.

Emotion-stirring human interest motivates the dramatic love story. The locale is a palace in Holland. Aherne, interned British aviator, is paroled to the palace. There he finds Ann Harding, his childhood sweetheart, is married to Lukas, a German officer. Much as they fight against it, their old love is reawakened. Because of conflicting sympathies for and against the warring nations, the affair is loaded with dynamite for the two English lovers. It builds to powerful drama as Lukas, brought home wounded, stirs every wifely devotion. Yet at the same time, a bond of affection is welded between him and Aherne that creates such an atmosphere that no one can guess what will happen until Lukas' wounds, proving fatal, remove him from the earthly turmoil after commending Miss Harding and Aherne to each other.

Having the elements of quality entertainment, this picture is of the type to exploit as class and mass attraction.

BRITISH AGENT

Warner

Here is a love drama which, because of the historical events against which it is played and the ability of the two principal artists who play it, looms as the type of showmanship picture that comes once in a blue moon. It is based on a biographical novel by H. Bruce Lockhart which had a wide circulation. The screen play is by Laird Doyle. Direction is by Michael Curtiz, whose most recent picture is "The Key."

Leslie Howard and Kay Francis are the leading players. Other important actors are William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Halliwell Hobbes, J. Carol Naish, Doris Lloyd and Paul Porcasi.

The locale is Moscow. The time is that of the outbreak of the Russian Revolution. The occasion for the thrilling drama and romance is the effort which the Allied Powers exerted to prevent the Soviets making a separate peace treaty with Germany. As familiar historical figures and events flash across the screen, Kay Francis is an aristocrat, a modern Joan of Arc dedicated to the cause of the workers and peasants. She meets Leslie Howard, British agent, sent by his government to prevent the menace to the Allied Cause. With him Miss Francis falls in passionate love. One minute she is all Red, then his enemy, next she is his burning lover, then she betrays him. Romantic and dramatic conflict builds to an attempt on Lenin's life and Howard is suspected. His whereabouts revealed to the terrorizing Cheka by Miss Francis, she joins him in what seems to be a rendezvous with death only to have Lenin's recovery firmly establish the Soviet Republic and making it possible for Howard to take Miss Francis back to England with him.

Produced in authentic and convincing fashion, dealing in a timely motivating topic, this appears to be the kind of gripping entertainment that justifies powerful and sensational showmanship of unlimited diversification.

STUDENT TOUR

MGM

There's much of interest to think about in this picture. Its title suggests something light, sparkling, gay and merry—collegiate capers and campus Romeos and Juliets, and trips in intriguing places. That's what it is. But it's also unusual experiment. Two different kinds of comics, Charles Butterworth and Jimmy Durante, represent the marquee value names. Although, looking down the list of characters, Monte Blue is there and the name Florine McKinney has a familiar sound. But all the rest are new. Maxine Doyle has a local reputation in Washington, D. C., where she was mistress of ceremonies in a theatre for several seasons. The others, save track athlete Herman Brix, are unknown. Phil Regan, Doug Fowley, Betty Grable, Fay McKenzie, Bobby Gordon, Mary Loos and Pauline Brooks are listed.

The idea of the story is this: A college crew wins a regatta. The boys, together with the coeds, are sent off on a tour. Durante is the assistant coach, Butterworth the professorial chaperon. The trip takes them to China and India, its travel spectacle being climaxed by a lively swimming carnival in the pool that rests in front of the famous Taj Mahal.

The original story and screen play are by Arthur Block and George Seaton. Direction is by Charles Riesner, who recently made "The Showoff," "The Chief" and "You Can't Buy Everything." It is being produced by Monta Bell. Music and lyrics are by Nacio Herb Brown and Arthur Freed.

It appears that entertainment will be the showmanship of this show. Coming from MGM, it is almost sure to have plenty of novel, lively and colorful production value. Logically the young folk are the principal showmanship objectives which call for that exciting night-before-a-big-game brand of exploitation.

THE DRAGON MURDER CASE

Warner

In this bizarre mystery murder thriller, the Philo Vance of "The Kennel Murder Case," "The Bishop Murder Case" and "The Canary Murder Case" is brought back with Warren William in the leading role. The story is by S. S. Van Dine. The screen play is by F. Hugh Herbert, who recently did "By Candlelight" and "Journal of Crime," and by Robert M. Lee, who did "Kennel Murder Case," "Fog Over Frisco" and "Return of the Terror." Adaptation is by Rian James. The director, H. Bruce Humberstone, will be remembered for this type of picture in connection with "The Crooked Circle" and more recently for "Merry Wives of Reno" and "Goodbye, Love."

The players supporting William in the principal roles are all well known screen names, such as Margaret Lindsay, in many recent Warner pictures, Lyle Talbot, Robert Barrat, Eugene Pallette, Robert McWade, Helen Lowell, Dorothy Tree, George E. Stone.

A blood-curdling thriller from first to last, the story is also full of that brand of contrasting situation comedy that has made the Van Dine such popular mass reading and screen entertainment. While drama and mystery naturally are the sustaining elements, romance peculiar to the type of story is not lacking. It concerns a series of mysterious disappearances and murders on the estate of an enigmatic explorer. All are attributed to a fearsome flying dragon which lurks in the swimming pool. It's natural to know just how William will go about solving the crimes as it is to anticipate the comedy contributed by the amazed authorities Pallette and McWade, just as it is to suspicion who the menace is and why.

It's the kind of yarn that opens the door for a rescue of all the crime, mystery, thrill gags of any of the Van Dine's and also makes possible the adaptation of some new ones to convince the public that the picture is entirely different.

MEXICAN FIELD SEEN IN CENTRAL AMERICA

Own Producers Make Only 4 Per Cent of the 600 Pictures Shown Annually in Mexico, Campaign Committee Finds

By JAMES LOCKHART
Mexico City Correspondent

Mexican motion picture makers are urged to exert the greatest efforts toward becoming a dominant factor in domestic film entertainment and taking advantage of a "brilliant opportunity" they have in Central America, in an open letter sent by General Rafael E. Melgar, chairman of the central nationalistic campaign committee, to the National Motion Picture Production Company, Mexico's pioneer talking picture producer. General Melgar had just returned from Central America, where he went as a member of the excursion of Mexican business men organized by the Confederation of Mexican Chambers of Commerce for the purpose of increasing Mexico's trade with her sister republics.

General Melgar advises Mexican producers to become more nationalistic, to eliminate English titles in their productions and company names and to do their own distributing in Central America. Salient features of his message are:

Demand More Mexican Product

"Mexican-made motion pictures enjoy the greatest prestige in all Central American countries. They score an instant success wherever they are exhibited, and Central American exhibitors have but one complaint about our pictures—they cannot get enough of them to meet the demand.

"It is absolutely indispensable that Mexican producers refuse to place their productions in the hands of foreign distributors. By distributing themselves, they will avoid ruinous competition, which results from the activities of two distributors, a thing that is now the case in Salvador. It would be to the advantage of Mexican producers to appoint a general distributor for Guatemala, Salvador, Costa Rica, Honduras, Nicaraugua and Panama.

Urges Use of Spanish Names

"Titles in English must be eliminated at all cost from Mexican-made pictures, as such titles inspire unfavorable comments in Central America, when they are encountered in films produced in Mexico. Our producers can and should avail themselves of a profitable subsidiary production, the making of short subjects, such as newsreels and scenic revues. These will make Mexico, her landscapes, cities, customs, etc., better known abroad, especially in Central America. Producers should include varied short subjects in consignments of full length features shipped to the sister republics to the south. It would be best to have these shorts in sound, especially with typically Mexican music."

General Melgar urged that Mexican producers exercise the utmost care in making pictures with historical background so that people abroad may gain accurate knowledge of Mexico's history and the psychology of Mexicans.

"I strongly recommend that all Mexican producing companies adopt purely Spanish names," he said. "We have such companies as La Aguila Films, Alfa Films, Aspa Films de Mexico, Consolidada Films, Film Exchange and Mexico Films. There is no reason why Mexican producing companies should be known by foreign names. There are but two Mexican producers that have completely Spanish names, La Mexicana Elaboradora de Peliculas (Mexican Motion Picture Elaboration Co.) and La Nacional Productora de Peliculas (National Motion Picture Production Co.).

"As the central nationalistic campaign committee has ascertained that approximately 600 motion pictures are exhibited in Mexico each year and that Mexican producers account for but 4 per cent of these pictures, and as pictures made in this country are finding ready acceptance at home and abroad, I suggest that the producers take immediate steps toward increasing their output in an endeavor to fill domestic demands as much as is possible."

The Mexican-made talker, "La Llorona" ("The Wailing Woman"), a socalled "shocker," based upon an old legend, is eminently successful in Central America, the Ministry of Foreign Relations learned from the Mexican charge d'affaires in Panama. This picture was produced by the Central Cinematographica Co. and did well in Mexico.

Stench Bomb Causes Small Damage in Missouri House

A smoke and stench bomb was exploded in the La May theatre, Luxemburg, Mo., last week, causing little property damage and injuring none of the 400 people in the theatre at the time. Theatre employees quickly extinguished a small blaze resulting from the explosion. The theatre was destroyed by fire following a similar explosion in 1932. It is operated with non-union projectionists, by Leo Lau and members of his family.

Wins Picketing Verdict

Jack Barden, owner of the La Reta theatre, Toronto, was awarded a jury verdict of $200 last week in his suit against five members of Local 173 of the projectionists' union, charging them with directing patronage away from his theatre during picketing.

Allow Cornwell Estate Claims

Claims totaling $410,748 have been allowed against the estate of Frederick L. Cornwell, real estate operator, attorney and former theatre owner of St. Louis, who died in February, 1933. Claimants were bondholders on theatre property he had built in Moline, Ill.

SHORT PRODUCT PLAYING BROADWAY

Week of June 16

CAPITOL
Attention, Suckers ..... MGM

MAYFAIR
Stable Mates ..... Columbia
Women Haters ..... Columbia
Strange As It Seems—No. 38. Universal

PARAMOUNT
Screen Souvenirs—No. 12... Paramount
Mr. W's Little Game..... Paramount
Making the Rounds..... Paramount
Little Jack Little Revue.... Paramount

RKO MUSIC HALL
Well Cured Ham..... RKO Radio
Slow But Sure..... Educational

RIALTO
Screen Souvenirs—No. 13... Paramount
Passion in Samoia..... Central Films

RIVOLI
Mickey's Steamroller ..... United Artists
Music in Your Hair..... MGM

ROXY
Camping Out ..... United Artists
When Do We Eat?..... Columbia

STRAND
Song of Fame..... Vitaphone
Corn on the Cop..... Vitaphone
Those Were Wonderful Days. Vitaphone

MPPDA Lists 6,200 Players

The Motion Picture Producers and Distributors of America, Hollywood branch, planning its own directories of available Hollywood players, has listed a total of 6,200 performers living permanently in the production center and gaining a livelihood from the motion picture. The directories are to be published in cooperation with the eight major studios which are members of the MPPDA.

One of the directories, already published, contains the names of 1,500 players most frequently used in important supporting roles, classified in 55 different sections. The second directory, not yet issued, will contain the names of 4,700 now working in "bits." A third directory will include the photographs of most of the players listed.

Wife, Daughter Benefit By Will of "Mike" Shea

The wife and daughter of Michael Shea, Buffalo showman who died recently, are chief beneficiaries under his will, filed for probate recently in Erie County, N. Y., court. Mrs. Josephine Carr Shea receives two-thirds of the income for life of a trust composed of Mr. Shea's holdings in the McNaughton Realty Company, owning various Buffalo theatre properties. Mrs. Mary Shea Giffoniello, the only daughter, receives the remaining one-third. In the event of Mrs. Shea's death, the daughter receives the total income.

FACING *the* FUTURE

Off with the old,

on with the new...Box-Offices eat up personalities, stars dim in luster...the world moves on...the old cry for new faces is ever in the air. New faces for old box-offices, new attractions to stimulate business, new personalities to capture public fancy . . . who will they be? . . . where will they come from? What is your box-office future?

Turn the page and face it—

PARA

PARAMOUNT
who introduced
to you this year
(1933-34) such
potential stars as



CARL BRISSON



KITTY CARLISLE



KATHERINE DeMILLE



FRANCES DRAKE



IDA LUPINO



HELEN MACK



JOAN MARSH



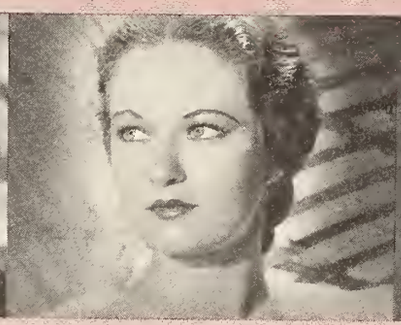
GERTRUDE MICHAEL



LANNY ROSS



KENT TAYLOR



EVELYN VENABLE



HENRY WILCOXON

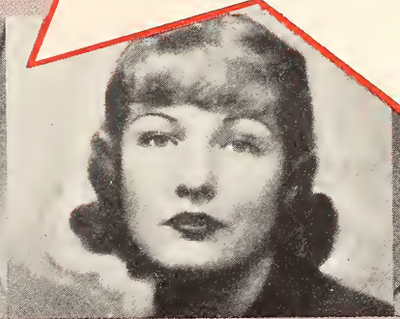
Your future is **PARAMOUNT**...Paramount who brought forth last year the greatest money-getters on the screen...MAE WEST and BING CROSBY ...PARAMOUNT who introduced to the screen in 1933-34 Carl Brisson, Kitty Carlisle, Gwenllian Gill, Katherine DeMille, Frances Drake, William Frawley, Charlotte Henry, Ida Lupino, Helen Mack, Gertrude Michael, Joan Marsh, Raymond Milland, Lanny Ross, Evelyn Venable, Henry Wilcoxon...PARAMOUNT who will introduce to screen audiences

MOUNT

PARAMOUNT will bring to motion picture audiences of the world in 1934-35 such new personalities as



BEN BERNIE



WHITNEY BOURNE



EDDIE CRAVEN



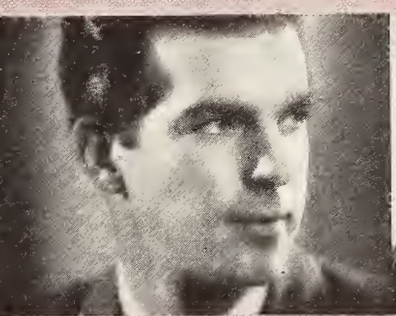
DEAN JAGGER



JOHN LODGE



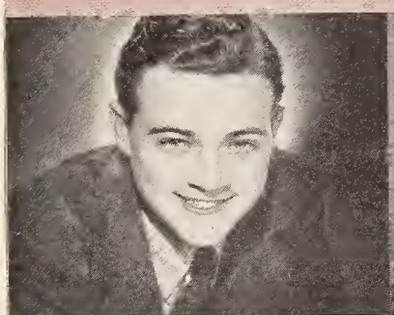
PAULINE LORD



FRED MacMURRAY



MARGO



JOE MORRISON



LLOYD NOLAN



JOE PENNER



JIMMY SAVO

in 1934-35 such potential draws as Pauline Lord, leading actress of today's stage, Ben Bernie, Whitney Bourne, Eddie Craven, Jessica Dragonette, Paul Gerrits, Dean Jagger, John Lodge, Margo, Fred MacMurray, Joe Morrison, Lloyd Nolan, Joe Penner, Jimmy Savo. PARAMOUNT combs the earth for new attractions for your box-offices and gets results.

. . . and now for the present →

"Shoot the Works" with



JACK OAKIE • BEN BERNIE • ARLINE JUDGE • ALISON SKIPWORTH

ROSCOE KARNS • WILLIAM FRAWLEY AND BEN BERNIE'S MERRY LADS

A Paramount Picture ≺ ≺ ≺ Directed by Wesley Ruggles

Paramount Pictures

MAE WEST

PARAMOUNT releases these two smash hits JUNE 29th



"IT AIN'T NO SIN"

ROGER PRYOR JOHN MACK BROWN DUKE ELLINGTON'S ORCHESTRA

A PARAMOUNT PICTURE < < < < < DIRECTED BY LEO McCAREY

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

She Learned About Sailors

(Fox - John Stone)

Comedy Romance

Built for laughs, this roisterous comedy romance has that colorful entertaining quality ordinarily so appealing to the masses. Fast moving, catchy and zippy without being sexy, it's a lively story of rollicking battleship jack-tars, also the story of a girl who didn't want to fall in love but did and then almost lost her man. It is tuned to the zestful pitch of carefree youth, contrasting its basic romantic premise with hilarious hokum comedy, tinging both with a musical touch as Miss Faye sings "Here's the Key to My Heart" and the continuation of the theme song, "She Learned About Sailors."

Atmosphere of the U. S. Navy prevails, with locales of the action an Asiatic port, a battleship and the environs of the Los Angeles naval base. Following the axiom that a sailor must have a sweetheart in every port, Larry falls head over heels in love with Jean, star entertainer at the Mandalay Club. Music girl glamour and colorful dancing shots accentuating the romantic setup, the sailor, finding that he's getting nowhere fast, decides that his relations with her should be purely platonic. But Cupid's darts have severely wounded Jean and when she gets excited about the new boy friend, in a situation which becomes comically complicated by the efforts of Rubenstein to sign her up for his Buenos Aires night club, Larry decides that he's getting into hot water.

Faking a note that marriage is no career for a roving gob, Larry entrusts it delivery to his two pals, Peanuts and Eddie. Instead, they compose a burning epistle which more than throws a monkey wrench into Larry's fade-out plans. Thus the stage is set for the hectic finale, a wild fistic melee and a smartly arranged marriage ceremony.

The show has plenty of merit to interest the regular run of the mill theatre goers. There's enough novelty about it to set it distinctly apart from the regular light comedy idea. There is a full quota of readily adaptable showmanship, which should be put across in the same gay and lively spirit that motivates the picture. Ingenious and thoughtful publicity should convey the idea that it's all-around satisfying entertainment for the whole family.—McCarthy, Hollywood.

Produced and distributed by Fox. A John Stone production. Directed by George Marshall. Screen play by William Conselman and Henry Johnson. Music by Richard Whiting. Lyrics by Sidney Clare. Dances by Sammy Lee. Photographed by Harry Jackson. Running time, 80 minutes. Release date, July 6, 1934.

CAST

Larry Wilson ..... Lew Ayers
Jean Legai ..... Alice Faye
Rubenstein ..... Harry Green
Peanuts ..... Frank Mitchell
Eddie ..... Jack Durant

His Greatest Gamble

(Radio)

Dramatic Romance

The demand for something new is graphically answered in this picture. A dramatic love story, it does not, however, come within the common meaning of that term. It's a story of fatherly love and sacrifice. Making him a gay, a lovable hero, it makes his ex-wife and the child's mother an iron-hearted villainness. It is well acted and directed so that the full value of the dramatic premise is attained. As it is one of those year-covering shows, it is rather slowly tempoed; an element that accentuates its impressiveness. At times lively and gay, yet continually holding to its serious motif, it carries a deep human interest appeal, thus being the kind of story with peculiar appeal for the more mature contingents of the patronage. Yet it has color and punch for the younger folk. Certainly it's a woman's picture, with many opportunities to wipe away a few tears.

There are two locales; the Mediterranean Riviera and later suburban New York. Philip has stolen his little daughter Alice (here convincingly played by Edith Fellows) from his ex-wife, Florence. An unlucky gambler, the pair tread a rocky road, but a happy one so made by the great love for each other. When the mother attempts to recover the child, Philip accidentally creates a situation that results in the death of Bernice by asphyxiation. Arrested, parted from the child in dramatic situations, he makes her promise that she will write to him every week during his sentence of 15 years. The girl grows up, and because she never hears from her father, together with the love stultifying influences of her mother, comes to believe that she has been forgotten.

With only a few more years to serve, Philip learns from Jenny that Alice is in America and because of the mental cruelties of her mother has become an invalid. Escaping jail, he makes his way to America. Invading Florence's home to be immediately recognized by her, but identifying himself to Alice (Dorothy Wilson) as her Uncle John. So powerful have been the mother's influences that the girl believes herself unable to walk. Consequently she is deprived of every joy in life, the most tragic of which has been the maternally wrecked romance between Alice and Stephen. Stephen and Philip getting together along with the Butler provides a comedy relief through which Philip learns the whole story. Then, dramatically, he chides, berates and in almost hypnotic manner excites the girl to take a step. But the law is catching up with the escaped convict. It only remains for the girl to assert her rights, for Stephen to claim his own love; for Florence to be confounded and for detectives to take the willing-to-go Philip back to the little French jail.

Where something novelly different is desired, here is a picture very much out of the rut of common-place. It carries a definite and sincere charm. Because it is different it requires a different method of selling. Old stock phrases hardly will fill the bill. The entertainment interest of the story should be uniquely emphasized. A drive directed at mothers and daughters, and fathers, too, should be the central factor in a business building campaign. Get over the fact that this picture is heart-touching human interest entertainment, a quality picture in caliber.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Pandro S. Berman. Associate producer, Myles Connolly. Directed by John Robertson. Screen play by Sidney Buchman and Harry Hervey. From the story by Salisbury Field. Photographer, Teddy Tetzlaff A. S. C. Art directors, Van Nest Polglase and Al Herman. Sound recorder, John E. Tribby. Film editor, William Hamilton. Musical director, Max Steiner. Running time, 72 minutes, as seen on the Coast. Release date, to be announced.

CAST

Philip Eden ..... Richard Dix
Alice ..... Dorothy Wilson
Stephen ..... Bruce Cabot
Florence ..... Erin O'Brien Moore
Alice (as a child) ..... Edith Fellows
Bernice ..... Shirley Grey
Jenny ..... Eily Malyon
The butler ..... Leonard Carey

Most Precious Thing in Life

(Columbia)

Drama

This is a serious drama of mother love keyed to stir the emotions and concentrate sympathy on the central feminine character. Realistic and heart-quickening, it is essentially a human interest show, the kind ordinarily most appealing to women. As there is an element of sacrifice about it which depicts a mother's love as the greatest force for good and justice in the world, it is a picture that demands attention from start to finish. Thus, even though there is a definite youthful color all the way through this story of two generations, its appeal is mostly to the more mature portions of audiences.

The major locale is a college town. Bob Kelsey, rich athletic hero, loves and marries Waitress Ellen and is the father of her child. The inevitable conflict of different social strata ensuing, Bob's parents force a divorce. Years pass. Young Chris, more or less a snob, following in his father's footsteps comes to the same college where Ellen is working as the dormitory "biddy." She knows the boy, but conceals her identity from him. Athletic hero that he is, he gives all the evidences of a spoiled son of wealth, even to repeating his father's falling in love with a poor girl, Patty.

Following that familiar motherly inspiration, the boy goes out to great deeds on the gridiron. Then comes the revelation when Father Bob finds Chris in love with Patty. As conflict ensues between Bob and his ex-wife, Ellen pointing out the tragedy that was wrought on their lives when others interfered with the course of true love, and convinces Bob that Chris' happiness will be best assured by letting him marry Patty.

The picture should be sold on its merits, with emphasis devoted to the entertainment values of its moral and social lessons in which particular attention is paid to the title intent.—McCarthy, Hollywood.

Produced and Distributed by Columbia. Story by Travis Ingham. Screen play by Ethel Hill and Dore Schary. Director, Lambert Hillyer. Assistant director, Robert Margolis. Cameraman, John Stumar, A.S.C. Sound engineer, Glenn Rominger. Film editor, Robert Carlisle. Associate producer, Robert North.

CAST

Ellen ..... Jean Arthur
Bob Kelsey ..... Donald Cook
Chris Kelsey ..... Richard Cromwell
Patty O'Day ..... Anita Louise
Mrs. Kelsey ..... Mary Forbes
Mrs. O'Day ..... Jane Darwell
Gubby Gerhart ..... Ben Alexander
Carter ..... John Wray
Coach Smith ..... Dutch Hendrian
Mr. Kelsey ..... Paul Stanton

We're Rich Again

(Radio)

Comedy

The entertainment in this picture is its showmanship. It's clean, wholesome, almost farcical comedy premised on a now familiar situation. Natural and easy dialogue is balanced by action that at times becomes hectic. While fun is the main objective, the sustaining romantic angle is given an odd twist as an interloping country cousin runs off with the bridegroom that was being stalked by the entire Page family.

As acceptable entertainment, whatever lack there is in outstanding name value to the cast is compensated by the quality of the amusement. Contrary to usual production technique, the

Take a Bow, SHIRLEY



. . . for this

from *Motion Picture Daily:* "Shirley Temple . . . the most-talked-of screen luminary by her consistent past performances and her lovable appeal in 'Baby, Take a Bow'—a swell show and a clean family picture to remember with pleasure."

. . . for this

from *Variety Daily:* "'Baby, Take a Bow' takes advantage of Shirley Temple's flashing rise . . . a born trouper. With dance and song and comic capers she romps her way straight into audience hearts. Suspense and laughter put 'Baby, Take a Bow' into the clear as popular entertainment."

"BABY, TAKE A BOW"

SHIRLEY TEMPLE

JAMES DUNN

CLAIRE TREVOR

Produced by John Stone

Director: Harry Lachman

Screen play: Philip Klein and E. E. Paramore, Jr.
Based on a play by James P. Judge

FOX

. . . and the world



smiles with her!

FOX is mighty proud of its tiny star, Shirley Temple. Proud of her sensational, overnight success. Proud because she proves that clean entertainment is the best-paying entertainment. Proud because you can hold your head high when you announce her on your screen . . . . *Take a bow*, Shirley!

"BABY, TAKE A BOW"

with

SHIRLEY TEMPLE

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punch of the show is not confined to a few lead characters. In this, all the players have a chance to bask in the spotlight. To attain this, it occasionally looks as if the script was ignored and as a result Edna May Oliver's antics are almost completely apart from the story and some of the most hilarious bits in the picture are provided by the Japanese butler.

The picture is modern, gay and lively. No attempt is made to preach a moral or teach a lesson. It merely is light amusement. Based on the familiar rich who have come into poor station, the Page family is bravely trying to keep up a front with the idea that if they can marry daughter Carolyn off to a wealthy Britisher, Booky, its fortunes will be recouped. Quartered in swanky Santa Barbara, Pa and Ma Page (Grant Mitchell and Billie Burke) have many things to think of, not the least of which is their effort to convince Grandma Maude that gadding about in a polo costume and riding the ponies is something that she shouldn't do. Into the set-up comes a wild and woolly Texas cousin, Arabella, living to the motto "Be Good, Sweet Maid, and Let Who Will Be Clever." Here the eccentric fun starts, as sensing the situation she connives to restore the lost Page wealth by suggesting investments that go down rather than up. While the Pollyanna, she wears the bride's clothes and also manages to crash her way into the affections of Booky, who was being staked out for Joan, and marries him for herself after an exciting elopement.

While all this is going on, Erp and Victoria, who have been dashing in and out in bathing suits, with him hardly saying a word, manage to get married themselves and everything turns out grand for the elder Pages as it develops that Erp has more money than he knows what to do with.

An advance campaign that takes advantage of the psychology of the title, hinting just enough at the theme of the story but not revealing too much, looks to be the most effective way of selling the picture. It's a natural for topical tieups with all kinds of commercial houses. By making the picture a sort of civic, business-boosting affair, it's easily possible to make it the basis for contacts with Chambers of Commerce and merchants' associations for a new buying season. In that way, the doors can be opened to interest stimulating publicity that otherwise would be unavailable.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Producer, Glendon Allvine. Directed by William Seiter. From the play by Alden Nash. Screen play by Ray Harris. Photographed by Nick Musuraca. Running time, 75 minutes. Release date, July 20, 1934.

CAST

Arabella	Marian Nixon
Carolyn	Joan Marsh
Victoria	Gloria Shea
Maude	Edna May Oliver
Pa Page	Grant Mitchell
Linda	Billie Burke
Booky	Reginald Denny
Erp	Buster Crabbe
Charmion	Lenita Lane
Process Server	Edgar Kennedy
Mr. Green	Dick Elliott
Valet	Otto Yamoaka
Jose	Andre DeSegurola

Randy Rides Alone

(Monogram)

Western

Cut to the usual and popular pattern, this western presents John Wayne, one of the favorites of the western films, and his beautiful white horse. All the anticipated action is there, as Wayne, under suspicion as a bandit and a bad man, makes effective use of an assisted escape from prison to track down the gang which is guilty of the crime for which he was held.

In support of Wayne are such old-timers among western players as George Hayes, Yakima Canutt and others, while Alberta Vaughn supplies, with Wayne, the romantic interest. The exhibitor has little opportunity to sell the film in any but the usual manner for western material, but that, with the Wayne name, and played at the proper time, should be sufficient.

Wayne, riding through the hills, comes upon a roadside restaurant and saloon containing a player piano in lively action, several dead men, each with a gun clutched in a hand, and a rifled safe. A posse, headed by the sheriff and a man who is apparently hunch-backed and dumb, though able to hear, finds Wayne and he is arrested as one of the gang. The niece of the owner, who had been hiding and saw the proceedings, releases Wayne from jail when he promises her to find the gang, and permits him to escape. It is learned that the gang who committed the crime was headed by George Hayes, as Black Marvin, a notorious bandit, who is at the same time Matt the Mute. Wayne meets Miss Vaughn at the saloon, but the posse is in pursuit and Wayne is forced to make a hurried departure, leaping from his horse into a river to escape the posse. Swimming into a rapids, he finds himself under a waterfall, behind which is the hideout of Hayes and his gang. He is forced to remain with them, and Miss Vaughn is brought in. Hayes is after the property which came into her possession at the death of her uncle. She refuses and is locked in a room. Wayne, arousing her at night, gets from her the key to the hidden strong box in the saloon, and making good his escape, takes the money and replaces it with dynamite.

Riding back to town, he attracts the attention of the posse and the sheriff, and permits them to pursue him to the hideout of the gang. As they are captured, Wayne goes after Hayes. He and the posse arrive in time to see Hayes blow himself to bits when he tries to open the strong box. Wayne reveals himself as an express agent, and he and Miss Vaughn complete the picture on the expected romantic note.

For the youngsters, of all ages, who have a flair for the western, there is action and entertainment in this typical western effort. Play it at the weekend.—Aaronson, New York.

Distributed by Monogram. Produced by Paul Malvern. Directed by Harry Fraser. Story and screen play by Lindsley Parsons. Photographed by Archie Stout. Recording engineer, John Stransky, Jr. Release date, June 15, 1934. Running time, 54 minutes.

CAST

Randy Bowers	John Wayne
Sally Rogers	Alberta Vaughn
Matt Black	George Hayes
Spike	Yakima Canutt
Sheriff	Earl Dwire
Deputy	Tex Phelps
Henchman	Arthur Ortega

Evergreen

(Gaumont-British)

Comedy Romance with Music

There are plenty of entertainment angles in this adaptation of Jessie Matthews' Cochran-produced Adelphi stage show. It is about the biggest British musical to date, yet it is not strictly a musical, inasmuch as there is a story which has film values apart from those provided by big ballet spectacle, some fine dancing and a liberal supply of snappy song numbers. The comedy, inherent in the story instead of being tacked on, is another selling feature. Altogether, this is as good entertainment, meaning by that enjoyment, as Britain has yet sent to America.

There is "period" appeal in the opening scenes, set in 1909. Harriet Green, music hall star, is engaged to marry the Marquis of Staines and makes a goodbye appearance at the old Tivoli. (There's an excellent replica of this famous variety house, now replaced by a supercinema.) An old lover reappearing with intent to blackmail Harriet because of the existence of their illegitimate daughter, the marriage is off. Harriet disappears, leaving Harriet junior in the care of her "dresser."

In due course Harriet II is due to make her stage debut, and an ingenious publicity man thinks it would be great to pass her off as her own mother. The makeup is so good that Staines really thinks he is meeting his old flame—and that the publicity boy is a grownup version of the baby who caused all the trouble. To keep the publicity pot boiling they have to pretend to live as mother and son in a house provided by the benevolent Staines. Incidentally they pay hush-money to the first Harriet's disreputable lover.

Finally Harret finds it too much to bear and astonishes the public, who have come to see the first night of the "aged" star's new production, by kicking off her old garments and dancing as no 60-year-old ever did. The conclusion, burlesque, shows her court acquittal of a charge of defrauding the public.

Jessie Matthews has better opportunities in the film than she had in even the stage version. Her individual dancing is delightful and the ensemble scenes support her talent with some fine screen pictures.

Exploitation aspects are the mother-daughter, son-lover complications; the musical and spectacular values; the interest of the pre-War London shots; the backstage atmosphere. The British origin here, too, should be an asset. It is a production of a stage hit from an historic London theatre, with the theatre star.—Allan, London.

Produced by Gaumont-British Films Corporation Ltd. at Lime Grove and distributed by G-B Distributors Ltd. Directed by Victor Savile.

CAST

Harriet Green	Jessie Matthews
Leslie Benn	Sonnie Hale
Maudie	Betty Balfour
Tommy	Barry MacKay
Marquis of Staines	Ivor MacLaren
The Blackmailer	Hartley Power

Grand Canary

(Fox - Jesse Lasky)

Drama

Because of its theme, the appeal of this picture is necessarily limited. In story and manner of presentation there is but little potential sock showmanship with which to kindle quick mass interest. Essentially it's a drama of an odd regeneration. That quality is accompanied by an equally odd romantic situation. Keyed as an emotional sympathy-stirring human interest show, it creates a strange paradox as audience sympathies concentrate themselves on a supporting player rather than either of the leads. As an impressive pitch is aimed at, action is necessarily slow and much dialogue required. There being no gripping situations, fusing audience attention and creating a patronage for the picture resolves itself into a thorough understanding of the story, consolidating the appealing elements and applying knowledge of local dislikes and likes in preparing an interest stimulating advance.

As it's far too deep for all but the older adolescents, salesmanship should be directed at the adults. While advantage is taken of name values in cast and production credits, references to the picture should carry a sincere and serious note, care being taken, however, to point up entertainment values, even though there is no hooplah in the show.

Stripped of the "no value" details, here's the story: Victim of inflamed publicity because his serums have failed to cure, Dr. Leith, branded a murderer, leaves London determined that death via the liquor route is the only salvation. On the boat a romantic situation is created between him, Susan Tranter, a nurse, and the married Lady Mary. He is loved by Susan, in love with Lady Mary. The boat reaches Santa Cruz, Canary Islands. A yellow fever epidemic is raging. Goaded by Susan, Leith realizes his duty to humanity as a doctor. Quartered in eccentric Marquesa's home, Lady Mary learns from Robert Tranter the Doctor's whereabouts. Going to him, she is stricken by the pestilence. Dramatic conflict ensues as Leith applies his serums to cure the woman he loves, while the nurse who loves him faithfully aids, though the woman stands in her pathway to love. The serums prove effective, Lady Mary is saved, only to have her husband arrive and take her away. One hope dashed, Leith and Susan plunge into the infested interior and symbolically are portrayed as conquering the scourge.

In the anti-climax, realizing that the saving of Lady Mary's life forever parted her from the Doctor, Susan and her brother happily establish a little social welfare center and the finale has Leith back in London being acclaimed

as a heroic medical scientist by those who had condemned him and a cable from Lady Mary saying that she has explained everything to her husband and that she soon will join him to consummate their great love.

It appears that the successful selling of this show can best be accomplished via the printed page. Exploitation possibilities are meager, and if attempted should be carefully handled lest an adverse impression be created. The contrast which this picture represents in relation to the current trend should also be emphasized, and while effort is made to hold the interest of the regular theatre-goers, special attention should be given to those who ordinarily respond to a more serious attraction.—McCarthy, Hollywood.

Distributed by Fox. Produced by Jesse L. Lasky. Directed by Irving Cummings. Screen play by Ernest Pascal. From the novel by A. J. Cronin. Photography, Bert Glennon. Sound, S. C. Chapman. Settings, Max Parker. Gowns, Rita Kaufman. Musical direction, Louis De Francesco. Running time, 80 minutes. Release date, July 13, 1934.

CAST

Dr. Harvey Leith	Warner Baxter
Lady Mary Fielding	Madge Evans
Daisy Hemingway	Marjorie Rambeau
Suzan Tranter	Zita Johann
Jimmie Corcoran	Roger Imhof
Dr. Ismay	H. B. Warner
Robert Tranter	Barry Norton
Elissa Baynham	Juliette Compton
Captain Renton	Gilbert Emery
Trout	John Rogers
Steward	General Rogers
Purser	Desmond Roberts
Marquesa	Carrie Daumery

Let's Talk It Over

(Universal)

Comedy-Drama

The recent appearance in the waters of the Hudson River at New York of the entire United States fleet imparts to this story of the tough sailor who was browbeaten by society an opportunity for active selling. The unusual interest aroused in the east by the presence of the fleet must surely have spread, at least to a certain extent, to other sections of the country.

It is a lively and entertaining piece, chiefly by reason of the active performance presented by Chester Morris, as Mike McCann, the roughneck from the fleet, who takes a licking from New York's young bluebloods, but returns the compliment eventually. There is, however, comparatively little of the Navy in the film, the greater part of it being concerned with Mike's frantic efforts to get around to the mental state of the "400," and his final effort, successful, in making over at least one member of that carefree and moneyed group. That this one is a girl brings romance into the picture and the life of Mike, which should open the way for an appeal to the feminine element of the patronage.

Beside Morris the cast is bulwarked by Mae Clarke, as the society girl in the case, Frank Craven, who, as the understanding uncle of the girl, offers an unusually natural and easy performance; John Warburton, as Miss Clarke's fiance, and Andy Devine, in rather a minor role, as a sailor buddy of Mike, who provides a measure of comedy.

Mike, off on shore leave in New York with his two buddies, "rescues" Miss Clarke at the beach, when she cries for help for the fun of it, after Warburton had left her in the water. Mike takes advantage of his opportunity to get in with the "swell gang" whether he is wanted or not, presuming on his heroism in the matter of the "rescue." His boastful, swaggering manner makes him an amusing thing for the bluebloods, and he is tolerated. So impressed is he that he promises Miss Clarke he will quit the Navy and go where the big money is. He does and dresses in civilian clothes the like of which the wealthy young people have never known before.

Miss Clarke bets with Warburton that she can make over Mike in a given period. She finds him a job in her uncle's brokerage firm, and in a short time Mike walks and talks and dresses not very differently from others of the group with whom he associates. Miss Clarke goes away, Morris is unable to find her and he is miserable. Her uncle, disapproving the manner in which she secretly makes sport of the former sailor, and actually liking Mike, reads her a lecture concerning her attitude toward him. Mike suddenly learns of the bet and the manner in which he has been a standing joke for all his "friends." Slightly intoxicated, he drives thunderously to the mountain camp where she is staying, denounces her, the friends, knocks out Warburton and is seriously hurt in a breakneck dash down the mountainside on his return. As Miss Clarke nurses him back to health, she comes to the realization that she is in love with him.

With the Navy and the swaggering sailor angle for the men, and the romance complication for the women, the exhibitor has entertainment to sell here.—Aaronson, New York.

Produced and distributed by Universal. Story by Dore Schary and Lewis Foster. Directed by Kurt Neumann. Screen play and dialogue by John Meehan, Jr. Photographed by Charles Stumar. Release date, June 11, 1934. Running time, 69 minutes.

CAST

Mike McGann	Chester Morris
"Pat" Rockland	Mae Clarke
Mr. Rockland	Frank Craven
Alex	John Warburton
Sandra	Irene Ware
Bill	Russ Brown
Gravel	Andy Devine
Peter	Anderson Lawler
Helen Wray	Goodee Montgomery
Sailor Jones	Douglas Fowley
Sailor Murphy	Tom Dugan
Butler	Herbert Corthell
Mrs. O'Keefe	Jane Darwell
Doctor Preston	Willard Robertson
Richards	Frank Reicher
Tony	Henry Armetta
Purser	Otis Harlan

Life of Vergie Winters

(RKO Radio)

Drama

Here is a production which combines a strong romantic interest with the always powerful mother-love theme in a picture which has been unstintingly produced on an elaborate scale. An adult attraction, it essentially possesses those thematic elements which are "naturals" for the women.

Of genuine importance to the exhibitor in the selling of the picture is its origin, an adaptation of the story of the same title by Louis Bromfield, who is among the more widely read novelists of the country. In the advertising the title should be definitely tied in with the name of the author of the original story, thus taking full advantage of any attraction which the Bromfield name might have.

The strong cast is headed by the attractive Ann Harding, whose ability and popularity are selling assets. In support of her are John Boles, Helen Vinson and Betty Furness in particular.

Centering about a problem of illicit love, which carries its sting and heartache for one woman over a period of 20 years, the film is characterized by a note of heavy drama, almost tragedy, which hangs over the life of the heroine almost continuously. There is an illegitimate child.

The film opens as Vergie Winters, appearing old and haggard, looks down from her small town prison cell room at the elaborate funeral for John Shadwell, important political figure. In flashback is told the story of the events of 20 years which brought her to that place. Vergie Winters, estranged from her embittered father, operates a small millinery shop. To the town with his bride returns John Shadwell, played by Boles, a budding and ambitious politician. Quickly it is established that he and Vergie had loved each other, and that his departure had been by reason of a lie her father told him many months before.

The two carry on their love, he staying with her during every spare moment that he is in the town of his birth, she living only for those moments. She leaves the shop, goes to a large city, has a child, and Boles adopts it, telling his phlegmatic wife, Miss Vinson, that it is the child of an old friend. Vergie returns to her shop and carries on as before, but now the breath of scandal, her name linked with that of the rapidly progressing Boles, comes to disturb them both. Eventually when the child, Miss Furness, reaches the age of 19, and is engaged, Boles warns his wife he wants a divorce. Then Miss Vinson tells Miss Furness for the first time that she is adopted, and reveals to Boles that she has long known of the affair with Vergie Winters. Boles goes to her, Miss Vinson follows and kills Boles. Escaping, she leaves Miss Harding with the body and her arrest follows. The tragic ending is partially offset by a pardon for Miss Harding and her return to her daughter, who knows the truth, and the daughter's young husband.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Alfred Santell. From the story by Louis Bromfield. Screen play by Jane Murfin. Edited by George Hively. Photographed by Lucien Andriot. Recorded by D. A. Cutler. Release date, June 22, 1934. Running time, 82 minutes.

CAST

Vergie Winters	Ann Harding
John Shadwell	John Bowles
Laura Shadwell	Helen Vinson
Joan (19 years)	Betty Furness
Ramy Truesdale	Frank Albertson
Hugo McQueen	Creighton Chaney
Winnie Belle	Sara Haden
Barry Preston	Ben Alexander
Sadie	Molly ODay
Mike Davey	Donald Crisp
Ella Heenan	Maidel Turner
Pearl Turner	Cecil Cunningham
Madame Claire	Josephine Whittell
Herbert Somerby	Wesley Barry
Jim Winters	Edward Van Sloan
Mr. Preston	Wallis Clark
Mr. Truesdale	Edward Stanley

Are We Civilized?

(Raspin)

Drama

Although nowhere in the film is the name Germany either spoken or printed, this entire production is obviously propaganda directed in opposition to the present regime and the current Nazi activity of Hitler and his henchmen in Germany.

The picture at the same time brings back to the screen William Farnum, in the role of the wise old teacher of the misguided leaders of Germany, who calls upon history to indicate that such policies as are being pursued are leading the country to ruin and the world into another World War. As his lecture in defense of human rights progresses, the flashback method is utilized to portray the several most significant milestones of civilization, from Moses on the Mount to the World War.

The selling possibilities of the film are difficult to estimate. On the one hand the material smacks of pictorial record and not sufficiently of straight drama. On the other hand, the subject with which it deals, and the terrifically vital query which its title poses, are points which are at the moment stirring the mind of the public of the world to seek an answer. It is this fact which must be the exhibitor's focal selling point. Newspaper headlines, day to day, are in themselves a tieup with the material with which the picture is concerned. The exhibitor should not overlook the fact that Farnum is the principal player. His years of experience as an actor of note are reflected in the performance he renders. The other players are not especially familiar to the regular run of screen audience.

Farnum, head of an international news agency, comes from America to the land of his birth to find a strict censorship about the country like a hangman's noose encircling the neck of a condemned man. His son, Leroy Mason, active head of the agency in the country, is engaged to Anita Louise, daughter of Frank McGlynn, who is the chief of the censorship bureau. When telegraphic copy from Farnum's agency is held up by the censor, Farnum and McGlynn argue the matter, but McGlynn is adamant. At a banquet in his honor, Farnum, despite McGlynn's warning that he guard his remarks, launches into a decisive denunciation of the freedom-destroying activity of the leaders of the government. He is taken home by his son, and meanwhile soldiers are set to ransacking private homes for books con-



ROMANCE *in the* RAIN

ANOTHER smash attraction in Universal's great wind-up group for 1933-34! . . . Another big one to keep step with Margaret Sullavan in "Little Man, What Now?"; with Diana Wynyard in "One More River"; with Claudette Colbert in "Imitation of Life"; with Adolphe Menjou in "The Human Side."... A speedy comedy drama with hit songs and flash music, by the authors of "Moonlight and Pretzels."

•

with

ROGER PRYOR • HEATHER ANGEL
ESTHER RALSTON • VICTOR MOORE

Paul Kaye, Ruth Donnelly, Max Davidson. Music by Jay Gorney and Sig Herzig. Screenplay by Barry Trivers. Directed by Stuart Walker. A Stanley Bergerman Production presented by CARL LAEMMLE.

A UNIVERSAL PICTURE



demned by the censor, which are burned in the street. The Farnum office is wrecked, and the son hurt in attempting to protect his property. At Farnum's home the soldiers are momentarily stopped by Farnum. McGlynn enters, and Farnum begins a lengthy plea for abandonment of the censorship activities.

He reviews history, and in flashback are seen Moses, Budda, Confucius, Caesar, Christ, Mohammed, Columbus, Washington, Lincoln, Napoleon and the events with which each was concerned. Farnum goes into the street, refusing to retract his remarks, and is stoned by the mob. He dies, but he has wrought a change in the stone-cold McGlynn and won his son's promise to carry on the fight.—AARONSON, New York.

Produced and distributed by Raspin Productions. Directed by Edwin Carewe. Story and screen play by Harold Sherman. Photographed by Leon Shamroy. Release date not set. Running time, 70 minutes.

CAST

Paul Franklin, Sr. ..... William Farnum
Norma Bockner ..... Anita Louise
Abraham Lincoln, Felix Bockner ..... Frank McGlynn
Paul Franklin, Jr. ..... Leroy Mason
Dr. Leonard Gear ..... Oscar Apfel
Colonel Salter ..... Stuart Holmes
Moses ..... Alvin Cavin
Buddha ..... Conrad Siderman
Confucius ..... Sidney T. Pink
Caesar ..... Harry Burkhart
Christ ..... Charles Requa
Mohammed ..... J. C. Fowler
Christopher Columbus ..... Bert Lindley
George Washington ..... Aaron Edwards
Napoleon ..... William Humphries

City Limits

(Monogram)

Comedy-Drama

There is light and lively entertainment in this production, which concerns the successful attempt of the nervy young reporter to get his story, block the plan of large financial interests to ruin a former rival, and complete a romance with the daughter of the man he saved from great financial loss. There is considerable comedy spotted throughout the film, and that plus the romance and the bits of considerably motive action, serve to make the picture satisfactory entertainment.

The title, rather meaningless, is lacking in any quality of marquee enticement, and the players are but fairly well known, so that the exhibitor is rather under the necessity of concentrating in his selling on the story itself and the romantic and comedy elements involved. The cast is headed by Frank Craven, who, as the big railroad man, presents a performance which for freshness and naturalness would be difficult to equal. Though his name may be unknown, the exhibitor should do no less than bill him well, since the audience will not be disappointed and the buildup may be of real value in future appearances of the player. In addition are Ray Walker, as the reporter; Sally Blane, as Craven's daughter, and Claude Gillingwater, as the rival financier.

The idea of the wealthy railroad president who is besieged on the one hand by indigestion, and on the other by an elderly old-maid sister whose constant concern is with the health and stomach of her brother, easily may be worked into good copy which should be attractive to both men and women.

Craven, in a stock market battle, wins control of a rival railroad and Walker is sent by his paper to find out what it is all about. He, and the other reporters, are refused admission to his office despite the exercise of all the wiles at Walker's command. At Craven's home, when the other reporters are denied entrance, Walker, who has learned the name of Craven's physician, arms himself with a pair of spectacles and a bag, carries a business card indicating himself as the doctor's assistant, and proceeds to ply Craven with questions and thump his chest. Miss Blane recognizes him for a reporter, warns her father, and Craven invites the doctor to attend him on a short vacation. Walker, thinking he will get the story he wants, agrees to meet Craven at his private car.

Next morning he discovers Craven has deliberately given him the wrong starting time, and pursuing the train in his car, finally catches it. Craven accidentally falls off the train, is picked up by two tramps and has the time of his life eating what he pleases and sleeping on the ground, while Walker, the sister and Miss Blane are looking frantically for him. The rival railroad men, seeing their opportunity, go to work on the stock and Craven is in danger of losing control of his railroad, not realizing his "disappearance." Through a picture in the paper and a posted reward, Walker discovers where Craven is, and despite the effort of Gillingwater's employees to prevent his return, he reaches town in time to save his control in the road. Walker and Miss Blane complete their romance, and Craven invites the two tramps to a lawn dinner at his mansion.

The film is perhaps best adapted to a midweek playing position.—AARONSON, New York.

Produced and distributed by Monogram. Trem Carr, vice-president in charge of production. Supervised by W. T. Lackey. Directed by William Nigh. Story and screen play by George Waggner. Edited by Jack Ogilvie. Photographed by Jerry Ashe. Recorded by John A. Stransky, Jr. Release date, May 1, 1934. Running time, 70 minutes.

CAST

J. B. Matthews ..... Frank Craven
Helen Matthews ..... Sally Blane
Jimmy Dugan ..... Ray Walker
Oliver ..... Claude Gillingwater
King ..... James Burke
Nap ..... James Conlin
Aunt Martha ..... Jane Keckley
Macy ..... Henry Roquemore
Dr. Stafford ..... Harry Bradley
Carter ..... George Hayes
Graflex ..... George Cleveland
Jones ..... George Nash
Mrs. Benton ..... Fern Emmett

Speaking of Relations

(MGM - Hal Roach)

Irvin Cobb on Screen

Of showmanship interest because it introduces Irvin Cobb, noted short story writer, as a screen personality, this short can be publicized to a greater degree than the ordinary featurette. Motivated by gags, rather slow moving because of repetition, the yarn concerns itself with a retired river boat captain. Addicted to the little brown jug, with a lazy inclination to spend his time fishing in the company of Frank Darien, Cobb is harassed by a nagging sister, Kathryn Ward, and pestered by a prank playing nephew, but takes it all with philosophical stoicism. Finally escaping his bedeviling relations, he goes fishing, only to have nephew Benny Baker tag along, get the pair in trouble with the game warden and set the stage for the buxom sister to be pushed into the river. It is clean and wholesome, and has its share of laughs. Hal Yates directed. In the cast also are Kathryn Clare Ward, Benny Baker, Frank Darien and Snowflake. Running time, 18 minutes.—MCCARTHY, Hollywood.

Mickey's Steamroller

(United Artists)

Good

There is lively entertainment of the cartoon variety in this Mickey Mouse number, in which Mickey, operating a steamroller, meets his sweetheart, a nursemaid, and stops for a chat. The two infants board the machine and start on a wild trip. Mickey is in pursuit at first, then is pursued by the animated mechanism, while the youngsters enjoy themselves. It all winds up in a crash through a building. It is an amusing subject.—Running time, 7 minutes.

Oliver the Eighth

(MGM)

Good Comedy

Laurel and Hardy, in another of their amusing comedies, this time as partners in a barber shop, manage to develop numerous laughs. Hardy answers the matrimonial letter of Mae Busch, wealthy widow, and the double-crossed Laurel goes after him. They discover the butler to be more than a little eccentric, and learn that Miss Busch plans to cut Oliver's throat, he being the eighth Oliver who has fallen into her clutches. As she finally gets to him, after amusing complications, Hardy suddenly awakens, in the barber chair, being shaved by Laurel. An amusing subject, and the team is popular.—Running time, 28 minutes.

Corn on the Cop

(Vitaphone)

Amusing

There are amusing moments in this comedy, as Harry Gribbon and Shemp Howard, as a pair of tramps, attempt to make some money and run into difficulty with a policeman. Tossed off a freight, they try to sell axle grease as corn cure, with Howard using a cellar window and a sledge hammer to induce business. By mistake they enter the wrong house, are taken for expected visitors, and are having a chummy time with the woman of the house, when her husband, a policeman with whom the boys had had a run-in, arrives to end the subject in a crash.—Running time, 20 minutes.

A Good Scout

(Educational)

Fair

There is only a fair amount of entertainment in this rather far-fetched comedy story, in which Tom Howard affords what amusement there is. He and George Shelton are promised $50 for each Indian they kill by a prospector who has sworn to get all the Indians he could find. With a bludgeon, a washboiler lid and a fish horn the pair waylay the Indians frightened in their direction by their employer. When he refuses to pay they handle him as they have the Indians.—Running time, 18 minutes.

The Song of Fame

(Vitaphone)

Entertaining

Miss Ruth Etting, who has attained and maintains a certain popularity on the radio as a vocalist, renders several popular numbers in pleasant and effective fashion. Woven through is a mild story which finds Miss Etting, a singing cigarette girl in a restaurant, trying to get her chance with the big producer. Her ineffectual agent finally corners the producer in a barber shop, she catches his attention, and appearing in his show, offers an opportunity for a bit of girl dance routine. A mildly entertaining subject.—Running time, 19 minutes.

Pathe Review

(Radio)

Of Interest

Interesting material of a general nature is presented in this, number five of the Review series. Seen are a cleverly handled photographic study of a rabbit in a child's nursery; views of tulip time in the land of that flower, Holland; Carson Robison and his Buckaroos singing a cowboy number, and an interesting study of the birth of the moon and the probable eventuality of the movements of the planets in their paths, thousands of years hence. An interesting subject.—Running time, 10 minutes.

Story Conference

(Vitaphone)

Fair

Satirizing the haphazard concoction of stories by the film studios, this subject features Lillian Roth, notable radio and stage singer, and turns out to be fair entertainment, chiefly by reason of the vocal efforts of Miss Roth. As the studio writers' group makes a valiant attempt to visualize a story for Miss Roth at less than a moment's notice, their ideas are enacted on the screen, each giving Miss Roth an opportunity to sing, with a girl chorus background, which she does in a pleasant and attractive manner.—Running time, 20 minutes.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 16, 1934, from 104 houses in 19 major cities of the country, reached $962,332, a decrease of $14,832 from the total for the previous calendar week, ended June 9, when 106 theatres in 19 cities reported an aggregate gross of $977,164.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1933.)**	
Boston	2,900	25c-50c	"The Hell Cat" (Col.) and "Most Precious Thing in Life" (Col.)	16,500	"Unknown Blonde" (Majestic) and "Half a Sinner" (U.)	17,500	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	8,000	"Upper World" (W. B.) and "Lazy River" (MGM)	8,000	Low 3-11 "Topaze"	11,000
							High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-29 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	30c-50c	"I Give My Love" (U.) and "Let's Talk It Over" (U.)	17,000	"Little Man, What Now?" (U.)	16,000	High 12-2 "Little Women"	28,000
Loew's State	3,700	35c-50c	"Sadie McKee" (MGM) (2nd week)	18,000	"Sadie McKee" (MGM) (1st week)	17,500	Low 3-11 "When Strangers Marry"	12,000
Metropolitan	4,350	30c-65c	"Many Happy Returns" (Para.)	30,000	"Little Miss Marker" (Para.)	31,000	High 1-7 "Strange Interlude"	23,000
Paramount	1,800	30c-50c	"He Was Her Man" (W. B.) and "Call It Luck" (Fox)	8,500	"Upper World" (W. B.) and "Lazy River" (MGM)	8,500	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel"	44,500
							Low 3-11 "King of the Jungle"	26,500
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-12 "Mary Stevens, M.D." and "Flying Devils"	8,000
Buffalo								
Buffalo	3,500	30c-55c	"The Thin Man" (MGM)	15,800	"Little Miss Marker" (Para.)	11,900	High 12-9 "Dancing Lady"	31,000
Century	3,000	25c	"Bottoms Up" (Fox) and "Wharf Angel" (Para.)	6,200	"She Made Her Bed" (Para.) and "Murder in Trinidad" (Fox)	5,100	Low 3-25 "Our Betters"	9,800
							High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Hippodrome	2,100	25c-40c	"Catherine the Great" (U.A.)	6,100	"Viva Villa!" (MGM)	6,200	High 5-19-34 "The House of Rothschild"	18,000
Hollywood	300	25c-40c	"The Ghoul" (Gaumont-British) and "Orders Is Orders" (Gaumont-British) (2nd week-3 days)	100	"The Ghoul" (Gaumont-British) and "Orders Is Orders" (Gaumont-British) (1st week)	800	Low 8-26 "Moonlight and Pretzels"	5,100
							High 1-7 "Goona Goona"	2,600
							Low 11-25 "Night and Day"	400
Lafayette	3,300	25c	"Whirlpool" (Col.) and "Social Register" (Col.)	5,200	"I'll Tell the World" (U.) and "Glamour" (U.)	5,000	High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 12-23 "Myrt and Marge"	4,800
Chicago								
Chicago	4,000	35c-68c	"Little Man, What Now?" (U.)	35,000	"The Thin Man" (MGM) (9 days)	35,000	High 9-2 "Goodbye Again"	75,000
McVicker's	2,284	30c-60c	"The Hollywood Party" (MGM)	7,000	"Change of Heart" (Fox)	9,500	Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Registered Nurse" (F. N.)	12,000	"I'll Tell the World" (U.) (8 days)	13,000	High 4-14-34 "Wonder Bar"	23,000
Palace	2,509	35c-75c	"The Party's Over" (Col.)	18,000	"Such Women Are Dangerous" (Fox)	18,000	Low 7-1 "The Woman I Stole"	5,000
Roosevelt	1,591	25c-50c	"The Thin Man" (MGM)	8,000	"He Was Her Man" (W. B.)	7,000	High 10-14 "I'm No Angel"	50,000
State-Lake	2,776	20c-35c	"Coming Out Party" (Fox)	11,000	"Whirlpool" (Col.)	11,000	Low 12-16 "A Man's Castle"	10,000
United Artists	1,700	30c-60c	"Sadie McKee" (MGM) (3rd week)	9,000	"Sadie McKee" (MGM) (2nd week)	16,500	High 9-9 "Morning Glory"	37,000
							Low 4-28-34 "Glamour"	11,500
							High 10-14 "Penthouse"	16,000
							Low 3-4 "Luxury Liner"	6,200
							High 1-13-34 "Goodbye Love"	18,000
							Low 2-18 "Lucky Devils"	4,500
							High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	20c-40c	"The Black Cat" (U.)	3,400	"Looking for Trouble" (U. A.)	2,100	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"Now I'll Tell" (Fox)	5,000	"All Men Are Enemies" (Fox)	3,500	High 10-21 "East of Fifth Avenue"	30,000
RKO Palace	3,100	30c-44c	"Upper World" (W. B.) (4 days) "Fog Over Frisco" (F. N.) (3 days)	8,500	"Call It Luck" (Fox) and "Strictly Dynamite" (Radio)	7,000	Low 6-10 "Circus Queen Murder"	2,900
							High 3-3-34 "It Happened One Night"	28,000
							Low 8-19 "No Marriage Ties"	4,200
State	3,400	30c-44c	"The Thin Man" (MGM)	11,500	"Murder at the Vanities" (Para.)	7,200	High 8-19 "Tugboat Annie"	26,000
Stillman	1,900	20c-40c	"The Hollywood Party" (MGM) and "Cross Streets" (Chesterfield)	3,200	"The Witching Hour" (Para.) and "Along Came Sally" (Gaumont-British)	3,000	Low 6-24 "The Eagle and the Hawk"	5,000
							High 10-28 "I'm No Angel"	9,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Warner's Lake	800	30c-40c	"No Greater Glory" (Col.) and "Hell Bent for Love" (Col.)	1,800	"A Man of Sentiment" (Chesterfield) and "Whirlpool" (Col.)	1,500	High 10-28 "Footlight Parade"	10,000
							Low 6-9-34 "A Man of Sentiment" and "Whirlpool"	1,500
Denver								
Aladdin	1,500	25c-50c	"Springtime for Henry" (Fox)	3,000	"The Black Cat" (U.)	3,000	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-40c	"Little Miss Marker" (Para.) (2nd week-2 days)	1,500	"Little Miss Marker" (Para.) (1st week)	7,500	Low 5-26-34 "As the Earth Turns"	2,500
			"Private Scandal" (Para.) (5 days)	4,000			High 10-28 "I'm No Angel"	16,000
							Low 6-3 "Mussolini Speaks," "Night of Terror" and "Soldiers of the Storm"	1,950
Denver	2,500	25c-50c	"Little Man, What Now?" (U.)	6,500	"Sadie McKee" (MGM)	7,500	High 1-13-34 "Roman Scandals"	17,500
Orpheum	2,600	25c-50c	"I'll Tell the World" (U.)	7,000	"Wild Cargo" (Radio)	5,000	Low 12-16 "The World Changes"	3,000
Paramount	2,000	25c-40c	"A Modern Hero" (W. B.) (3 days)	500	"Uncertain Lady" (U.) (2 days)	400	High 2-17-34 "Hi, Nellie!"	19,500
							Low 6-10 "Zoo in Budapest"	3,750
							High 4-1 "The Kid From Spain"	7,000
			"Sorrell and Son" (U. A.) (4 days)	1,500	"Let's Be Ritzy" (U.) (5 days)	1,600	Low 4-7-34 "Ever Since Eve" and "Son of Kong"	1,500
Detroit								
Fisher	2,700	15c-40c	"Thirty Day Princess" (Para.) (15c-50c)	6,300	"Sadie McKee" (MGM)	5,600	High 1-28 "Silver Dollar"	15,400
Fox	5,100	15c-50c	"Where Sinners Meet" (Radio)	22,000	"Such Women Are Dangerous" (Fox)	16,800	Low 3-18 "Secret of Madame Blanche"	3,100
							High 9-16 "Sing, Sinner, Sing"	32,300
							Low 5-15 "After the Ball" and "Afraid to Talk"	5,400
Michigan	4,000	15c-50c	"Little Miss Marker" (Para.)	18,000	"Murder at the Vanities" (Para.)	22,000	High 4-7-34 "Mystery of Mr. X"	31,400
							Low 7-1 "College Humor"	7,300
United Artists	2,000	25c-50c	"Born to Be Bad" (U. A.)	4,500	"Manhattan Melodrama" (MGM)	5,300	High 5-12-34 "The House of Rothschild"	17,600
							Low 3-25 "The Sign of the Cross"	4,100

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"THE AFFAIRS OF CELLINI"
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FAY WRAY
Directed by GREGORY LA CAVA
from the hit play "The Firebrand"
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Presented by JOSEPH M. SCHENCK

UNITED ARTISTS EXCHANGES

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.)	
Hollywood								
Chinese	2,500	50c-$1.65	"The House of Rothschild" (U. A.) (10th week-4 days)	9,000	"The House of Rothschild" (U.A.) (9th week)	13,240	High 9-9 "Dinner at Eight"	36,656
							Low 4-1 "King Kong"	14,600
Pantages	3,000	25c-40c	"Springtime for Henry" (Fox) and "The Love Captive" (U.)	3,200	"Such Women Are Dangerous" (Fox) and "Embarrassing Moments" (U.)	2,600	High 1-7 "Handle With Care"	13,000
							Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
W.B. Hollywood	3,000	25c-55c	"Fog Over Frisco" (F. N.)	12,000	"He Was Her Man" (W. B.)	11,000	High 3-25 "42nd Street"	26,000
							Low 1-27-34 "The Big Shakedown"	7,000
Indianapolis								
Apollo	1,100	20c-40c	"Wild Gold" (Fox)	2,000	"Such Women Are Dangerous" (Fox)	2,000	High 2-18 "State Fair"	7,000
							Low 6-16-34 "Wild Gold"	2,000
Circle	2,800	20c-40c	"Many Happy Returns" (Para.)	4,500	"Stingaree" (Radio)	4,000	High 8-19 "She Had to Say Yes"	12,000
							Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Lyric	2,000	20c-40c	"Little Man, What Now?" (U.)	4,000	"Catherine the Great" (U. A.)	5,000	High 7-22 "College Humor"	9,500
							Low 11-11 "Saturday's Millions"	3,000
Palace	3,000	25c-40c	"Sorrell and Son" (U. A.)	3,500	"The Hollywood Party" (MGM)	4,000	High 2-3-34 "Sons of the Desert"	12,500
							Low 6-16-34 "Sorrell and Son"	3,500
Kansas City								
Mainstreet	3,049	25c	"Twentieth Century" (Col.) and "Sisters Under the Skin" (Col.) (8½ days and Sat. late show)	5,500	"Stingaree" (Radio) and "A Very Honorable Guy" (F. N.) (7½ days and Sat. late show)	5,500	High 10-28 "Ace of Aces"	21,000
							Low 5-20 "Sweepings"	4,000
Midland	4,000	25c	"Sorrell and Son" (U. A.) (6 days and Sat. midnite show)	7,000	"The Thin Man" (MGM) (7 days and Sat. midnite show)	12,500	High 1-7 "Strange Interlude"	30,000
							Low 4-15 "Perfect Understanding"	4,900
Newman	1,800	25c	"Little Miss Marker" (Para.) and "Crime of Helen Stanley" (Col.) (8 days and Sat. late show)	7,000	"Merry Wives of Reno" (W. B.) and "The Witching Hour" (Para.) (6 days and Sat. late show)	4,000	High 10-21 "I'm No Angel"	20,000
							Low 5-27 "Picture Snatcher"	2,800
Tower	2,200	25c	"The Party's Over" (Col.) (7 days and Sat. midnite show)	5,700	"Half a Sinner" (U.) (7 days and Sat. midnite show)	5,400	High 6-16-34 "The Party's Over"	5,700
							Low 5-5-34 "Let's Fall in Love"	4,000
Uptown	2,000	25c	"Little Man, What Now?" (U.)	5,800	"Such Women Are Dangerous" (Fox) (5 days)	2,800	High 1-6-34 "Mr. Skitch"	8,500
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Filmarte	800	40c-50c	"No Greater Glory" (Col.) (2nd week)	600	"No Greater Glory" (Col.) (1st week)	1,000	High 4-14-34 "Moon Over Morocco"	7,600
							Low 5-12-34 "Through the Centuries"	500
Loew's State	2,416	30c-55c	"Change of Heart" (Fox)	10,700	"Queen Christina" (MGM)	8,688	High 4-7-34 "Riptide"	28,500
							Low 2-24-34 "Coming Out Party"	4,870
Paramount	3,596	30c-55c	"The Great Flirtation" (Para.)	19,416	"Many Happy Returns" (Para.)	23,795	High 1-7 "No Man of Her Own"	30,000
							Low 3-18 "King of the Jungle"	10,000
RKO	2,700	25c-40c	"Stingaree" (Radio)	7,100	"Twentieth Century" (Col.) (2nd week)	6,100	High 3-31-34 "Little Women"	15,500
							Low 9-30 "Brief Moment"	1,700
W. B. Downtown	3,400	25c-55c	"Fog Over Frisco" (F. N.)	10,000	"He Was Her Man" (W. B.)	9,000	High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" and "Harold Teen"	5,000
Minneapolis								
Century	1,650	25c-40c	"Sorrell and Son" (U. A.)	4,000	"Nana" (U. A.)	4,500	High 4-22 "Secrets"	5,500
							Low 3-11 "Secret of Madame Blanche"	2,500
Lyric	1,238	20c-25c	"Private Scandal" (Para.)	1,500	"The Show-Off" (MGM)	1,500	High 4-1 "20,000 Years in Sing Sing"	3,000
							Low 11-11 "I Loved a Woman"	1,000
Minnesota	4,000	25c-50c	"Murder at the Vanities" (Para.)	8,000	"Sadie McKee" (MGM)	8,500	High 11-11 "I'm No Angel"	10,000
							Low 2-3-34 "Eskimo"	7,000
RKO Orpheum	2,900	25c-50c	"Registered Nurse" (F. N.)	4,000	"Strictly Dynamite" (Radio)	6,000	High 1-7 "Animal Kingdom"	14,000
							Low 3-11 "Cynara"	3,000
State	2,300	25c-40c	"Double Door" (Para.)	5,500	"Such Women Are Dangerous" (Fox)	6,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle"	3,500
World	400	25c-75c	"Catherine the Great" (U. A.) (3rd week)	2,500	"Catherine the Great" (U. A.) (2nd week)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal								
Capitol	2,547	25c-60c	"Murder at the Vanities" (Para.) and "She Made Her Bed" (Para.)	8,000	"Thirty Day Princess" (Para.) and "The Witching Hour" (Para.)	8,500	High 2-24-34 "Queen Christina"	13,500
							Low 12-23 "Havana Widows and "Ever in My Heart"	7,500
Loew's	3,115	25c-65c	"Crime Doctor" (Radio) and "Finishing School" (Radio)	7,500	"Such Women Are Dangerous" (Fox) and "Three on a Honeymoon" (Fox)	9,000	High 1-21 "The Mask of Fu Manchu"	14,500
							Low 6-2-34 "Jack Ahoy" and "The Lost Chord"	7,000
Palace	2,600	25c-75c	"Viva Villa!" (MGM) and "Sleeping Car" (British)	10,500	"Sadie McKee" (MGM) and "Countess of Monte Cristo" (U.)	10,000	High 2-18 "The Sign of the Cross"	15,500
							Low 6-2-34 "20 Million Sweethearts" and "Secrets of a Registered Nurse"	8,500
Princess	2,272	25c-65c	"Sorrell and Son" (U.A.) and "Trouble" (British)	6,000	"Looking for Trouble" (U. A.) and "Whirlpool" (Col.)	6,000	High 1-7 "The Kid From Spain" and "Speed Demon"	12,000
							Low 12-23 "Sing, Sinner, Sing" and "The Chief"	5,000
New York								
Astor	1,012	55c-$2.20	"The House of Rothschild" (U.A.) (13th week)	15,400	"The House of Rothschild" (U.A.) (12tth week)	13,200	High 4-14-34 "The House of Rothschild" (4th week)	23,730
							Low 3-25 "The White Sister"	14,559
Capitol	4,700	35c-$1.65	"Men in White" (MGM)	61,000	"Viva Villa!" (MGM)	35,400	High 4-7-34 "Riptide"	63,373
							Low 2-10-34 "You Can't Buy Everything"	15,500
Mayfair	2,300	35c-85c	"The Love Captive" (U.)	5,500	"Sorrell and Son" (U.A.) (9 days)	11,880	High 1-7 "The Half Naked Truth"	24,750
							Low 5-19-34 "Cheaters" (6 days)	2,700
Palace	2,500	25c-75c	"Little Man, What Now?" (U.)	10,000	"He Was Her Man" (W. B.)	10,400	High 2-4 "Animal Kingdom"	16,150
							Low 4-15 "Parole Girl"	4,500
Paramount	3,700	35c-99c	"Many Happy Returns" (Para.)	28,000	"Little Miss Marker" (Para.) (3rd week)	24,000	High 10-21 "I'm No Angel"	83,450
							Low 2-4 "Hello, Everybody"	15,608
Rialto	2,200	25c-65c	"World in Revolt" (Mentone) (12 days)	18,000	"Hollywood Party" (MGM) (2nd week)	9,000	High 4-7-34 "The Lost Patrol"	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President"	5,800
Rivoli	2,200	35c-99c	"Born to Be Bad" (U.A.) (2nd week)	9,900	"Born to Be Bad" (U. A.) (1st week)	17,100	High 12-30 "Roman Scandals"	48,000
							Low 8-5 "The Rebel"	7,200
RKO Center	3,700	25c-55c	"Thirty Day Princess" Para.) (4 days) "Crime Doctor" (Radio) (3 days)	5,000	"Stingaree" (Radio) (4 days) "The Witching Hour" (Para.) (3 days)	5,800	High 1-7 "Animal Kingdom"	71,267
							Low 3-17-34 "Fashion Frolics of 1934" and "Let Fall in Love"	4,800
RKO Music Hall	5,945	35c-$1.65	"Sisters Under the Skin" (Col.)	59,000	"Little Man, What Now?" (U.)	72,000	High 11-25 "Little Women"	109,000
							Low 6-17 "Ann Carver's Profession"	44,938
Roxy	6,200	25c-65c	"Such Women Are Dangerous" (Fox)	17,000	"Now I'll Tell" (Fox) (2nd week)	14,400	High 11-25 "The Invisible Man"	42,000
							Low 1-28 "Air Hostess"	9,100
Strand	3,000	25c-$1.10	"Fog Over Frisco" (F. N.)	14,616	"The Key" (W. B.)	12,661	High 10-14 "Footlight Parade"	55,190
							Low 12-23 "Sin of Nora Moran"	6,850

Showmen:

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1933.)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Glamour" (U.)	1,600	"Fog Over Frisco" (F. N.)	1,700	High 1-6-34 "Going Hollywood"	4,100
							Low 3-11 "From Hell to Heaven"	1,350
Criterion	1,700	10c-56c	"Change of Heart" (Fox)	4,000	"Manhattan Melodrama" (MGM).	4,300	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Half a Sinner" (U.) (4 days)	3,100	"Now I'll Tell" (Fox) (4 days)	1,200	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			"Uncertain Lady" (U.) (3 days)	1,900	"Affairs of a Gentleman" (U.) (3 days)	800	Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Little Man, What Now?" (U.)	3,500	"20 Million Sweethearts" (F. N.)	4,200	High 2-25 "State Fair"	8,500
							Low 3-11 "Employees' Entrance"	1,400
Omaha								
Brandeis	1,200	25c-35c	"The Merry Frinks" (F. N.) and "Finishing School" (Radio)	4,000	"Strictly Dynamite" (Radio) and "Fog Over Frisco" (F. N.) (6 days)	2,900	High 11-18 "One Man's Journey"	10,750
					"Most Precious Thing in Life" (Col.) and "Hell Cat" (Col.) (3 days)	1,400	Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Such Women Are Dangerous" (Fox) and "Double Door" (Para.)	7,000	"The Thin Man" (MGM) and "Half a Sinner" (U.)	8,500	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,900	25c-40c	"Murder at the Vanities" (Para.)	6,000	"Change of Heart" (Fox) (8 days)	6,800	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-35c	"Smarty" (W. B.)	6,800	"The House of Rothschild" (U. A.) and "The Love Captive" (U.) (9 days)	4,250	High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Arcadia	600	25c-50c	"We're Not Dressing" (Para.) (7 days)	2,200	"You're Telling Me" (Para.) (6 days)	2,000	High 1-6-34 "Duck Soup" (7 days)	6,500
							Low 6-2-34 "The Trumpet Blows"	1,500
Boyd	2,400	40c-65c	"Little Man, What Now?" (U.) (6 days)	10,000	"Twentieth Century" (Col.) (6 days)	10,500	High 1-6-34 "Little Women"	30,000
							Low 12-23 "Right to Romance"	8,000
Earle	2,000	40c-65c	"Strictly Dynamite" (Radio) (6 days)	13,000	"Many Happy Returns" (Para.) (6 days)	13,000	High 4-7-34 "Harold Teen"	40,000
							Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	30c-60c	"Springtime for Henry" (Fox) (6 days)	14,000	"Change of Heart" (Fox) (2nd week-6 days)	13,000	High 4-22 "Cavalcade"	29,000
							Low 8-5 "F. P. 1"	13,000
Karlton	1,000	30c-50c	"No Greater Glory" (Col.) (6 days)	2,300	"A Very Honorable Guy" (F.N.) (6 days)	3,100	High 4-8 "42nd Street"	7,700
							Low 6-16-34 "No Greater Glory"	2,300
Stanley	3,700	40c-65c	"The Key" (W. B.) (6 days)	8,500	"Little Miss Marker" (Para.) (6 days)	10,000	High 11-25 "I'm No Angel"	32,500
							Low 6-16-34 "The Key"	8,500
Stanton	1,700	30c-55c	"Double Door" (Para.) (6 days)	6,000	"Smarty" (W. B.) (6 days)	6,000	High 6-3 "The Little Giant"	10,000
							Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The Thin Man" (MGM) and "The Love Captive" (U.)	5,000	"A Very Honorable Guy" (F.N.) and "Laughing Boy" (MGM)	5,700	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box	3,000	25c-50c	"The Black Cat" (U.)	3,000	"Crime Doctor" (Radio)	6,800	High 12-9 "Little Women"	14,000
							Low 5-13 "No More Orchids"	1,600
Oriental	2,040	25c	"He Was Her Man" (W. B.) and "Keep 'Em Rolling" (Radio)	2,000	"Sing and Like It" (Radio) and "A Modern Hero" (W. B.)	1,700	High 10-14 "Rafter Romance"	14,000
							Low 11-18 "College Coach"	1,600
Pantages	1,700	15c-25c	"The Morning After" (Majestic)	1,900	"All Quiet on the Western Front" (U.)	2,000	High 11-4 "Lady for a Day"	10,200
							Low 4-21-34 "Laughing at Life"	1,500
Paramount	3,008	25c-40c	"Thirty Day Princess" (Para.) and "Crime of Helen Stanley" (Col.)	6,000	"Twentieth Century" (Col.) and "Call It Luck" (Fox)	5,600	High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists	945	25c-40c	"Little Man, What Now?" (U.)	6,500	"Tarzan and His Mate" (MGM)	5,000	High 4-28-34 "The House of Rothschild"	9,800
							Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"The Hell Cat" (Col.) and "Stolen Sweets" (Chesterfield)	5,500	"The Party's Over" (Col.) and "Hell Bent for Love" (Col.)	8,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
							Low 6-16-34 "The Hell Cat" and "Stolen Sweets"	5,500
Golden Gate	2,800	25c-40c	"Most Precious Thing in Life" (Col.)	11,200	"Crime Doctor" (Radio)	13,000	High 2-11 "The Mummy"	25,500
							Low 10-21 "My Woman"	8,000
Orpheum	3,000	15c-40c	"Little Man, What Now?" (U.)	8,500	"Sing and Like It" (Radio)	19,500	High 6-9-34 "Sing and Like It"	19,500
							Low 2-10-34 "Search for Beauty" and "From Headquarters"	5,000
Paramount	2,670	15c-65c	"Fog Over Frisco" (F. N.) and "Springtime for Henry" (Fox)	8,500	"The Hollywood Party" (MGM) and "Private Scandal" (Para.)	10,000	High 10-28 "I'm No Angel"	40,000
							Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	25c-40c	"Murder at the Vanities" (Para.) (15c-65c)	6,000	"Merry Wives of Reno" (W. B.) and "Double Door" (Para.)	6,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
Warfield	2,700	25c-65c	"The Thin Man" (MGM)	20,000	"Murder at the Vanities" (Para.)	18,000	High 1-6-34 "Dancing Lady"	26,000
							Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-35c	"Fog Over Frisco" (F. N.) and "Half a Sinner" (U.)	2,700	"A Modern Hero" (W. B.)	2,800	High 12-9 "Little Women"	8,500
							Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"20 Million Sweethearts" (F. N.) (9 days)	6,500	"Sadie McKee" (MGM)	6,250	High 8-5 "Tugboat Annie"	19,250
							Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"Social Register" (Col.) and "He Couldn't Take It" (Monogram)	3,200	"Mystery Liner" (Monogram) and "Man Trailer" (Col.)	3,750	High 3-3-34 "It Happened One Night"	7,000
							Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c	"The Black Cat" (U.)	2,900	"Sorrell and Son" (U. A.)	3,100	High 11-11 "Footlight Parade"	8,000
							Low 6-16-34 "The Black Cat"	2,900
Music Hall	2,275	25c-75c	"Strictly Dynamite" (Radio)	6,500	"Glamour" (U.)	8,350	High 5-26-34 "Wild Cargo"	11,500
							Low 6-16-34 "Strictly Dynamite"	6,500
Paramount	3,050	25c-35c	"Private Scandal" (Para.)	5,000	"Stand Up and Cheer" (Fox)	5,500	High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

J. C. Jenkins--His Colyum

Neligh, Nebraska

DEAR HERALD:

You probably already know it, but there are always two sides to every question, a right side and a wrong side. Those who are on the wrong side pretty generally believe that they are right, while those on the right side know that they are right. In either case they are apt to believe that those who don't agree with them are only a few rows of radishes away from insanity.

The question of dirty, sexy pictures has bobbed up again and we are informed by the press that the Catholic people of New York (and other filling stations) have organized themselves into an association known as The Legion of Decency, having for its main object the boycotting of dirty films. We don't believe in the boycott, for it is unlawful, but it's a helluva weapon to bring home the bacon, and, according to the Legion of Decency, we are all pretty short on bacon right now.

▽

Some of 'Em Need Fixin'

We are not one of those who believe that all of Hollywood is bad, we know some very excellent people out there, and we believe that Hollywood is not much different from hundreds of other communities, but a certain percentage of 'em need fixin' and we believe also that there are certain producers out there who should be shown that two drops of black ink will color a whole pail of pure water and that the good of the industry demands that they remove the inkbottle. (That inkbottle has been upset a lot of times that we know of.) The boycott system is a dangerous system and results should be obtained in some other manner. It is also a twin sister to censorship, and a censor board has no more moral right to say what, or what not, the other 120,000,000 residents shall see in their entertainment than it would to say that they shouldn't eat strawberry shortcake, and pretty nearly all of 'em like shortcake; at least we do.

We have been told that an edict has gone forth that any theatre not displaying the blue eagle will be denied service by the producing companies. We don't believe that, but if it is true it comes about as near to universal censorship as Hitler ever thought of.

▽

That "Public Demand" Argument

We have heard the argument that dirt and filth and sex and wisecracks are put in pictures because of the public demand until this alibi has been worn threadbare, and only those use it who have heard somebody else say it. Had we not traveled for nine years and met thousands of theatremen and mingled with hundreds of theatre-going audiences and got their reaction to dirty pictures, that old chestnut, "the public demands it" might have had some weight with us, but when they undertake to tell us what William H. Public and his family want in pictures they are taking on some contract, even though we do live out in the wide open spaces.

It may be that The Legion of Decency will remove the inkbottle. We hope so, and we hope also that while they are doing it they will not spill ink on their own fingers, which we feel pretty sure they will not do. We have seen some who pretended to be reformers who had so much ink on their hands that they couldn't scour it off with saniflush, but that was before The Legion of Decency was organized. We are for them in any legal act they undertake and we hope they bring results, but you will recall that there used to be a guy called "Doubting Thomas." He was our uncle. And then there's another thing, as Andy Gump said to Min.

▽

Circuits Started Dual Bills

The starting of playing double features on one bill can't be charged to the independent exhibitor. His skirts are clear, but as we see it from the top rail of the bullpen the lunacy was started by the producers owning circuit theatres, with two objects in view, one supposedly to increase receipts at the box office of their theatres, but with the main object of freezing out the little fellow and getting control of the entire exhibition field. Both objects had a flat tire and the carburetor was on the bum. It's an old saying that "competition is the life of trade," but some circuit operators have not heard of it yet. The playing of two features on one bill is evidence of one of two things, either the operator is gasping for his financial breath or he thinks it takes both features to make a decent evening's entertainment. We never liked to chance seeing a double feature bill for fear the latter viewpoint might be right. We may be altogether wrong; that's what a girl said to us once when we suggested that she ought to be kissed, but anyhow it won't hurt you to think it over.

▽

Yesterday a fellow called us on the phone and asked us if we knew who it was talking. We told him we didn't and so he told us to guess. We guessed Tugwell, Rosenblatt, Babe Ruth or possibly Lydia E. Pinkham, but he said we were wrong, that he was from Hollywood, and so we guessed that he was Clark Gable, Raymond Hatton, Victor Shapiro or Polly Moran. Then he said, "Oh, come on down here, you don't know any more than you used to," so we went downtown and found our old friend Frank Zanuck, who used to live here. He's the father of Darryl Zanuck, who is vice-president of 20th Century Pictures Corporation.

▽

Visitors from Hollywood

Frank was riding with Orville Stewart, who is the location manager for 20th Century. They had been to Chicago to visit the World's Fair and they came this way so that Frank could visit his old home and friends. We had a delightful visit with them which was broken up by altogether too short a stay. Mr. Stewart impressed us as a mighty fine young man and one of the main ties that holds Hollywood together. We wished we could have seen more of him as well as of Frank, but you know that a little cross-roads town like this with only one filling station can't hold the boys for long from the bright lights. Frank looked just like he did when we used to steal watermelons together from old man Merrit, and Stewart told us he would call on our friends out in Hollywood, Leo Meehan, Doug Hodges, Lin Bonner, Carlisle Jones, Chic Sale, Louise Fazenda, Joe Brown, Ralph Bellamy, Jeanette Meehan and Mildred Early. The latter two, we told him, could be found in our Hollywood office in the Pacific States Life Building.

We are sorry we asked him to call on Jeanette and Mildred because he's a pretty nifty looking guy and no telling how hard they might fall when there was no one around to protect them. We always make fool mistakes that way, but then maybe Victor Shapiro, our office manager and being a Polander from County Cork, will look after the girls for us, he's so handy that way and so accommodating. Well, anyhow, we had a dandy visit with the boys.

▽

Rain at Last!

It may be of interest to you to know that the long drought spell has been broken here in Nebraska, but rain came too late to save the wheat and oats crop. Our pastures are shot and farmers are pasturing their own cows along the highways where there is a little grass. They are so short, in fact, that the other day we saw a couple of old bull grasshoppers fighting for possession of a dandelion leaf. Our corn looks fine and this makes the farmers feel pretty good, since corn is the main crop, but our wheat and oats will be a minus quantity and our hay crop will be less than that, but Charlie, you ought to see South Dakota.

Some of these farmers out here feel a whole lot like we felt back in Indiana. We had a girl back there and she had red hair, was freckle-faced, had lost three of her front teeth, had a wart on her chin and she weighed 266 in her B. V. D.'s. We went away one day and when we came back that night we found she had eloped with the garbage man, which goes to show how fickle women are. It's no wonder these farmers are blue. Doggone the luck anyhow.

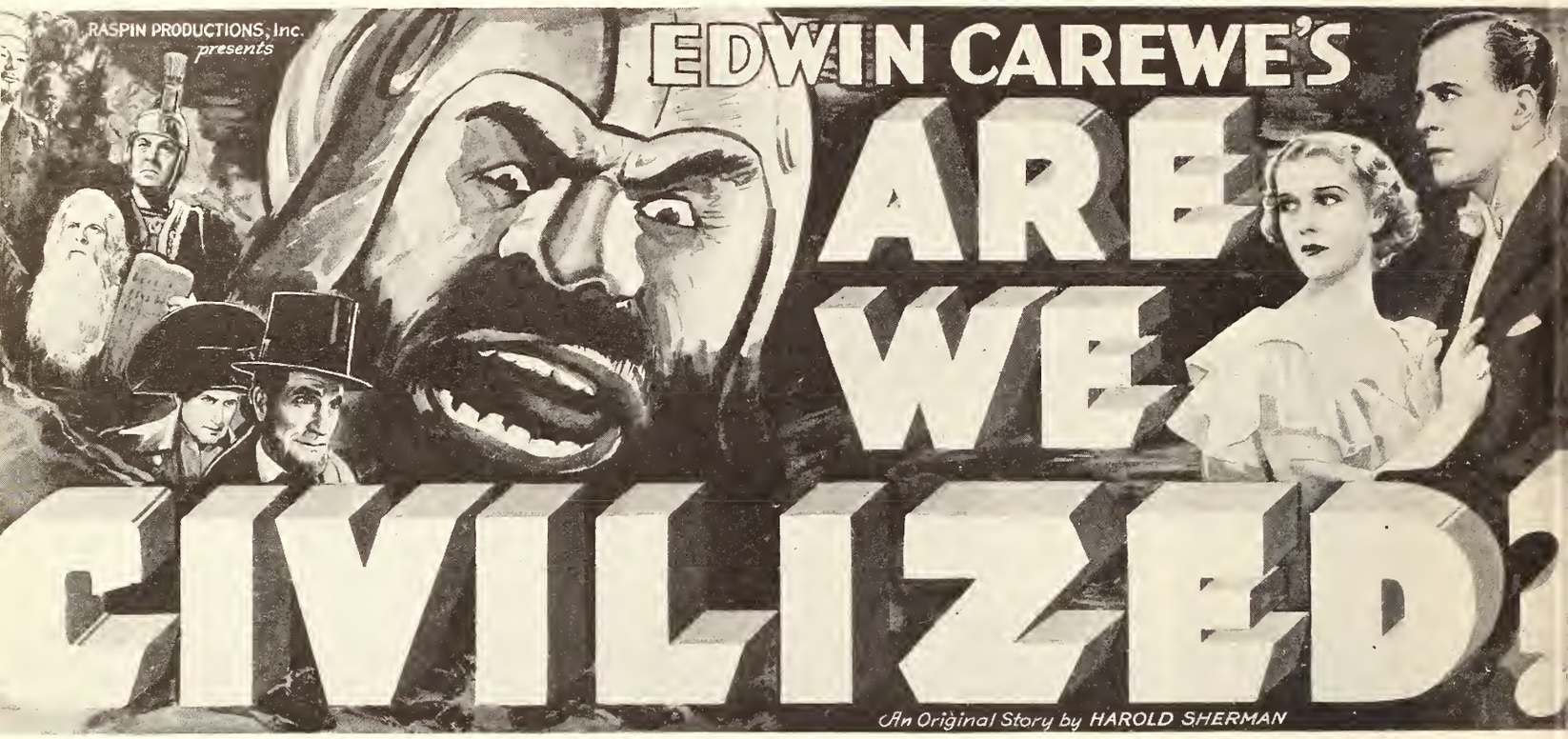
▽

We'll betcha that John Piller of the Piller Grand theatre at Valley City, North Dakota, is shoveling a snowbank away from the front of his theatre right now. The north wind we are getting feels like it was coming off a snowbank, but maybe it will kill their grasshoppers. We hope it does; nothing else seems to do it. John says that if he could get those hoppers in his theatre on nights when he was playing certain pictures—but then John never did have consideration for dumb animals anyhow.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

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What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Chesterfield

IN THE MONEY: Lois Wilson, Richard "Skeets" Gallagher—Program comedy-drama. A weak sister for box-office draw.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Columbia

FIGHTING RANGER, THE: Buck Jones—As usual a good action picture. Buck always gets his man and the gal. This was a good one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOG: Mary Brian, Reginald Denny—Very pleasing picture. A little dark, of course, but mystery pictures have to be, it seems. Running time, 69 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HELL BENT FOR LOVE: Tim McCoy—Very good action picture. Good stuff for kids as well as adults. Play it. Running time, 58 minutes. Played June 8-9.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—I heard no adverse criticism and I liked it myself. Mystery, tragedy, romance and suspense stalked throughout this picture with tragedy in the lead. But the ones killed off were charter members of that fast growing organization, Public Enemies No. 1. Those seeking relaxation for tired nerves were not soundly relaxed, but those who enjoy a mystery picture well directed (as I do), got what they were looking for. Played June 7.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

VOICE IN THE NIGHT: Tim McCoy—Just fair. The old story of a rival corporation trying to gum the works. Running time, 59 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

First Division

ROAD TO RUIN: Helen Foster, Paul Page—Broke all house records for Sunday and Monday. Advertised "No Children Under 16 Allowed" and it brought the S.R.O. sign, which hasn't been used for a long time. Running time, 58 minutes. Played June 3-4.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

First National

CONVENTION CITY: Joan Blondell, Dick Powell—One of the very best comedies this year. Step on it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DARK HAZARD: Edward G. Robinson—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FASHIONS OF 1934: William Powell—Not as good as other Warner Brothers' musicals. Did not draw very well.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FEMALE: Ruth Chatterton—The best Chatterton picture for a long time. Fine drama which will please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HAVANA WIDOWS: Joan Blondell, Glenda Farrell—Good comedy drama. Only fair business. These stars not very well known here yet.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

JOURNAL OF A CRIME: Ruth Chatterton—Not very good entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez—A mighty good program picture. Story interesting. Star as usual fine and balance of cast good. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—Very good Indian story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SON OF A SAILOR: Joe E. Brown—A few weeks ago one of my country patrons remarked that he'd come and bring a truck load if we'd have another picture with that big mouth fellow. Brown made a real hit in "You Said a Mouthful," several months ago. "Son of a Sailor" is a typical Brown picture and it certainly pleased. And yes—the fellow came and brought a truck load and I gave him a free pass.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SON OF A SAILOR: Joe E. Brown—Joe Brown always pleases the youngsters and grownups, too, with his funny antics. This will please. Good clean fun.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers, Pat O'Brien, Mills Brothers—Very good picture. It has plenty of comedy, music and action. Chalk up another hit for Warner. A musical which is entirely different. Running time, 87 minutes. Played June 10-11-12.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown—The poorest Joe E. Brown picture to date. Business fair. Running time, 62 minutes. Played May 23-24.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

VERY HONORABLE GUY, A: Joe E. Brown—A good funny picture but Joe has made lots of better pictures. I call it good acting and a poor story. After the first show, a poor crowd, and that's that. Played June 3-4.—Bert Silver, Silver Family Theatre, Greeneville, Mich. Town and country patronage.

VERY HONORABLE GUY, A: Joe E. Brown—Shame on you, Joe. You never got a smile in this one. Brown is a favorite here and up until now he has never missed but this "Honorable Guy" is just a waste of time. Sorry I can't give this one much. Guess we better forgive you, Joe; everyone has an off day.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WILD BOYS OF THE ROAD: Frankie Darro—Played this double feature with "Cross Country Cruise." A splendid picture that held up the weak feature very nicely. Many fine comments from the men but a little too rough for the ladies. Running time, 68 minues. Played June 1-2.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

WONDER BAR: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio—Another good Warner Brothers' musical. Spectacular numbers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Fox

AS HUSBANDS GO: Warner Baxter—Just a programer. Not up to Warner Baxter's standard. Played June 5-6.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

CAROLINA: Janet Gaynor—A beautiful picture that was well liked by all. Business good. Running time, 82 minutes. Played May 18-19.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

CAROLINA: Janet Gaynor—Good clean entertainment for the family. For some reason or other this did not draw like the other Gaynor pictures.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAROLINA: Janet Gaynor—Nice clean picture. Will do extra business at box-office. Personally thought this one a little weak for this star.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond—A very interesting picture that pleased those who saw it. Business below average. Running time, 79 minutes. Played May 16-17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DAVID HARUM: Will Rogers—The answer to the small town exhibitor's prayer. A dandy picture to good business. Running time, 83 minutes. Played May 25-26.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

DAVID HARUM: Will Rogers—Our local newspaper came out with a special write-up after we played "David Harum," stressing the point about its being clean, wholesome entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DEVIL TIGER: Kane Richmond, Marion Burns—All right for a serial night. Played May 4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

EVER SINCE EVE: George O'Brien—A fine Saturday show. Played May 26.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—I saw this picture through four times and did not tire of it. A swell show. People want music and laughter. Running time, 80 minutes. Played May 9-10.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, Alice Faye—Fair musical. Hollywood insists on spoiling good pictures by smutty scenes. How much longer must we stand for this.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOLD THAT GIRL: James Dunn—Not big but pleased my patrons, so what more could you ask.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HOLD THAT GIRL: James Dunn—Will please the young folks, although there are quite a few pretty risky wisecracks.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LIFE IN THE RAW: George O'Brien—Very good western Zane Grey story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OLSON'S BIG MOMENT: El Brendel—Poor picture and poor business. Running time, 66 minutes. Played May 9-10.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

SAILOR'S LUCK: Sally Eilers, James Dunn—Many real comments. Played this on Bargain Night and did a neat business. Several came back the second night to see it. Played May 30-31.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and country patronage.

SMOKY: Victor Jory, Irene Bentley—If you have any people that care for horses at all they will certainly go for this one. I could see it several times and not tire of it. Running time, 69 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Mayfair

MALAY NIGHTS: John Mack Brown—A fair picture. All right for any regular program. Was liked by everyone here. Running time, 60 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

MGM

CAT AND THE FIDDLE, THE: Ramon Novarro, Jeanette MacDonald—Good singing by Novarro and MacDonald, but very poor story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAT AND THE FIDDLE, THE: Jeanette MacDonald, Ramon Novarro—A delightful musical romance, holds your interest from start to finish. Drawing power below what the picture deserved.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ESKIMO: Native Cast—Very good and very educational.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ESKIMO: Native Cast—It's a great picture but at

least two reels too long. We got the men folks but the ladies just would not come to see it. No cast to draw them in. I tried every way possible to put this picture over but couldn't do it and lost plenty of hard earned dough, due to excessively high film rental. There is no question but what this has more entertainment than its mate, "Dinner at Eight," but it has no draw. Some of the scenes are the best I have ever seen, and it is a masterpiece of its kind and a wonderful education. It has its romance, its thrills, its heart throbs, action and a great story, but it just does not draw big enough to justify the price we paid. Buy it right and run it. It's a credit to any house even if you lose money. Pictures of this kind are made only once in a blue moon and it's a great relief to get away from gangs and mushy pictures. My only fault with the picture is the price I had to pay but I am glad I ran it and I take pleasure in recommending it to my exhibitor friends. Played June 3-4-5.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FUGITIVE LOVERS: Robert Montgomery—Thrills, comedy, romance on a cross country bus. Very good entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—Very good musical. Will please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby—A very good musical. They will all like Bing's songs. Should go over big. Running time, 75 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

LAUGHING BOY: Ramon Novarro, Lupe Velez—More good stars and film wasted on a poor show. The picture just isn't there, that's all. It's not bad and it's not good, it's just a film. Novarro looks like an Indian like a hot dog looks like an eskimo pie.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—An exceptionally fine picture. All the cast do fine work and it's a good story. Gable does his best work and Powell perfect. It holds your attention every minute.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MEN IN WHITE: Clark Gable—A fine production liked by masses and classes alike. No exaggerations that insult the intelligence, such as in "Riptide." Pictures of this high standard will in time bring back those long lost patrons who have stayed away since real pictures are so rare. Played May 28-29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—A splendid production with Gable taking his part of a young doctor and doing it to perfection. Lots will not like the sad ending.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MYSTERY OF MR. X: Robert Montgomery—Failed to draw. Picture not so good. Running time, 85 minutes. Played May 5.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

QUEEN CHRISTINA: Greta Garbo—Well acted and produced. Wonderful sets. It will please most audiences.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—A wonderful picture and masterpiece whatever angle you view it from, acting, settings, support, locale, etc., all perfect, but that "but" means the difference between profit and loss. These heavy dramatic costume plays mean nothing to us at the box-office and Garbo is no draw in a working class neighborhood. Running time, 98 minutes. Played May 21-22.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—A marvelous production. Money was poured out like water. Greta Garbo does all that is expected of her. The surprise to me was John Gilbert's fine work. He acquits himself with credit as the lover. His voice is better than in any of his former talking pictures. The picture holds interest all the way. The daring sex angle where the two spend the night at the inn is handled with delicacy. But there is one unpardonable blunder, the unhappy ending. In this the ending is so uncalled for. It looks as if they went out of their way for an unhappy ending. They may argue that it is history but many liberties are taken with historical subjects and no doubt liberties have been taken with the actual history of "Queen Christina" in this version. Why this ending was used to permit the villain to kill the hero and have the villain go unharmed when it did not serve to bring the Queen back to her throne will forever remain a mystery to me. Drawing power just that of an average program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RIPTIDE: Norma Shearer—Not quite as bad perhaps as that nauseating Shearer vehicle, "Private Lives," but still bad enough to make the intelligent type of patrons hold their noses shut. Shearer is nice to look at and all that, but why must she act so simple silly. Business terrible the second day. An elaborate production in every sense but only wasted effort at real honest-to-goodness entertainment. Running time, 90 minutes. Played May 7-8.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RIPTIDE: Norma Shearer—An adult attraction. We hope that the churches will make the Hollywood producers understand that what theatres want is good clean pictures to show on our screens.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RIPTIDE: Norma Shearer—The first Norma Shearer picture I ever ran and to me and my patrons a disappointment. One may say that it is not a small town picture and I agree with them. I also agree that it is not a big town picture because it does not please there either. The fault lies both in the story and the dialect. All the cast except Montgomery speak with a London accent. People in the U. S. A. want plain old American talk. I saw this picture in Los Angeles, where it was held over for an extended run, as was the case in most cities. I asked many, both men and women, what they thought of the picture and eight out of every ten did not care for it. Of course, they will see it, because it's Norma Shearer, and her work is first class. The English talk and the ordinary story are the weak spots. We have a right to expect more from the combination that made this picture. Miss Shearer's voice does not record so well and she speaks very low, which makes the other members of the cast appear too loud. One feels no sympathy for Miss Shearer in the picture because of her weakness in continually returning to Montgomery instead of staying with her husband. Again I say it's a poor story. Played May 6-7-8.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

TARZAN AND HIS MATE: Johnny Weismuller, Maureen O'Sullivan—Great entertainment for the kids and those who enjoy the animals, linked to an impossible, rather ridiculous story. Business above average for this time of the year. Running time, 107 minutes. Played May 30-31.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—This is the best Tarzan to date. Wonderful picture and a money maker. Real money was spent on this one and it's worth it. Run it as soon as possible and "give it the works."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

THIS SIDE OF HEAVEN: Lionel Barrymore—Good picture, full of human interest. Will please everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

VIVA VILLA: Wallace Beery—MGM gives me the poorest recording. Either their process is at fault or their sound engineers should be fired. The mob scenes bring deafening sound and several reels call for the most volume that my equipment can give. I'm on the job and I know poor, uneven recording. The picture deserves praise. There are thrilling moments and Beery always has the sympathy of the audience. A worthwhile production, although possibly a little bit too rough for a portion of the patrons that you will have in your theatre. Nevertheless it's a big picture and you need not be fearful of advertising it as such. Business not so good owing to rain. Running time, 115 minutes. Played June 9-10-11.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

VIVA VILLA: Wallace Beery—This will please the men mostly. It is a big production but the revolution parts are a bit too tough for the ladies.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WOMEN IN HIS LIFE, THE: Otto Kruger—Ran this on a Family Night and pleased well. Kruger is a fine actor. Running time, 74 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

YOU CAN'T BUY EVERYTHING: Lewis Stone, May Robson—Very good entertainment. Excellent acting by May Robson and Lewis Stone. Good, clean picture for the family.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

A LETTER TO BOB OUELLETTE

Mr. Bob Ouellette
Dixie Theatre
Brooksville, Fla.

Dear Sir:

If your blood pressure was up playing "Berkeley Square," "What the Picture Did for Me" June 9, get "Doctor Bull."

Respectfully yours,
M. MELZ,
Melz-Arcade Theatre,
Ferriday, La.

Monogram

AVENGER, THE: Ralph Forbes, Adrienne Ames—Just a program picture played on a double bill and they got quantity anyway. After they sit through two pictures they are too tired to know whether they are pleased or not but have got their money's worth and that is what Saturday nighters want—value.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BLUE STEEL: John Wayne—This is a very good action picture. Will satisfy any crowd that likes this type of entertainment. This man Wayne is mighty good in these shoot-'em up pictures, and the natives that are judges of westerns say so.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FUGITIVE, THE: Rex Bell—This was sent me as a substitute for "Trailing North." I believe they brand this as an action melodrama, but if there was any action in this they must have used a slow motion camera when shooting it. Played June 2.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SWEETHEART OF SIGMA CHI, THE: Buster Crabbe, Mary Carlisle—Fine picture all the way through. Running time, 76 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Paramount

ALICE IN WONDERLAND: Charlotte Henry—A kid picture and only good for the kids.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ALL OF ME: George Raft, Carole Lombard—A very strong, well acted drama, holds the interest throughout. Appeals to adult audiences most, very little in it for children. Makes a good midweek bill or Sunday in the States. They liked it here although we only did average business. Running time, 71 minutes. Played May 23-24.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

BOLERO: George Raft—Just so so. Can't see where they get the class "A" rating.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

BOLERO: George Raft, Carole Lombard—Good business the first night; second night about average. I don't think this pleased generally. Dancing by Raft and Lombard was splendid. Running time, 84 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BOLERO: George Raft—A fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H General patronage.

COME ON MARINES: Richard Arlen—Good comedy-drama with plenty of action.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CRADLE SONG: Dorothea Wieck, Kent Taylor—A good picture of its kind but a very poor kind for our town. Slow and draggy. Business poor. Running time, 79 minutes. Played May 16-17.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

DEATH TAKES A HOLIDAY: Fredric March, Evelyn Venable—Splendid picture with plenty of thought behind it. Of course, there were a few that were disgruntled but you have to expect that. Sound is exceptionally fine also. Running time, 78 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FOUR FRIGHTENED PEOPLE: Claudette Colbert, Herbert Marshall, William Gargan, Mary Boland—Race Night drew the small crowd. DeMille is serving what he wants to give the public, but not what the public wants. His name is getting to be poison here. A gruesome, dull picture that mildly entertained. Running time, 95 minutes. Played May 30-31.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FOUR FRIGHTENED PEOPLE: Mary Boland, Claudette Colbert—Terrible. Sorry I played it. Running time, 95 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

GOOD DAME: Fredric March, Sylvia Sidney—Did about average business for a Saturday night. I thought it much better than lots of reports would have it, although, of course, these two stars are capable of lots better stuff. Running time, 75 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

GOOD DAME: Fredric March—I advise all those who have not played this picture to keep away from it. It's a shame to put such an actor as March in a story like "Good Dame."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LAST ROUND-UP, THE: Randolph Scott—A good Zane Grey story with music.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Fritchie—You managers that are looking for

(*Continued on following page, column 2*)

TRAVELERS . . .

LESLIE HOWARD, Warner star, arrived in New York en route to England.

MONROE W. GREENTHAL, United Artists exploitation manager, arrived in New York from England.

JANE BAXTER, English stage and screen player, left for Hollywood from New York to appear in "We Live Again," Goldwyn feature.

LUCILLE BALL, United Artists player, left for Hollywood from New York for a role in "The Treasure Hunt," Eddie Cantor film.

JAMES A. FITZPATRICK, MGM short subject producer, left by plane to attend convention in Chicago.

RALPH BELLAMY, player, arrived in New York for leading role in Select Pictures' first, "Woman in the Dark."

ED KUYKENDALL, president of the MPTOA, leaves for Columbus, Miss., following Code Authority meeting.

AL JOLSON and his wife, RUBY KEELER, Warner players, arrived in New York from Hollywood.

EDWARD MUHL, Universal studio business manager, has left for New York and home office conferences.

DR. HERBERT T. KALMUS, president of Technicolor, leaves for the Coast at the end of the week after several weeks in New York.

GLENDA FARRELL, First National player, arrives in New York at the end of the week for a vacation.

KAY FRANCIS, Warner star, arrived from Hollywood in New York by plane, en route to Europe and a vacation.

MICHAEL CURTIZ, director, has left Hollywood en route to New York and Europe.

JOSEPH M. SCHENCK, United Artists president; CARL LAEMMLE, Universal president; JACK ROSS, Mr. Laemmle's secretary; MAURICE SILVERSTONE, United Artists managing director in England; ETIENNE PALLOS, London Films sales manager; JOSEPH H. SEIDELMAN, Columbia foreign sales manager; DAVID BADER, Universal; JOE WEIL, assistant to Mr. Laemmle; SAM WOOD, director, and Mrs. Wood, all sailed for Europe.

AL ALTMAN, MGM eastern executive, left for the Coast from New York.

BILL FERGUSON, MGM exploiteer, left New York for Chicago, to attend the MGM convention.

J. WALTER RUBEN, MGM, left New York en route to the Coast studio.

CHARLES ROSENZWEIG, First Division, has left for a tour of Midwest exchanges.

SIDNEY LANFIELD, director of George Arliss in "The Last Gentleman," for 20th Century, has returned from a vacation in Europe.

DAVID O. SELZNICK, MGM producer; GEORGE CUKOR, director; HUGH WALPOLE, English author, and FRITZ LANG, Austrian director signed to a Metro contract, have left New York for the Coast studio.

ROBERTO TRILLO, RKO Radio Central American branch manager, arrived in New York by plane en route to the sales convention in Chicago.

EDWARD G. ROBINSON, First National star, and Mrs. Robinson, left New York for the Coast studio following a vacation.

JOHN FARROW, producer, has left California for Hawaii, on an expedition for MGM, during which he will make a Technicolor four-reel subject.

BESS MEREDYTH, 20th Century writer, arrived in New York en route to England for conferences with George Arliss on his next, "Cardinal Richelieu."

HAROLD LLOYD has returned to Hollywood after a short stay in New York.

THORNTON FREELAND, director, left for Europe to direct "Brewster's Millions," for British and Dominions, which United Artists will release.

What the Picture Did for Me

(Continued from preceding page)

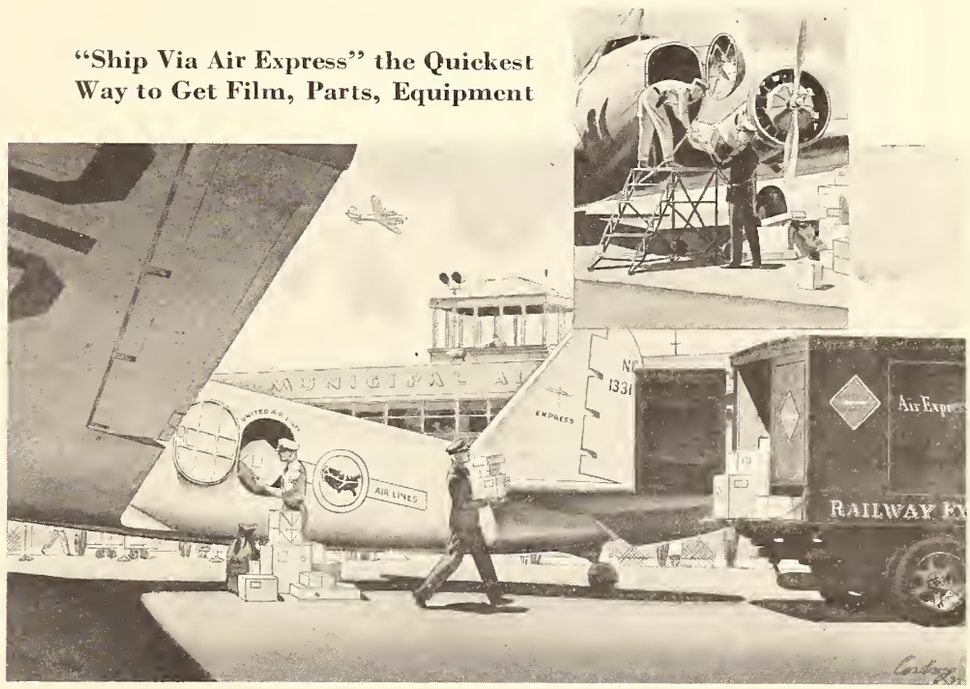
real entertainment better look this over as the biggest picture of its kind since "The Covered Wagon." This house shows westerns on weekends but we set this opening on Sunday for four days to packed houses for the entire run against the strongest summer competition, and "Nana" in the opposition house. The performance of all the cast is well worth mentioning and I want to say Monte Blue comes back with a bang. I am of the opinion the paying customers of the movies like this sort of picture for a change. Another thing I forgot to mention that may be helpful to you, we raised our admission from regular 15 cents to 25 cents, both matinee and night.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MAMA LOVES PAPA: Charlie Ruggles, Mary Boland—Although this is an old show, it went over in great style. House was in uproar over Charlie's antics. Just the name of Charlie Ruggles brings back a flash of the picture where he played the drunken reporter, my patrons tell me. Anyhow he's liked in my town, which means something. Played May 23-24.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and country patronage.

MELODY IN SPRING: Lanny Ross, Ann Sothern—Clever comedy-drama with just enough singing to make it interesting. Pleased. Both Lanny and Miss Sothern did fine work with Ruggles and Miss Boland supplying the comedy. Played June 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MELODY IN SPRING: Charles Ruggles, Mary Boland—Average picture to below average business.

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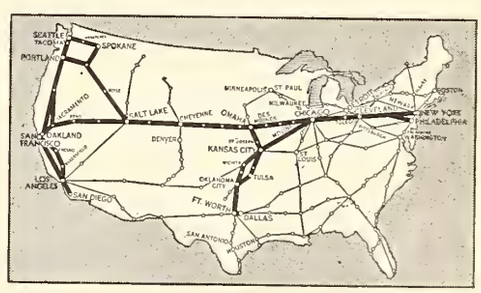
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AIR EXPRESS
Flown on
UNITED AIR LINES

Charles Ruggles the whole show.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MELODY IN SPRING: Lanny Ross, Charles Ruggles—If Ruggles hadn't been in it to supply some comedy this picture would have been an awful flop. As it was business was below average. Lanny Ross has a wonderful voice but will need lots of training to become an actor. Running time, 76 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MISS FANE'S BABY IS STOLEN: Alice Brady, Dorothea Wieck—Business very low as title was against it. However, the picture was fine and it pleased. Running time, 69 minutes.—Hobart H. Gates, Garlock Tbeatre, Custer, S. D. Small town patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck—After lambasting Paramount and all concerned in the production of "Design for Living" it is a distinct pleasure to sing the praises of this clean, heart-touching drama, and I am led to wonder how the company who produced this could have been guilty of sponsoring the other. And also to wonder how the author of "Cavalcade" could also write such trash as "Design for Living." Both of these stories may be children of the same brain but they are not twins in the sense that they resemble one another in the least. Here is a story without a vestige of romance, except as it continued to live in the hearts of the widow and child of the husband and father who does not appear at all. Now, I'm sorta hardboiled (having been in hot water so often) but a lump that was not caused by being out the night before came in my throat at times, while Alice Brady and Spanky brought a smile to my lips, with their own brand of comedy. Good old Alice (excuse me, Alice, I'm older'n you are). She almost stole the show like the kidnapers stole the baby. No cleaner nor more entertaining picture was ever made. If you are in any doubt as to how I regard this offering, write me personally, enclosing three three-cent stamps and I will reply if I don't forget it. Played May 27-28.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—I call it a good picture. It's entirely different than any musical you ever saw. Beautiful girls and a real mystery picture. It's okay.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

NO MORE WOMEN: Victor McLaglen, Edmund Lowe—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SEARCH FOR BEAUTY: Buster Crabbe, Ida Lupino—Good Saturday picture with considerable comedy. Running time, 75 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SEARCH FOR BEAUTY: Buster Crabbe, Ida Lupino—The few who saw it liked this picture very much. It did not draw very many. It was a good clean comedy and clean pictures are scarce. Running time, 75 minutes. Played May 27-28-29.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SHE MADE HER BED: Sally Eilers, Richard Arlen—Okay for Saturday and business good. Running time, 71 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SITTING PRETTY: Jack Oakie—A good program picture that will satisfy. Jack Oakie is well liked here. Drew better than average.—Mr. and Mrs. Wilfred Racine, Ideal Tbeatre, Burns, Ore. Small town patronage.

SIX OF A KIND: Charles Ruggles, Mary Boland, W. C. Fields—Played this pretty old and it did not draw so well but it is a good comedy for midweek, although it has a tendency to drag a little in spots. Played May 31.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

SIX OF A KIND: W. C. Fields—A disappointment as a comedy as I expected more from the cast. Some parts were funny, though, especially where Fields is playing pool. Running time, 62 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SIX OF A KIND: W. C. Fields—Good comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Clever little picture that pleased.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

THUNDERING HERD, THE: Randolph Scott—Fine western. We have never been disappointed in a Zane Grey western. Paramount makes the finest westerns on the market. Drew exceptionally well and pleased all. Played May 18-19.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby—Good entertainment. Average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby—Very good. Pleased all who saw it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHARF ANGEL: Victor McLaglen, Dorothy Dell—Story of Frisco water front. Too much sordid atmosphere to suit some of our people. Played June 1-2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh—An absolute knockout. This combination pleases 100 per cent. It's a great comedy. Here is money for you.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

RKO

ACE OF ACES: Richard Dix, Ralph Bellamy—If an exhibitor would report on pictures played merely from the box-office angle, he'd "damm them with faint praise" indeed. But I prefer to take a broader view than that and consider their potential value. In other words, it is fairer to report what the picture could have done for me, than to charge it with what the patrons failed to do for me or the picture either. It received 100 per cent approval from my patrons, but said 100 per cent equalled about 10 per cent of what the picture deserved. RKO produced the picture, but the public did not produce the patronage. And that's that. Played May 29.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—Interesting tale of detective who planned the perfect crime. Has surprise ending. Played May 25-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Fred Astaire—A different musical and a very good entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HIPS, HIPS, HOORAY: Wheeler and Woolsey—Barely grossed expenses on a three-day run. The picture itself is all right, one of the best ever made, but my folks just didn't come out to see it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IF I WERE FREE: Irene Dunne, Clive Brook—Used this for a Sunday-Monday picture and it went over very nicely, holding up on Monday night to fair business. It is all dialogue but holds interest and Miss Dunne's admirers will be satisfied.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—There is something to this picture and it deserves a kind word. It's clean, has a plausible story and holds the interest to the end. Running time, 69 minutes. Played June 8.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

KEEP 'EM ROLLING: Walter Huston, Frances Dee—We used this Memorial Day and it was an ideal program picture for the day. Actual locale Fort Myers, with a bit of World War. Played May 30-31.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—One of the very best pictures ever made. Appeals especially to women. Drew well and pleased nearly all. Any theatre should be proud to run this fine production. Played May 6-7.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—A good picture with limited appeal and not so limited rental. While this had the reputation of "sweeping the country," it was not exactly a sweeping disaster here. The gross was not startling enough to get excited about, nor was the audience reaction such as would create a desire for a repeat date. A great many of my young patrons were not living in 1869, when this novel was published, which probably accounts in part for the lack of, shall we say, spontaneous enthusiasm manifested. Once upon a time, Wilkie Collins said there were two great classes of books: one was universally read and seldom respected and the other was universally respected but seldom read. I personally think that the above picture and "Flying Down to Rio," by the same company, pretty well expresses what I'm trying to say. One was morally perfect, the other not so moral, but pleasantly disturbing. In short, several sat through "Flying Down to Rio" twice, while I heard of none who did that with "Little Women." Played May 13-14.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Just the type of good, clean picture we all look for but seldom get.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LONG LOST FATHER: John Barrymore—Whenever I show Barrymore I have the half-dozen admirers in to see him but not one more. Played May 14-15.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—Not bad for a serial night. Running time, 74 minutes. Played May 25.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—Patterned after "Eskimo," but the box-office was sick instead of happy as was the case with "Eskimo." Running time, 92 minutes. Played May 2-3.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MAN OF TWO WORLDS: Francis Lederer, Elissa Landi—This is a big picture and well acted. Story a little overdrawn, but it is good entertainment and all liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MEANEST GAL IN TOWN, THE: El Brendel—I am naming El Brendel as the star because he is the one that brought my business above average, not the others in the cast, but El Brendel alone drew them in. If I could have Roscoe Ates, El Brendel, Laurel and Hardy, the producers could take all their socalled specials, hang them around their necks and jump into the river. The time is coming when we will pick the pictures that suit our individual needs. Running time, 62 minutes. Played May 19.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, El Brendel—A good comedy. Running time, seven reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton—Very poor. Why do they put stars like they did in this picture. A very trashy production witbout sense or reason. Running time, 62 minutes. Played Apr. 26-27-28.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

MEANEST GAL IN TOWN, THE: Zasu Pitts, Pert Kelton, El Brendel, James Gleason—Was pleasantly surprised by the business this one did after the unfavorable reports I had read. No adverse comments. Running time, 62 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SING AND LIKE IT: Zasu Pitts—This is the best crow yet. Had to refund the admission to some of my patrons. Running time, seven reels.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

SING AND LIKE IT: Zasu Pitts—I have no fault to find with this one. It's funny. Had it as a benefit for the Alumni Association and heard no adverse criticism. However, with a house-to-bouse canvass they were unable to make the desired amount of money. The committee gave the picture kind praise. Running time, 72 minutes. Played June 5-6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

SPITFIRE: Katharine Hepburn—I got behind this picture in a way that seldom happens. I personally endorsed it and recommended it to the members of the different churches. I was influenced by the recommendation of the Motion Picture Producers review. After seeing the picture I wished I had not done this. I don't want to say that the picture is not all right, but there are other pictures far better both in moral and entertainment value. Played May 21-22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—This proved to be a well liked picture for us. Picked up the second night. If you want smart comedy drama this will fill the bill exactly.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TWO ALONE: Jean Parker, Tom Brown—This one will get by, but it is depressing, although I liked it. Business very poor. Running time, 74 minutes. Played May 12.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WILD CARGO: Frank Buck—Not liked by anybody. RKO has no right to push this down the throats of the patrons as the main fare of entertainment. If it had been released as a Frank Buck series of adventures, two reels each, there would have been no kick, but as the main film fare, well, it gave me the poorest Saturday business I had for a long, long time. Possibly it holds that enviable record. Cancel this one of the exorbitant rental and be happy instead of poorer. Running time, 95 minutes. Played June 2-3-4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WILD CARGO: Frank Buck—Interesting picture showing how Buck captures his wild animals. Did not draw as well as "Bring 'Em Back Alive." Played May 27-28-29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WILD CARGO: Frank Buck—Good adventure film, with thrills galore. Family entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

State Rights

BACK TO NATURE: Here is a nudist picture. I just want to say that I broke a six-months' record with this one. It's box-office plus. They came for 100 miles in every direction to see it. There is nothing to offend and it's a great education. I got the surprise of my life on this one because it beat every big picture I have had in many months. Be sure to double bill it. It will not draw or please itself

but put some good picture with it and watch your banker smile when you take the deposit down and make a payment on the past due note. It's a box-office honey.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy—A very smart picture that was well liked and drew fair business. Running time, 65 minutes. Played June 4-5.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

BOWERY, THE: Wallace Beery—Rough and boisterous but pleased the men.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BROADWAY THRU A KEYHOLE: Constance Cummings—Fair musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EMPEROR JONES: Paul Robeson—Did not please my crowd.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GALLANT LADY: Ann Harding, Clive Brook—Wonderful drama, wonderful acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KID FROM SPAIN, THE: Eddie Cantor—Played this one awfully late, and found the print none too good, as the recording seemed to be partly washed out. However, it is a great show and proved to be a good drawing card. If you haven't played it, get it and ask for a good print. It is a dandy picture. —L. E. Mahoney, New Columbus Theatre, Columbus, N. D. General patronage. This report appeared in the April 28th issue above the name of J. C. Darst, Dante Theatre, Dante, Va.

MASQUERADER, THE: Ronald Colman, Elissa Landi—A good picture. Very clever photography, well liked and business fair. Running time, 76 minutes. Played May 28-29-30.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

MOULIN ROUGE: Constance Bennett—Pleased most everyone. Half musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NANA: Anna Sten, Lionel Atwill—Quite a few walkouts on this one. While the theme is an old one I personally liked the picture because I think Anna Sten is very pleasing to the eye. Business not so good. Running time, 85 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton—After seeing so many praises about "The Private Life of Henry VIII" we were all very disappointed in the picture. Too vulgar. I call it very, very poor entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROMAN SCANDALS: Eddie Cantor—A dandy picture that pleased 95 per cent and had good box-office draw. Running time, 90 minutes. Played Apr. 23-24-25.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

ROMAN SCANDALS: Eddie Cantor—I was of the opinion that Eddie might lose his popularity by his constant appearance on the radio, but I was all wet. Not a hilarious comedy, but amusing. Running time, 85 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

ROMAN SCANDALS: Eddie Cantor—Quite good entertainment with exception of quite a few vulgar scenes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Universal

ALL QUIET ON THE WESTERN FRONT: Lew Ayres—A re-issue that pleased 100 per cent. Queer ending is only criticism.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

COUNSELLOR-AT-LAW: John Barrymore—One of the best pieces of work Barrymore has done for some time, in the respect that it was not too heavy and dramatic, nor was it over the heads of the average patrons, which was the trouble with most of his heavy dramatic roles. This went over big with the patrons, although the weather was too warm for big grosses. Running time, 81 minutes. Played May 18-19.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

CROSS COUNTRY CRUISE: Lew Ayres, Alice White—Played this double feature. A fair program picture that did a fair business but I believe that the second feature drew them in. Running time, 77 minutes. Played June 1-2.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FIDDLIN' BUCKAROO: Ken Maynard, Gloria Shea—Fairly good western but not up to Ken's standard. Drew only fair business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GLAMOUR: Paul Lukas, Constance Cummings—A fairly good dramatic picture but it's just another sleeper to our dear old public. Please, Mr. Laemmle, the people want more comedy in their pictures and less sob stuff. Remember: "Laugh and the world laughs with you." The public wants comedy and action. If they want to sleep they'll go to bed. It's much more convenient. No hard feelings, Mr. Laemmle. Running time, 78 minutes. Played May 13-14-15.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

GUN JUSTICE: Ken Maynard—An average western that will satisfy your Saturday crowd. Played June 9.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

GUN JUSTICE: Ken Maynard—Not as good as most of the Maynard pictures but drew very well.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HORSE PLAY: Slim Summerville—A hokum comedy. First part better than last.—C. M. Hartman. Liberty Theatre, Carnegie, Okla. Small town patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Really funny. Went over better than the average Summerville comedy. Kept the patrons laughing all through the showing. Practically free from questionable wisecracks. Just clean fun and comedy situations. Running time, 69 minutes. Played May 18-19.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Here is another typical Tracy picture that is full of action, wisecracks and romance. It is a newspaper story with Tracy in his most popular role as a reporter and Roger Pryor as his most dangerous rival together with beautiful Gloria Stuart. This should be a great business-getter wherever Tracy is liked. We played it on Saturday to a very good business and pleased all. Running time, 76 minutes. Played June 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—A breezy comedy-drama with Lee Tracy at his best. Drew slightly below average Sunday-Monday business, but pleased everyone. Played May 20-21.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

INVISIBLE MAN, THE: Claude Rains—One of the better socalled horror pictures. Very clever and well put on. Business fair. Running time, 70 minutes. Played Apr. 19-20-21.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

INVISIBLE MAN, THE: Claude Rains, Gloria Stuart—Played "Three Little Pigs" with it so naturally a good draw. Picture is not terrifying at all, but is quite pleasing. Running time, 70 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

KING FOR A NIGHT: Chester Morris, Alice White—Must give Universal credit for this one. Had lots of favorable comments on it. Running time, eight reels.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

LET'S BE RITZY: Lew Ayres, Patricia Ellis—A good program picture. Story entertaining. All we got in to see it liked the show. Played June 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LOVE BIRDS, THE: Slim Summerville, Zasu Pitts—These two stars seem to be dying out in my town, although some of my older patrons seem to enjoy them. This one seemed to be liked better than their former one. Business below average. Running time, 62 minutes. Played June 2.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and country patronage.

LOVE, HONOR, AND OH, BABY: Slim Summerville, Zasu Pitts—The usual entertainment that this pair can give. Always good. Running time, 60 minutes.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

LOVE, HONOR AND OH, BABY!: Slim Summerville, Zasu Pitts—This drew just about half what "They Had to Get Married" did.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MIDNIGHT: O. P. Heggie, Sidney Fox—Well, about this one I can't say it is a wow. It looked like a mighty good bunch of actors trying to make something out of nothing. They did their best but it did not hit here.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—If you do play this picture, if you are having business at all, some of 'em will come in but don't be misled, they won't stay it out. Simply will not keep your patrons interested in this hot weather. Average business three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

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WHEELS OF DESTINY: Ken Maynard—Good western with all the action you could ask for. Running time, 64 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Warner

AS THE EARTH TURNS: Jean Muir, Donald Woods—A splendid picture that pleased all who saw it. Something different and well acted. Business fair. Running time, 73 minutes. Played May 3-4-5. —Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

AS THE EARTH TURNS: Jean Muir—Congratulations to Warner and Jean Muir. This is the finest picture I have played for some time. Received very many fine compliments and some of my patrons went so far as to tell me it was the best show they had ever seen. This Jean Muir is a honey. Let's have her in some more shows of the same type. Running time, 73 minutes. Played May 25-26-27.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and country patronage.

AS THE EARTH TURNS: Jean Muir, Donald Woods—It's a great picture, well acted and one that will build up every day. Our patrons liked it very much. Just watch this girl Jean Muir, she does some mighty fine work in this one.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

EVER IN MY HEART: Barbara Stanwyck—Fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell—Very good. Waterfall number worth price of admission. Will please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GAMBLING LADY: Barbara Stanwyck—Boys, here's one that you can get behind and push. Barbara Stanwyck's work in this unexcelled. Get them in your theatre and the picture will do the rest. Played June 3-4.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HI, NELLIE!: Paul Muni—Very good, clean attraction. Will please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JIMMY THE GENT: James Cagney—Ran this on my Bargain Night to a nice business. Throughout the show roars of laughter confirmed my report that Jimmy Cagney's popularity is going up in my town. Come on, Jim, let's have another one like this. Running time, 67 minutes. Played June 6-7.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

JIMMY THE GENT: James Cagney—This boy Cagney knocks 'em for a row of pins. If your patrons crave action you can rest assured that you will please them with this one. Played midweek.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay—This is a real comedy. Story great and acted by a very funny bunch of comedians. They were all good and the direction is perfect, not a dull moment. I call it the best comedy we have played yet. A little risque in spots but not enough to hurt anyone's morals. Played June 10-11.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MERRY WIVES OF RENO: Glenda Farrell, Guy Kibbee, Frank McHugh, Hugh Herbert—Another comedy knockout from the producer who really knows what the public wants. Keep it up, Warner. The public wants comedy, comedy and more comedy with plenty of action and thrills. Running time, 68 minutes. Played June 3-4-5.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay—Well, fellows, here is a laugh. The best comedy I have seen in many months and good for any house or any date. My opinion is that it will please every man, woman and child. Played June 6-7.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

UPPER WORLD: Warren William, Mary Astor—A darn good picture for any day or any place. Right up to Warner's standard. My patrons liked it and told me so.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Short Subjects

Celebrity

JACK AND THE BEANSTALK: Comi-Color Cartoon—Excellent and not so expensive as the Silly Symphonies.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Columbia

MICKEY'S TENT SHOW: Mickey McGuire—A very funny comedy. Well directed.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Educational

BIG MEOW, THE: Tom Howard—Very good comedy. Running time, 20 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

CANYON OF ROMANCE: Romantic Journeys—These travelogues are very interesting and educational. Too bad the masses show so little interest in them. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

EXPECTANT FATHER, THE: Ernest Truex—A very funny comedy from beginning to finish. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GIMME MY QUARTERBACK: Baby Burlesks—This will prove tiresome wherever shown. I won't play any more of this series. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GOING SPANISH: Musical Comedies—A rough, loud attempt at comedy. Running time, 19 minutes. —A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

HULA HONEYMOON: Treasure Chest—Beautiful Hawaiian music sung by natives. Had many compliments on it. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MANAGED MONEY: Frolics of Youth—A sad attempt. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MANAGED MONEY: Frolics of Youth—We surely do like these two youngsters in this series. This one is not as funny as "Pardon My Pups" but it is just as good every other way. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THREE BEARS, THE: Terry-Toons—Now here is where I want to shout that this cartoon is almost as good as "Three Little Pigs" and that is giving it the highest recommendation it is possible for me to give. I am repeating this one, just bet your boots on that. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Fox

CONQUEST OF THE AIR!: Adventures of the Newsreel Cameraman—This series is misleading. All it consists of is the assembling of stale newsreels. Running time, nine minute.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GIRL FROM THE COUNTRY, THE: Movie Tintype Series—It seems the younger folks cannot see the point in these throwbacks of yesteryear. They do not prove popular here. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

KRAKATOA: A real novelty. Teacher brought class the second night and she said it taught them more science than a week in the schoolroom.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

SCOURING THE SEVEN SEAS!: Adventures of the Newsreel Cameraman—Interesting and thrilling scenes of sea events. Well liked. Running time, nine minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.



WITH THE NAVIES OF THE WORLD: Adventures of the Newsreel Cameraman—Only the scenes of old newsreels reissued. Running time, 10 minutes. —A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MGM

CROOK'S TOUR: All-Star Series—Very funny.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FOUR PARTS: Charley Chase—A great two reel comedy. Better than the average. If you haven't bought it buy it and show it. They will like it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GOOFY MOVIES: Pretty fair.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

I'LL TAKE VANILLA: Charley Chase—Pretty good comedy. Charlie still brings in the music which is a good feature of his comedies. The only sour note is the dumb cop; he is so silly that he is not even funny. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I'LL TAKE VANILLA: Charley Chase—Charley Chase is always welcome in my theatre. A dandy comedy. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

JAILBIRDS OF PARADISE: Musical Revues—Good comedy done all in color. Some very good dances here besides catchy songs. The stooges or one of Ted Healey's gang works in it, if that is anything. Running time, 17 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MENU: Oddities—A one-reel cooking lesson in beautiful colors. Not a comedy and no good for anything but a cooking school. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MIDNIGHT PATROL: Laurel and Hardy—Got a few laughs, but these guys are too silly in most of their comedies.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town, rural and C. C. C. Camp patronage.

MUSICALS: Fine.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

OVER THE COUNTER: Musical Revnues—This is one of the finest shorts we have ever exhibited. A very drawing card in itself. It makes a perfect introduction to a high class program.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage

PLAY BALL: Willie Whopper—A very timely cartoon on baseball that kept everyone interested and laughing.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

SOUP AND FISH: Todd and Kelly—This team seems to please in my town. Personally, I think it a better hookup than Pitts and Todd. Seems to have more pep. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WILLIE WHOPPER CARTOONS: Dandy cartoons. Hope they make several more colored ones. —Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Paramount

ANIMAL ANTICS: Grantland Rice Sportlights—Polar bears, Arabian ponies and lion cubs provide the pleasing entertainment in this reel. Running time, 11 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BLOW ME DOWN: Popeye the Sailor—Of course, it's good. We have not had a poor Popeye yet.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DOWN BY THE OLD MILL STREAM: Screen Songs—Very good. Our patrons seem to appreciate this kind of music instead of Jazz. Running time, seven minutes.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

FATAL GLASS OF BEER: W. C. Fields—Sound not so good on this, story not so good, and not very funny. The scenes of the north were very interesting but they alone did not make this a good comedy.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

GOLD NUGGETS: Walter Catlett—Terrible. Paramount should either make good comedies or else quit making them altogether. Running time, 18 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

HA! HA! HA!: Betty Boop—About average of this series. Consider them good any place you can use them.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I EATS MY SPINACH: Popeye the Sailor—This is one of the best cartoons I have ever seen. If you

want a good comedy, just book this one and listen to your patrons laugh. These are better drawing shorts than Mickey Mouse and I personally think they are much better. Let's have more of these. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAZYBONES: Borrah Minnevitch—Good one-reeler with the Harmonica Rascals.—D. E. Fitton, Lyric Theatre. Harrison, Ark. Small town patronage.

LET'S YOU AND HIM FIGHT: Popeye Cartoon—A good cartoon.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LET'S YOU AND HIM FIGHT: Popeye the Sailor—Not as good as those preceding this.—D. E. Fitton, Lyric Theatre. Harrison, Ark. Small town patronage.

LET'S YOU AND HIM FIGHT: Popeye the Sailor—Here is another great cartoon featuring the one and only Popeye, the greatest of all comics. Too much cannot be said about these shorts, they are all good and please all of my patrons. I hope Paramount will continue making these and wish them success. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE BROADCAST, THE: Donald Novis, Arthur Tracy—Very good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OLD BUGLER, THE: Chic Sale—Chic Sale as the old war veteran and a little boy and a dog that he is taking care of provide the fun for one of the outstanding comedies in this series. We had any number of compliments on it. It's ideal for Sunday or Saturday. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE AWFUL NIGHT: Pallette and Catlett—Funny comedy spoiled by poor recording. Running time, 21 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

POPEYE THE SAILOR CARTOONS: You can't beat them.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

ROOKIE, THE: Tom Howard—Could not see much point to this one and did not hear many laughs Quite a disappointment.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

SINGING BOXER, THE: Donald Novis—Some fine music in this one and Pangburn is exceptionally funny in this one.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

RKO

AUTOBUYOGRAPHY: Leon Errol—Not our idea of a comedy. Too talky, no action, so proved very dull. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DERBY DECADE: Ruth Etting—Very pleasing in every way. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FITS IN A FIDDLE: Clark and McCullough—This pair are getting worse and worse.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

GRIN AND BEAR IT: Edgar Kennedy—By far the best one this star has made.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HIZZONER: Bert Lahr—Another of RKO's so-called Musical Comedies with no music. The one plain fact is Bert Lahr trying to imitate Joe E. Brown. If you bought them for musical comedies, cancel them. I'm telling you. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

IN THE DEVIL DOG HOUSE: Clark and McCullough—This comedy team has the goods but RKO always hands out a poor story. The above comedy gets by and has laughs in it. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

JEST OF HONOR: Soglow's "The King" Cartoons—My reports would not be complete without giving these King cartoons the smack in the face that they deserve. You can't squeeze a titter from the whole series. Shame on RKO for handling the world's worst attempt at animated cartoons. Running time, nine minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

LOVE ON A LADDER: Edgar Kennedy—Not a poor comedy by any means.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RASSLIN' MATCH, THE: Amos 'n Andy—This is one of the best cartoons I have ever seen. There is only one mistake, the cartoon is entirely too crude, but will probably improve. Amos and Andy do the talking and just like the radio. This caused much comment here and was well liked. Running time, 11 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SPANISH TWIST: Tom and Jerry—Good cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RUTH ETTING MUSICALS: Good music, but I wish they wouldn't take closeups of Miss Etting because it detracts from the music.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

STRANGE CASE OF HENNESSY: Cliff Edwards—I would never have believed that a producer would have the guts to offer such junk under the heading of musical comedies. Cliff Edwards sang about a half of a song and from then on not even a chord. The comedy is about a crazy man, if you can call such a sad affliction funny. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TORCH TANGO: Ruth Etting—Ruth Etting has a very pleasing voice. Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

United Artists

GRASSHOPPER AND THE ANT, THE: Silly Symphonies—One reel and it is great.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MICKEY'S PAL PLUTO: Mickey Mouse—Fair enough cartoon. Print had a lot of rain in it. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PIED PIPER: Silly Symphonies—Beautiful cartoon, pretty music, but they have ceased to draw any extra business for us. Popeye seems to have eased them out. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PIED PIPER: Silly Symphonies—As usual there is a pretty good story to these cartoons. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PLAYFUL PLUTO: Mickey Mouse—One of the funniest ever made.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PUPPY LOVE: Mickey Mouse—The biggest thing about this one is the rental.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

STEEPLE CHASE: Mickey Mouse—Let me repeat, the biggest thing in this cartoon is the rental. Running time, 10 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Universal

BROADWAY VARIETIES: Mentone No. 7.—A good two reel subject. Some very clever acts.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MEETING MAZIE: Sterling Holloway—A good comedy which drew a lot of laughs but one of the poorest prints we have ever received. Patches, splices, joints, etc. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PIE FOR TWO: James Gleason—This is a fair comedy. It got by on Saturday. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

VAUDEVILLE DAYS: Mentone No. 8—A very good musical short. A 20-minute stage show which everybody enjoyed. Give us more like this, Uncle Laemmle.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

Warner Vitaphone

BEAUTY AND THE BEAST: Merrie Melody—Very good colored cartoon. Running time, seven minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

BIG CITY FANTASY, A: Melody Masters—Not so hot. A good orchestra but entirely without novelty numbers. Step on it, Warner, you can do better than this. With a little effort you could have made a hit short. Make them like you used to. Running time, nine minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

BOSKO THE SHEEP-HERDER: Looney Tunes—This cartoon pleased 100 per cent. Warners deserve a medal for the music background of their comedies and the lambs dancing among the flowers was clever and amusing.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

BOSKO THE SPEED KING: Looney Tunes—Very good. A timely subject on automobile racing. Played on Decoration Day with the automobile race going on in Indianapolis. Running time, seven minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

BUDDY AND TOWSER: Looney Tunes—Here is a real good cartoon comedy featuring Buddy and

(*Continued on following page, column* 1)

You will want these air conditioning charts to aid you this summer!

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning engineering, adapted for the first time to motion picture theatre use. Originally published in Better Theatres, these charts and their explanations are now made available to theatre managers and technicians in a durable form suited to ready reference. Each chart is readily accessible by itself, while each is accompanied by an explanation that also gives practical advice on how to attain the best atmospheric conditions for any season. These chart sheets therefore apply to operating routine for any time of year, winter or summer. They are contained in a single sheet of cardweight paper measuring 22 inches wide and 17 inches high, so folded according to chart divisions that each readily fits the pocket. Unfolded, the sheet may be tacked on the wall. The folders may be had until the supply is exhausted at 25 cents each. Send payment with order. Use the coupon below.

BETTER THEATRES
1790 BROADWAY, NEW YORK

Enclosed find $..... in payment for Air Conditioning Charts at 25 cents each, to be mailed postpaid to the following:

NAME .....

ADDRESS .....

If theatre state name .....

Towser at their best. One of the best of this series and many told us that. Vitaphone certainly has the shorts that make a weak picture go over good. Here's hoping they continue. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUDDY'S TROLLEY TROUBLES: Looney Tunes—Took very well. Music catchy.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

BUSINESS IS A PLEASURE: Broadway Brevities—This is a splendid musical in color. I wish Warner's big V Comedies were as funny as this series is delightful. Running time, 17 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BUSINESS IS A PLEASURE: Broadway Brevities—Very good. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

CASTILIAN GARDEN, A: Marimba Band—A delightful number featuring a Spanish dance and a harp solo. Excellent for Sunday. Running time, ten minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COME TO DINNER: Broadway Brevities—To To those who had seen the picture "Dinner at Eigh" this was okay. To those who hadn't it was just plain silly. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

CORN ON THE COP: Harry Gribbon—Oh me, Oh my, why can't we get some funny comedies. Even the kids couldn't get a laugh out of this one.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HERE COMES FLOSSIE: Ben Blue—This was terrible. Why doesn't Warner stick to making the Broadway Brevity series and forget the Big V Comedies. This one was terribly silly. Running time, 18 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

HOT COMPETITION: Melody Masters—This one got by.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Family and general patronage.

JACK DENNY AND BAND: Melody Masters—A nice clean comedy. Music good.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

JOE PENNER COMEDIES: Lots of laughs.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

LET'S PLAY POST OFFICE: Broadway Brevities This is a crackerjack. Some very clever tap dancing. Will please anywhere.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LITTLE GIRL WITH BIG IDEAS, A: Broadway Brevities—One of the best we ever played. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LOOK FOR THE SILVER LINING: Broadway Brevities—Very good musical short based on the play "Sally." The music and scenes are very good. Running time, 28 minutes.—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

LOOK FOR THE SILVER LINING: Broadway Brevities—Warner charged me extra for this because it was an extra reel in length and it's not nearly so good as most of their two-reelers. Running time, three reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MASKS AND MEMORIES: Lillian Roth—The producers slipped on this one. Too much singing and not enough to do. The public wants more action. Every time someone wanted to express themselves or think, they would start to sing and the crowd went to sleep. The big dance number was very good. A few more like this and the Brevities will do a big nosedive. Running time, 30 minutes.—Herbert Mueller, Texas Theatre, Seguin, Texas. General patronage.

MUSIC TO OUR EARS: Jack Denny's Band—Another outstanding band number that pleased us. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NERVOUS HANDS: Ben Blue—This is a comedy that is full of laughs and of the slapstick variety. It is one of the best of this series and many patrons commented on it. Vitaphone has the shorts and personally I always look forward to running their product as I know it is good. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NOT TO NIGHT JOSEPHINE: Broadway Brevities—Brevity and a mighty good one. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SITTING ON A BACK YARD FENCE: Merrie Melodies—A very good musical cartoon comedy that both young and old liked. Laughable and musical. Fits in anywhere. Running time, seven minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

'TIS SPRING: Broadway Brevities—Very pretty, all colored musical comedy, with some good song and dance numbers. These are becoming better than ever and find a welcome spot on our program. Running time, 18 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

'TIS SPRING: Allen Jenkins—A color subject that pleased our audience very much. Comedy, dancing and singing above average. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TUNE DETECTIVE, THE: Sigmund Spaeth—A good musical short served up different. Has good classical singing and jazz and one of the best dance numbers I have ever had the pleasure of witnessing. Whoever the dance team were I do not know but they were par excellence. Running time, 10 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

20,000 CHEERS FOR THE CHAIN GANG: Broadway Brevities—A parody on "Im Am A Fugitive From a Chain Gang." The poorest Vitaphone musical I have exhibited, as they are usually excellent. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

YOUNG AND HEALTHY: Merry Melories—Not so good. We did not show this one after the Sunday matinee, it was so pointless. Thought we wouldn't bore our evening audiences.—Erma L. Raeburn, Arcade Theatre, Newell, S D. Family and general patronage.

Serials

Mascot

THREE MUSKETEERS, THE: John Wayne, Ruth Hall—A very poor serial. The only thing to it was John Wayne. He couldn't put it over by himself. Running time, 12 chapters.—L. D. Brown, Queen Theatre, Brownwood, Texas. General patronage.

Principal

TARZAN, THE FEARLESS: Buster Grabbe—Played the first chapter and business above average and appreciated by entire audience. Oh, but the prints are bad. Wish I could get a decent print from the Louisville exchange. Running time, 20 minutes each chapter.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

Universal

LOST SPECIAL: Frank Albertson—On second episode. It's a little old but plenty good. Running time, two reels each chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PERILS OF PUALINE: Evalyn Knapp. Robert Allen—This serial started out with a lot of action and gradually dribbled away to nothing. It got to be a custom of a good number of our regular Saturday audience to go out in the lounge and smoke until it blew over.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PIRATE TREASURE: Richard Talmadge. Lucille Lund—Each chapter increases the number of thrills. The audience just eats it up. Universal serials are great. Good acting, excellent directing and first class box-office. Runing time. 20 minutes each chapter.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SIGNED . . .

Columbia

Myrna Loy opposite Warner Baxter in "Broadway Bill." . . . Boris Karloff engaged for "Guilty Generation." . . . Neil Hamilton added to "Blind Date." . . .

▽

Fox

Will Rogers, Stepin Fetchit and Rochelle Hudson in "Judge Priest." . . . Spencer Tracy to star in "Heldorado." . . . "Hell in the Heavens" is Warner Baxter's next. . . . Jackie Searl and Barbara Weeks assigned to "She Was a Lady." . . .

▽

Majestic

Henry B. Walthall in "Scarlet Letter." . . . Houston Branch signed to adaptation of "Gaily I Sin." . . .

▽

Mascot

Ted Feo Rito engaged for "Young and Beautiful," Edward E. Paramore, Jr., adaptation. . . . Ben Turpin added to "Law of the Wild." . . . Contract to Milton Krime, author.

▽

MGM

Evelyn Laye and Ramon Novarro to co-star in "Tiptoes." . . . Maureen O'Sullivan given role in "Hide Out." . . . Loretta Young will be starred in "Forsaking All Others." . . . Contracts to May Robson, Preston Foster and William Powell. . . . Franchot Tone assigned to "Death on the Diamond." . . . Stuart Erwin added to "Sacred and Profane Love." . . .

▽

Monogram

Noah Beery, Ray Walker and Jacqueline Wells head cast of "Happy Landings." . . . Dickie Moore signed for "Tomorrow's Youth." . . . David Manners and Phyllis Barry engaged for leads in "Moonstone." . . . Jesse Lasky, Jr., added to writing staff. . . .

▽

Paramount

Joe Penner cast for "College Rhythm," with Lanny Ross, Lyda Roberti and Richard Arlen. . . . Charles Ray starts comeback in "Ladies Should Listen," with Cary Grant and Everett Horton. . . . Marie Wells engaged for "Ladies First." . . .

▽

RKO-Radio

John Boles opposite Irene Dunn in "Age of Innocence." . . . Ricardo Cortez signed for "Hat, Coat and Glove." . . . Ann Harding will star in "The Fountain," with Paul Lukas. . . . Sara Haden assigned to two pictures. . . .

▽

Select

Fay Wray signed for leading feminine role in "Woman in the Dark."

▽

United Artists

William Wellman to direct "Barbary Coast." . . . Leslie Howard and Merle Oberon cast for "Scarlet Pimpernel" (London Films). . . . Anna Sten and Fredric March to appear in "We Live Again." . . .

▽

Universal

Joan Bennett and Edward Arnold cast in "Million Dollar Ransom." . . . Edmund Lowe to make "Gift of Gab" and another. . . . William Powell in "The Great Ziegfeld." . . . Adolphe Menjou added to "The Human Side." . . . Margaret Sullavan cast in "The Good Fairy." . . .

▽

Warner - First National

Warren William and Mary Astor in "The Case of the Howling Dog." . . . Frank Morgan gets role in "A Lost Lady." . . . James Cagney, Pat O'Brien and Frank McHugh assigned to "The Irish in Us." . . . Dolores Del Rio to star in "Caliente." . . . Verree Teasdale in cast of "A Lady Surrenders." . . .

Inspiration Dissolved

Inspiration Pictures, Inc., a Delaware corporation operating in Hollywood, Calif., has been dissolved by the state department at Dover, Del. Walter Camp is president and treasurer of the company and Frederick H. Stokes vice-president and secretary.

Settle "M" Suit

Settlement out of court has terminated the suit of Foremco, composed of Walter Reade, Joe Plunkett, Myron Robinson and Lawrence Green, against Paramount for damages, charging failure to distribute "M," German film, after it had been acquired by Paramount. A second action, charging Cecil B. DeMille used the story of "M" in his film, "This Day and Age," is expected to be dropped.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SO LIKE AN OSTRICH

It must be admitted that there are theatremen who through a mistaken sense of personal caution, do not overly extend themselves in encouraging the ambitions of the lesser members of their house staffs. But in spite of the parlous state in which today the average manager finds himself, we doubt the logic of this attitude as a means of permanent job protection.

Mr. J. J. Fitzgibbons, director of the far flung Famous Players Canadian circuit and its affiliated companies, presents his views masterfully upon this important subject in a bulletin to all the circuit theatre managers and district supervisors, from which we take the liberty of quoting as follows:

"The best managers are those who surround themselves with the best informed employees. Helping other employees to get information and improve themselves is bound to push you forward. Outside of actual dollars profit, you can make no greater contribution to the success of this circuit than from time to time being able to give us some young man or woman who can be promoted to a better and more important position."

The perfectly functioning theatre organization is most always headed by a level headed manager who knows that by helping others of his staff to widen their horizons, he is advancing his own cause. Mr. Fitzgibbons' advice in this respect is therefore sound and timely. It is offered for immediate and frequent reading to those theatremen it concerns who, ostrich like, bury their heads in the sand of silence.

▽ ▽ ▽

ANOTHER LANGUAGE

One of the old time ballyhoo publicity experts visited with us some days back, and in course of conversation deplored the present day shrinkage of red meat exploitation. This lack of advertising vitality he blamed upon the indifference of outside influences now in control of the industry, stating that through their limited knowledge of publicity modus operandi, the bankers were unfamiliar with the language of theatre exploitation. Further, this able exploiteer was of the opinion that the newcomers viewed the high powered publicity man as a commodity purchasable in the market at all times, to be called upon at infrequent intervals. He stated these executives disregarded the fact that the proper circusing of pictures is as necessary to the health of the box office as the making of the product itself.

Alarming, if true. For today more so than ever before, the motion picture industry needs the constant services of the skilled showman. The value of ballyhoo is being proven on every hand by national advertisers who have adopted with great enthusiasm, and for greater profits, this present stepchild of show-business.

We hold, however, that the bankers are not solely to blame for this seeming neglect. The discouragement of old time exploitation may also be traced to the doorstep of picture executives, formerly firm believers in the Big Bally, who through too close contacts with the new elements are learning another language at the expense of the old.

▽ ▽ ▽

"THEY'RE TELLING US?"

Under the heading "Advertising Copy Must Be Cleaned Up," *Advertising Age* reports the recent convention of the American Association of Advertising Agencies, where the past president declared that advertising as is now being practiced is losing public confidence. Another speaker made a statement to the effect that adjectives were being handled so carelessly, it was becoming increasingly difficult to distinguish copy advertising the same product.

Sounds familiar, doesn't it? Seems the agency men are discovering that superlatives and wild claims are not selling merchandise. But to find that out, they could have saved a lot of time, carfare, and wear and tear on the tonsils by merely phoning any picture company's advertising department.

▽ ▽ ▽

THOSE FUNNY FUNNIES

For the seekers of something real fancy in exploitation, we recommend the Scripps-Howard syndicate strip, "Freckles and His Friends." Here only recently a continuity was created that ran for a number of weeks around the misadventures of a jeweler who had become involved in what was supposed to be an elaborate stunt to put over a picture.

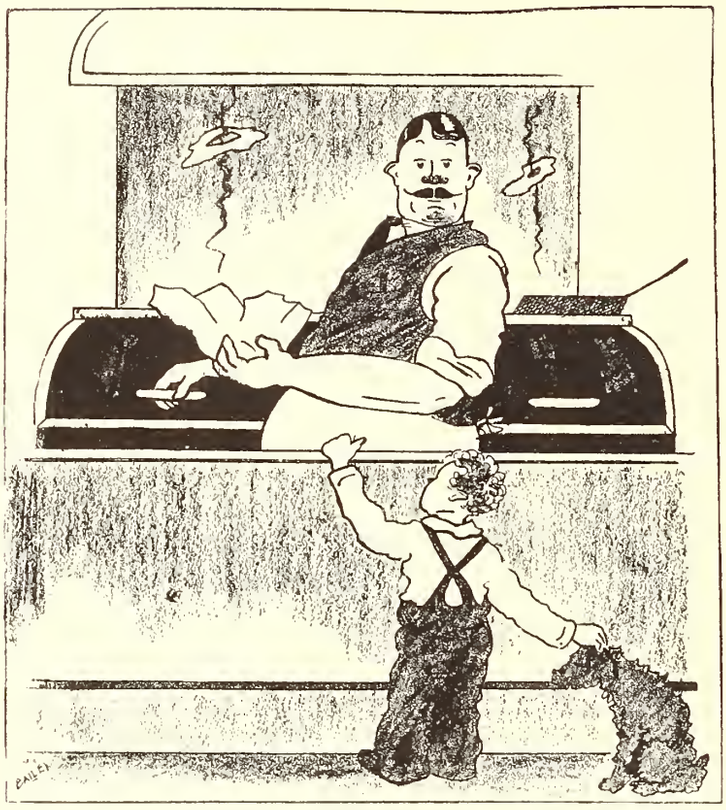
And who do you think came to town to put over the gag? Well, none other than the star himself, appearing incognito but in person, no doubt much to the surprise, if not the amazement of the manager who seems to have had nothing at all to do with the campaign build-up.

As we live, we learn. And not the least part of this learning is, in addition to being good for the box office, exploitation is also good for a laugh—perhaps in the above case a much heartier laugh than the comic stripper ever intended.

A. Mike Fagel

SHOWMEN'S LOBBY LAFFS!

WILLIAM



Mom wants a quarter's worth of chips, and she says to please wrap them in the 29th chapter of the House of Rothschild, 'cause that's the one she missed.

From the Evening Telegram, Toronto, Canada

Stein Builds Up Polish Trade on "Earth Turns"

A smart drive for the local Polish trade highlighted Manager Louis Stein's "As the Earth Turns" campaign at the Ritz, Newark, N. J. Stressing the fact that the hero of the picture was the son of Polish immigrants, Louis invited their leaders to a preview, wrote personally to the various societies, thus drumming up extra business.

Managers situated likewise will no doubt take advantage of this angle, and the Warner Theatres' exploitation bulletin suggests that this be kept in mind for exploitation on "The Key," which has an Irish background and therefore should be of interest to patrons originating from the Emerald Isle.

Work For a Quigley Award!

Poag Prints Theatre Congratulatory Card

P. J. Poag, managing the Princess and Strand Theatres in Del Rio, Texas, informs us his houses have their own printing plant, which got plenty of play recently when he got out neat looking congratulatory cards in gilt and mailed them to the high school graduating class with an invitation to come as Poag's guest to see the show.

Once a month he gets out an eight page leaflet in the form of a program listing his forthcoming attractions for the ensuing month, while weekly "P. J." issues a little handy three by four program for what he calls his "hometowners." The eight pager is mailed out to a list covering box-holders in all nearby towns and he tells us these are held onto as a ready reference when his patrons feel the urge to attend.

Evens Promotes Realtors On "Rothschild" Contest

Manager H. W. Evens, Loew's State, St. Louis, Mo., promoted a telegram from George Arliss in which that star highly endorsed the possibilities of the present day real estate market for investors who would follow the "Rothschild" example. With this, Evens went before the local real estate exchange and sold the membership on the idea of a contest with $100 in prizes and tickets to "House of Rothschild" offered for the best answers in 200 words or less to the question, "Why invest now in real estate?"

An extensive newspaper campaign was put behind this with three full pages by the realtors in which the picture and theatre were mentioned prominently. Many feature stories and cuts on the contest were also carried, and heralds paid for by the exchange were distributed at the theatre.

Other highlights of the campaign were co-op ads by leading banks, serialization in the local *Jewish Record*, grocery windows on the Maxwell House tea tiein, Western Union jumbo telegram hookin and book displays in the leading stores.

Work For a Quigley Award!

Monogram Year Book

In keeping with his uniformly good work, Ed Finney, Monogram ad and publicity head, has created an attractive announcement book on the coming season's Monogram product. Messages from President W. Ray Johnston and Production Chief Trem Carr are followed by the lineup of attractions, photos of Monogram stars, studios and home offices. All in all, a nice job.

Doc Lee Hits Hard On 'Revolt' Opening

Arthur Mayer, operator of the Rialto, New York City, tore loose on "World in Revolt" with a campaign engineered by the dynamic "Doctor" Joe Lee that included complete coverage in the city and suburbs and among numerous foreign language elements to whom the exploitation was also directed.

Over 125 suburban newspapers were contacted in addition to the metropolitan press, Joe reporting 110 of the outlying publications running stories, the editors of which were allowed the usual courtesies. To further insure the spotting of this publicity a line to this effect was carried at the head of the copy which aided in obtaining the desired coverage.

As the picture deals with scenes and events in all parts of the world, effective cooperation was secured from the metropolitan and suburban foreign language papers, over 60 carrying special stories and cuts. Radio tieups were made on various German, Italian and Jewish hours, and a dinner party was thrown for editors of the foreign press and the more prominent of their group leaders, all of whom aided in spreading the word among their countrymen.

Joe Also Goes Chinese

Lee's heralds were circusy and informative. They were distributed in every foreign section, different copy and art appealing to each group of nationals, stressing the events and scenes in the picture which would be of interest to each different element. This was carried out vigorously in the Chinese sections, where pictorial displays were used in addition to advertising in Chinese papers.

As the Rialto is at one of the world's busiest corners, Joe concentrated on a flash front, the accompanying photo showing what was used to stop the crowds. Over 650 stills were reported to have been posted. The roof sign was in keeping with the front flash, the giant board measuring 125 feet long by 55 deep.

Knowing his Rialto audience, Lee dug up the old line, "Owing to the sensational nature of the picture, children under 16 will not be admitted," using this in all his copy. However, he realizes that the less sanguinary angles the picture contains will no doubt be used effectively in other spots, not so cosmopolitan, where the background of the story will be plugged from other, and more peaceful slants.



Doc Lee's Flash Rialto Front

Round Tablers Win Prizes in Contest

Results in the recently completed 12-week Opportunity Drive sponsored by Rick Ricketson, Fox West Coast Denver division chief, have been announced, as follows:

The winner was Manager Irving Simpson, Fox, Montrose, Colo., who divided $100 of his prize money among his house staff. Others who finished in the money were: Ray Davis, Boulder, Colo., $150, house staff, $50; Wilfred Williams, Kemmerer, Wyo., $75, house staff, $25; Mike Zalensy, Durango, Colo., $50, house staff, $25; Tom Berta, Rock Springs, Wyo., $50; Carl Smith, Alliance, Neb., $50, and Paul Krier, Walsenburg, Colo., $25.

Manager Dan McAuliffe, recently at the Mayan, Denver, won the watch offered for the best theatre maintenance record, and Manager E. K. Taylor, Wilma, Missoula, Mont., was awarded the cup for the best advertising campaign.

With the exception of Simpson, all the winners are members of the Managers' Round Table Club.

Work For a Quigley Award!

Lachman and Proser Use Wild Man Bally

For the date on "Are We Civilized" at the Rivoli, New York, Marc Lachman and Monte Prosser, who handled the exploitation, dug up an old time circus wild man and garbing him in character of a citizen of the primitive ages, chaperoned their unique bally on a tour of the New York gay spots.

Cocktail hour was selected for the trip and shots were taken at the various better known bars where the wild man was posed with flocks of gals, the stunt breaking the newsreels and dailies. During the sightseeing party, a stop was made atop the Empire State Building, where pictures were also taken (see photo) and where Mr. Primitive was interviewed on his opinion of modern civilization.

Work For a Quigley Award!

Flower Tieups on Muir

Rudy Kuehn of the Fabian, Hoboken, N. J., is another one of the Warner Jersey managers who sold the home town angle strongly on Jean Muir in "Earth Turns." Labeling the star "the flower of New Jersey," Rudy tied in with every florist in his section for elaborate window displays in which Muir stills were conspicuously planted.



"Civilized" Wild Man Bally

MANAGERS BATTLE FOR SIXTH QUIGLEY AWARD

June Marks Half-Way Point in 1934 Quigley Competition; Montreal Ceremony Honors the Winners of May Plaque

Six months ago, on January 1, 1934, the Motion Picture Herald, through the Managers' Round Table Club, inaugurated the Martin Quigley Awards—silver plaques, given monthly to the theatre manager turning in the campaign selected by the judges as the most meritorious of all those received during the month.

Five months have come and gone, four theatremen have already received this distinct honor, and the fifth Quigley Award was to be presented to Manager Gene Curtis and Exploiteer Ken Finlay of the Palace Theatre, Montreal, on Wednesday, at a luncheon given in their honor by the Montreal Advertising Club, according to word from the Arrangements Committee, as this department goes to press.

The Mayor of Montreal was to take a leading part in the ceremonies, and other civic prominent Canadian leaders were also to attend. Full details and photo will be carried in next issue.

▽ ▽

The month of June, the sixth of the Quigley project, marks the half way point in the 1934 Round Table competition to encourage the efforts of able theatremen, and to win them fitting recognition for their endeavors from the leaders of the industry. That the latter has been obtained is indicated by the long list of judges, representing the executive heads of various distribution, exhibition and advertising departments. Many of these leaders have already served upon the monthly judging committees, and others await to be called upon.

Managers in every part of the world are invited to participate in the Quigley Awards competition. All campaigns on all product are eligible for the monthly prizes, and equal consideration will be given every entry, big or small. This means that the neighborhood theatre has as much chance to win as the big de luxers, and this is proven by the winners of the previous months, who in most cases are managers of theatres in small towns.

To illustrate: the January Award went to Ken Grimes, of Morgantown, West Va., the February prize to Howard Sweet, of East Lansing, Mich., the March plaque to Nevin McCord, of Boise, Idaho. Jacksonville, Fla., finished first in April, through Walter Golden's efforts, and the May story is told above.

The rules are few and easy to follow. We reprint them in the next column for the information of those unfamiliar with the regulations. Read these instructions, and prepare to send in a campaign this month. You stand as good a chance to win as the next fellow.—MIKE.

Rules and Information

A QUIGLEY AWARD—a silver plaque, is presented each month during 1934 for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played between the first and last days of that month. . . .

▽ ▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1934 to the theatre manager submitting, in the opinion of the judges, the most meritorious campaign on any pictures played between Jan. 1 and Dec. 31, 1934. . . .

▽ ▽

CAMPAIGNS should be forwarded as soon as completed, but may be forwarded after the last day of the month, providing they are on pictures played during that month. This may include attractions played on the last days of one month and the first days of the following. . . .

▽ ▽

THEATRE MANAGERS everywhere in the world are eligible and campaigns may be on domestic or foreign products, from major or independent producer. Campaigns from foreign lands will be given consideration to make up for the difference in mailing time. . . .

▽ ▽

EVERY CAMPAIGN entered must contain visual evidence of everything used, such as tear sheets, photos, heralds, etc., etc. Managers must obey this ruling to be eligible for Awards. . . .

▽ ▽

EQUAL CONSIDERATION will be given all campaigns, irrespective of their origin. Managers with small budgets have the same break as those with unlimited appropriations. Remember, "it's not how much—but how good." . . .

▽ ▽

FORWARD ALL CAMPAIGNS to QUIGLEY AWARDS COMMITTEE, 1790 Broadway, New York.

Hiehle Makes Regular Four Star Hookup

Edward J. Hiehle, Midland Theatre, Newark, Ohio, has a stunt that he pulls on all pictures that rate four stars in the Liberty Magazine.

Special hand bills are printed stressing the four star rating and these are distributed house to house by the Liberty boys (see photo) who ring doorbells and hand in the bill with the remark "The Liberty Magazine of blank date gives blank picture a four star rating. May I bring you a copy?"

After this distribution has been made, a theatre party is given to all the magazine carriers, who march to the theatre with banners bearing copy and playdates. Incidentally, that's Ed standing at the right of photo.

Work For a Quigley Award!

Bernstein Makes Wire Tieup on "Rothschild"

Jules Bernstein at the Loew Theatre in Toronto, Canada, effected a tie-up with the Canadian National Telegraph Company on his "House of Rothschild" date by having teletype machine installed in lobby and distributing plug telegrams to patrons run off on the apparatus. Wire was from Arliss reading that it was the finest thing the star had ever done and regretting his inability to be present at the opening. Special window displays were promoted in thirty telegraph branches.

A very neat front (see photo) was turned out by Bernstein and part of his newspaper campaign consisted of a serialization of the story in one of the leading evening papers that ran two weeks in advance of opening and during engagement. Stickers in Hebrew were pasted on the front page of all daily Hebrew publications and a special story was run by the editorial service covering forty-eight dailies throughout Canada before opening of the picture.

Work For a Quigley Award!

Swanke's Novelty Herald

Arthur Swanke, Saengar Theatre, Hope, Ark., got out a little folder herald on "Men in White" that measured five by six, front page carrying a picture of Gable and Loy with the copy "A Personal Message from Myrna Loy on How to Improve Your Complexion." Back was used for a merchant's ad on Lux toilet soap. Inside plugged copy on picture and playdates. Art says the best part of the herald was the fact that the other fellow paid for it.

Work For a Quigley Award!

Bill Hendricks Suggests Effective Broadcasting Gags

In Howard Waugh's Warner Theatre Southern zone managers' manual, Bill Hendricks suggests a few radio ideas on "20 Million Sweethearts" which of course can be used on other attractions. The first is a synthetic broadcasting station effected by placing a P. A. system in a vacant window with loudspeakers outside, the broadcasting to be presented by local talent.

The second is a tieup with radio dealer whereby a radio is placed on sidewalk in lobby or in front of theatre. A microphone is concealed in the display, or a dynamic speaker will serve the same purpose. The mike is connected with another concealed radio some distance away to which also a microphone is attached and connected to the lobby flash.

Patrons are then requested to ask questions of the "mystic radio," the replies forthcoming from the concealed microphone. Queries can be planted regarding the attraction being advertised, players in same, etc., in addition to the legitimate questions that will no doubt be asked.



Hiehle's "Liberty" Boys' Parade



Bernstein's "Rothschild" Front



Rosenfeld's "Live" Bally Truck



Kassis' Atmospheric Lobby

Joe Says Goodby With "Tarzan" Swim Contest

Before Joe Rosenfield left the Paramount in Omaha, Neb., for the Music Hall in Seattle, he put over a campaign on "Tarzan and His Mate" that, from all accounts went over to excellent results. Joe arranged a Weissmuller swimming contest with the Y.M.C.A. with winners receiving prize tickets to see "Tarzan." All "Y" members were notified of the contest which took place on the Saturday afternoon of the picture's run.

A forty-foot truck was promoted by Rosenfield and rigged up as a float with a cage planted on it in which was a baby cub and monkeys (see photo), truck touring the city. Eight negroes dressed in garb of jungle hunters lolled around the truck striking ferocious attitudes.

Lobby was dressed with foliage and greens and a background of painted jungle with 24-sheet cut outs of Weissmuller and O'Sullivan attracted due notice. A tie-up with a bread company netted several thousand stickers distributed with the bread. Window displays on "Tarzan" books and sweaters were also effected as was a contest on coloring a line drawing photograph of "Tarzan" in one of the weekly papers.

Work For a Quigley Award!

Kassis Dresses Up Box-Office on "Cargo"

M. Kassis, Redding Theatre, Redding, Cal., dressed up his front (see photo) for "Wild Cargo" by covering the entire box-office with palm leaves and bordering the six sheets on either side with leaves. The banner over the ticket booth was constructed of tree limbs cut to form the letters and outlined in blue on regular banner cloth.

On the outer edge of Kassis' vertical sign, which measures four feet wide by twenty-five high, palm leaves were placed to further carry out the jungle effect. Other stunts that were put on were displays in all beauty shops and drug stores; six sheets placed at business intersections and one sheet and window cards in surrounding towns.

Work For a Quigley Award!

Elmer Brient's Procedure On Plug 'Phone Calls

Members are sitting up nights to devise ways and means of perfecting the unsolicited house-to-house phone calls so as not to antagonize busy housewives called away from their duties to hear that a certain picture is playing at a certain theatre.

Manager Elmer Brient of Loew's Theatre, Richmond, Va., has worked out the following procedure which he states has brought no unfavorable kickbacks. Elmer engages two experienced operators who call numbers in the conventional manner, and their pitch is along these lines:

"Dear, instead of going to Blank's this afternoon, wouldn't you rather see Clark Gable in 'Manhattan Melodrama' at Loew's? Every one says it's a very good picture and I'd like to go. Wouldn't you?"

The party on the other end naturally assumes a wrong number has been called, and thus the usual resentment is avoided, while Brient's object has been attained—to sell his attractions and date. The idea sounds good enough for duplication for a now and then use. Operators to put over the "act," however, must be carefully selected.

Klinger Illuminates "Viva Villa" Front

When Paul O. Klingler, Rialto Theatre, Lewistown, Pa., played "Viva Villa" he turned out a mighty good looking front, night scene illustrated herewith. Three baby spots played on the giant head of Beery directly over the marquee and the title in over-sized letters on Beery's hat was illuminated with 50 10-watt lights that flashed on and off. At top of building can be seen the theatre name in flasher lights.

Work For a Quigley Award!

Laby Dresses Girls and Staff for "Men in White"

George Laby, Victory Theatre, Holyoke, Mass., pays up his club dues by sending along his campaign for "Men in White" with some good stunts, one of which was to station girls dressed in nurses' uniforms in the lobby distributing "health cards." These cards were three by five gotten up in prescription form and carried a red circle with directions to blow on the spot and if it turned blue to see a doctor. Of course, it didn't turn and that's why the stunt went over so well. George said many of the customers stopped to get extra cards.

Topping his "nurse" gag, Laby dressed the service staff (see photo) as internes for a week in advance with ribbon across their chests reading "Men in White." On opening day these boys made a house to house canvass, advising all mothers to see the picture and left the red-spotted cards as a gentle reminder. These health cards were also placed in dentists' and doctors' waiting rooms.

Work For a Quigley Award!

Silverwatch Puts Out Song Sheet Herald

For novelty heralds, Max Silverwatch up at the Strand in Waverly, Mass., gets out some wows, particularly on his musicals. On "Flying Down to Rio" his herald was in the form of a free song sheet, measuring 9 by 15, the upper part of which carried the words to the song hits from the picture. Center of herald carried plug on current show and in lower right hand corner a line or two on his coming attraction.

Max reports frequent use of heralds up at his house to advertise programs and since he sent us some very good ones, we are certain if you are interested in seeing what he is doing, Max will be glad to mail some.

Work For a Quigley Award!

Fields Makes Numerous Tieups on Scout Week

Plenty of Boy Scout activities in Bayonne, N. J., due to the cooperation of Manager Jules Fields, of the DeWitt Theatre, who arranged for groups of boys to take over operation of the theatre each day of Boy Scout Week. Lobby exhibits of Scout handicraft were arranged and parades to the theatre officially opened the Week.

Tieups with Beechnut were made for Saturday morning kid matinee, at which appeared Sneldo, the magician. Local stores handling this brand plugged the show in newspaper ads and mailing lists. Magic ballyhoos were put on at local schools, heralds distributed and candy given to the youngsters. Admission to the show was two Beechnut labels and ten cents.



Klingler's Illuminated Signs



Laby's Interne Service Staff



Johannsen's Bus Tie-Up



Addison's "Villa" Barker

Jules did a nice piece of work on "Wild Cargo" by tying up with his local school shoe fund, the members of which sold 4,000 tickets, collecting a percentage for the fund to buy shoes for underprivileged children. On "Earth Turns" Fields also worked the Polish angle and is going after his foreign element by arranging different midnight benefit shows for each group.

Addison's Crew Costumes Barker on "Viva" Bally

Art Catlin, assistant to H. M. Addison, Division manager of Loew's in Cleveland, Ohio, sends along the campaign put over with Milt Harris and Addie's State Theatre crew when they played "Viva Villa." The Mexican atmosphere in front of the theatre was carried out by a barker in costume (see photo) and special tabloid newspapers were distributed in homes and office buildings by young ladies attired in Mexican dress.

Mexican and American menus in hotels and restaurants bore theatre and playdates. Some further highlights were dramatization of "Viva" over radio, spot announcements on stations and street car hangers. The boys added a light touch to the campaign by having the girls give away Mexican jumping beans.

Work For a Quigley Award!

Johannsen Bus Tie-up Proves Successful

Taking advantage of the bus episode in "It Happened One Night," J. Johannsen, Imperial Theatre, Augusta, Ga. tied in with the Greyhound Bus Company and secured one of their busses for a street bally (see photo). Four ushers from the theatre drove the bus during the showing and distributed heralds all over the city and through the suburbs. In exchange the bus company was given a lobby credit card. Window cards in business district and eight 11x14 standard frames were planted at buildings.

Newspaper ads consisted of two columns space on classified page, gratis, in exchange for which passes were given to each advertiser. A word contest in which he promoted a double column scene mat was also used.

Work For a Quigley Award!

Morgan Ames' Pet Contest

In conjunction with his showing of "Wild Cargo," Morgan Ames, managing the Iowa Theatre in Cedar Rapids, Iowa, put on a pet contest which he reports was reviewed by 10,000 on its march through town. The mayor of Cedar Rapids and other city officials acted as judges.

Work For a Quigley Award!

Wally's Patrons Help His Window Display

Wally Caldwell, Loew's Valentine Theatre, Toledo, Ohio, must have scoured his town in an effort to promote his window display for "Viva Villa," because he borrowed relics, antiques and Mexican garb from the various citizens through a request story in the newspaper. "Viva Villa" coins were distributed to patrons and school children and Mexican hats were given to the kiddies.

A Beery drawing contest was held two days in advance; Sunday paper carried Beery life story with laughing head and the foreign papers were also promoted for three notices. Restaurants, night clubs and hotels had special four star "Villa" dishes clipped to regular menus with the recommendation that the patrons after enjoying their eats at the Blank restaurant, go see the picture—theatre and playdates, included in copy.

Wally inserted free ads in the hotel guest guides which were placed in all apartment and residential hotels in the city.

THE FAN MAGAZINE DISCUSSION

HERMAN G. WEINBERG,

Managing Director
Little Theatre, Baltimore, Md.

It seems to me obvious that an appreciable increase in fan magazine circulation should have a favorable effect in boosting box office receipts, as it must seem to any one. There is no question that the influence of the motion picture fan periodicals exerts a tremendous influence on the potential movie-goer. These magazines, with their semi-erotic illustrations, their glamorous recounting of the "private lives" of the stars, the almost legendary aura with which they surround even the most banal of movie lights (not to mention even the transfiguration from an earthly to a divine being that such major lights as a Garbo undergo at the hands of the shrewd publicity experts) cannot help but make even the more sophisticated film fan eager to see "what all the shouting is about." Indeed, there is probably no other single species of trade publication so shrewdly calculated to seduce the mind into purchasing a commodity than the fan magazines, and, whether they recognize it or no, the exhibitors throughout America owe as much to their widespread influence as to any other single influence. Offhand, I should say that I cannot think of any one influence that can scarcely be compared to them save, possibly, for the narcotic effect of the pictures themselves which induce a state of susceptibility to further pictures of that ilk through the hypnotic power of suggestion.



HERMAN WEINBERG

Endorses Publisher Cooperation

The methods of affecting a 100 per cent increase in fan magazine circulation, suggested by Mr. Bassin, seem practical and sane and by no means fantastic. Certainly, publishers should be more than willing to offer reduced subscription rates to "doctors, dentists, beauty parlors, barbers," etc. (Mr. Bassin's own selection—and a good one) where "time hangs heavy" on the customer's hands. The first two, especially, who more likely than not offer their waiting clients such diverting literature as the *Medical Journal* of August, 1906, the *Dentists' Manual* of February, 1921, a copy of the *Saturday Evening Post,* the Elks' magazine and the new issue of the *Physicians' Supplies Catalogue.*

Every one, high-brow, middle-brow and low-brow alike, does not mind perusing a fan magazine. Since it is among the most agreeable forms of stimulating the eye (and since every one goes to movies on some occasion or other) you have a greater potential increase in subscribers (or at least readers) for fan magazines than for any other type of periodical.

Ergo—I think it's a good idea and exhibitors should get behind it at once. They have nothing to lose and everything to gain. By no means can the fan magazines be regarded as any sort of "menace." The percentage of pannings that they mete out to films is almost negligible, since they are tied up so much with advertising. On the contrary, fan magazines have come to the point where they are to be regarded almost as "house organs" of the major film companies. Films are more likely to be over-praised than under-praised, so the exhibitor has nothing to fear from that score.

If the exhibitors make a concerted effort to increase the circulation of the fan magazines, one can very well imagine that the publishers will have no objection certainly, and if it becomes a question of "understanding" each other on the issue, I am sure they can come together without any trouble.

MEMBERS ACCEPT OUR INVITATION

In the issue of June 9, Charley Bassin spoke his piece on the benefits of cooperation with the fan magazines. This Round Tabler urged that theatremen get behind the circulation of the fan publications for the general purpose of building grosses, stating that showmen's efforts in this direction would make more readers picture minded and picture conscious.

The suggestion evidently has started something, and on this page are a few of the reactions, for and agin', from various members. Additional letters will be run in the next issue, and of course our columns are wide open to the opinions of others of our readers on this subject. —MIKE

▽ ▽

EDWARD J. HIEHLE, *Manager*

Midland, Newark, Ohio

Place my vote in favor of Mr. Bassin's plan.

At the same time, why not endeavor to have the so-called critics discard the star system of estimating screenplay values as entertainment?

The fact that the critics sell the idea that their individual opinion, signified by three and four star ratings, is the last and final judgment of entertainment value for his or her fan magazine readers, impairs the drawing power of every two and three-star picture.

Most reviewers by star method rate two stars as good, three as excellent, four as extraordinary. A two-star picture therefore should be good entertainment for the vast majority of film fans, with three and four greater in proportion. However, today readers of magazine movie ratings have the idea that unless a picture is awarded four stars, it is not worth bothering about. I heard a recent comment from one of our patrons stating, "Liberty only gave it three stars." What do they want? Not interested in visiting the theatre because Liberty only gave it an excellent rating—"Hell's Fire."

Why not sell the critics the idea of giving the picture audience values as entertainment instead of picking at flaws which 99 out of every 100 fail to notice?

Maybe this is an impossible situation, but theatres throughout the land lose many ticket buyers because of star ratings. And the dreadful part of it all is that the same 99 out of every 100 would get real honest-to-goodness enjoyment out of the very picture given one and two-star ratings, if they would only take the time and trouble to go see it.

How many movie fans have said "And to think I almost missed seeing this most enjoyable picture, because Miss or Mr. So-and-So only gave it two stars!"

▽ ▽

JOE SALMON, *Manager*

Riverside, New York City

My attitude is against the plan of Charlie Bassin for these reasons:

If the criticism of the owners or critics in the various fan magazines would be constructive and unbiased, then it is a foregone conclusion that three out of every five pictures would receive unfavorable criticism. So the result of this would be that the majority of these anticipated 30,000,000 readers would attend those pictures receiving good publicity and taboo those productions receiving unfavorable publicity. This the movie magnates and producers of pictures would certainly not stand for. What would be the natural step for them to pursue? First, they would threaten the movie magazines to withdraw their paid advertising. Second, they would endeavor to purchase a controlling interest in this or that magazine. Eventually, the magazines would be subsidized directly or indirectly and then the criticism of the magazines would be worthless. When this condition arises, that powerful good is ended.



JOE SALMON

Does Not Favor Plan

The writer has always believed that pictures would either succeed or fail on their own merits or demerits. We must remember that the fan magazines are dependent on the reading public for their financial support and it is more to their interest to cater to the motion picture public than to offend them by untrue and biased criticisms. Personally, I cannot see much benefit to devote so much energy, thought and time to increase the circulation of the movie magazines of the country and feel that if they continue in their own efforts to increase their circulation and work out their own salvation, in the end it will be much better for all concerned.

We have enough problems at the present time without branching out into the publication field.

ADDITIONAL POSTER IDEAS

South Dakota Artist Gives Some Poster Suggestions on the Uses of Composition, Colors and Oils

by C. M. GRIEPENBURG
Elks Theatre, Rapid City, South Dakota

Even though posters differ in some respects to the other branches of art, the same art fundamentals apply such as composition, perspective, figure, color, etc. Every theatre poster artist should know the principle of perspective, know the color wheel, composition and know just where the eyes, nose and mouth are located on a correctly drawn face. A good poster consists of a well drawn head or figure, good composition, good coloring and good lettering. If any of the above are neglected, the effect of the whole poster suffers.

Composition is the proper arrangement of elements with good balance and the idea of the poster brought out in a pleasing manner. There are no hardfast rules for composition, but the finest of posters are of feeling and trained judgment. The excellence of poster work is measured by the artist's feeling for relations. He must have the ability to arrange and place so that the final result will be harmonious.

Usually a good poster does not have fine detail. Detail will not make a poster if there is no arrangement. Equal spaces are monotonous. All spaces should be unequal in size and shape. Use big shapes so that the poster will be well balanced. Try to bring the light masses into the dark and the dark into the light. It is obvious that the art in your composition will lie in placing these shapes in good relation to each other.

A good way to develop the feeling of good composition is to draw shapes in a haphazard way. Add other shapes and study whether they look well with the first one. You will find that one combination will look well, while another will look awkward.

Subordination

Subordination is another great constructive idea in posters. This is produced when all parts of the poster are related to one dominating element which determines the character of the whole poster.

While several books could be written on color, I am going to write just a few suggestions about color as applied to theatre poster work.

A complementary color scheme is a color it complements and the direct neighbor of one or both. An analogous scheme is a color scheme of three or four successive colors on the color wheel.

A monotone color scheme is many tones of one color. A triad scheme is three colors based on a triangle. A split complement is a color and the direct neighbor of its opposite.

Yellow, blue and red are the primary colors. Intermediate colors are yellow green, blue green, blue violet, red orange and yellow orange. Exciting colors are deep orange, scarlet, yellow and crimson.

Subduing colors are violets and blue. A few emotional values of colors are: red—passion, danger, excitement; orange—heat; yellow—gaiety, warmth, lividness; green—neutral, spring, cool, peace; blue—truth, love, cool; violet—rich, royalty; white—purity; black—death, mystery.

A color when used with its complement gives brilliancy. To grey a color mix with its complement. If you are painting a head in bright yellow, using the complementary scheme, grey your violet for background so that the head will stand out.

Oil Painting

In building a house, a carpenter does not build the roof first. He starts with a foundation and then a shell. The same principle applies to painting in oils. Build the painting up by first putting in the big masses of dark and light, gradually working up to the detail. Squint your eyes at the object you are to paint and you will see these large masses. Do not try to see how prettily you can blend the shadows. If you build the painting up in this way, the finished work will be blended when viewed from a distance.

As Lionel Barrymore is famous for his character roles, I think it best to always portray him in the role he represents in the picture. In my poster of "Strangers Return," I used a head of Barrymore with the beard. In the backround, I used a country scene done in the manner of a design. I used fresh, clean coloring, suggestive of country life. I used a more appropriate style of lettering which was heavier.

For "Queen Christina" I made oil paintings for the smaller posters. On this picture I made a display which proved to be an eye-catcher. I used a cutout of Garbo which stood out two inches from the background. As Garbo is a true blonde, my basic color on this head was yellow. The background was a rich blue violet foil paper. The letters "Garbo" were 12 inches high by 8 inches deep, faced in silver. The title was on a white cutout of a crown and lions.

For "Bolero" I used black, red, orange yellow and yellow for the heads and figures. The background was in blues suggestive of the background of a night club.

I do not deem it wise to always use a complementary scheme. Monotones, analogous, black and white are just as adaptable to certain pictures.

Work For a Quigley Award!

Stein Seizes Opportunity

Henry O'Neill, one of the Warner character stars, recently visited Orange, N. J., which allowed Manager Jack Stein of the Embassy, in that spot, an opportunity to sell this artist on the idea of making personal appearances at the theatre. O'Neill did so, giving interesting sidelights on Hollywood life. Jack built up the date for a week ahead and reported some satisfactory box office increase for his efforts.



Reese's Merchant Tie-Up

Reese Puts On Shaving Cream Giveaway

Working on the box-office premise that the men should get a break as well as the women, Horace Reese, Spruce Theatre, Philadelphia, Pa., tied up with a shaving cream company to give away a tube of their product to every man attending.

A display was placed in the lobby (see photo) for a week in advance and Horace plugged, in throw-aways and on his screen, the fact that it was the men's turn to get something for nothing.

Work For a Quigley Award!

O'Connell's Outdoor Movies

Jack O'Connell, operating the Ohio in Toledo, is going after summer business by arranging to show pictures and vaudeville at the local ball park. Features will be projected on a mammoth screen erected on 40-foot towers in the outfield.

Yours—for Better Box Office Receipts

★ STAGE EQUIPMENT WITH A REPUTATION ★

A Step Behind— or a Step AHEAD?

Better theatre business is no longer in the future — it is here! What are YOU doing to encourage better attendance at YOUR theatre? Good pictures, of course. But beyond this?

Peter Clark, Inc., offers a free consulting service to all managers and owners who are interested in modernizing present equipment. Our 29 year experience as specialists in the theatre field is at your command. It will pay you to get our ideas.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK

LINE FORMS TO RIGHT—ENTER!

NEVIN McCORD

certainly needs no introduction since he was one of the winners of the Quigley Awards. However, since every member must be formally introduced to the Club through this page, we take pleasure in welcoming him. Nevin is manager of the Granada Theatre in Boise, Idaho and was born in Santa Fe, New Mexico. He started in showbusiness when he was thirteen and has managed theatres in Rockford, Ill.; Davenport, Ia., and Chicago. A pretty active young man, and he's going to be more active in our section.

▽

M. C. ROSKOPF

owns the Casino Theatre in Marshalltown, Ia., the house that Olson manages. Roskopf has only managed his own theatres, having started in showbusiness at the age of twenty-six in a house he had purchased. Between you and your manager, we'll be very much disappointed if we're not kept posted on your activities.

▽

EUGENE T. SIZEMORE

manages the Strand Theatre in Sulligent, Ala., the first member from that town to join the Club, and, as we always tell our boys from towns that haven't been represented on our pages, it's up to you to keep us informed of what's doing. In addition to managing the house, Gene owns it, so he must know what it's all about.

▽

ROBERT CORBIN

is the advertising manager of the State Theatre in Barnesville, Ohio. He tells us that he has been in various fields, vaudeville, and now the picture end, and every week he finds something of interest in our pages. He's got the right idea, too, because he says he believes everyone in any profession should work in harmony with all others in the same line of work. Do you know that our Club slogan is "One for All and All for one," Bob? Now that you have your pin and have been formally admitted to the organization we're hoping you'll prove to be one of our most active contributors.

▽

JACK L. NELSON

comes from Aransas Pass, Texas, where he is the assistant manager of the Rialto Theatre and is not to be confused with our other member by the same name from up in Canada. Listen, Jack, you'd better send some stuff in to us so that the two Nelson's can be represented. No relation to the other Jack, are you?

▽

J. EMERSON BURKE

is out in St. Louis, Mo., at the Aubert Theatre which he manages. That makes the St. Louis Amusement Co. just about 100% Round Table. We had a visit the other day from Al Zimbalist, too bad you couldn't have come along with him. Burke entered theatre business when he was nineteen years old and has been at it ever since. Suppose you start a little lively competition in your circuit and we'll give you the breaks in the pages.

WILLIAM BERNFIELD

is no stranger to our pages, but we have to give him this formal introduction nonetheless. Bernie is the United Artists exploiteer in Kansas City, Mo., and we are waiting for his visit to New York which he tells us will be some time in July. You can't come too soon, Bernie, we are always delighted to meet our members. Why don't you bring Jake with you? Bernie apparently knows showbusiness from every angle, for he owned his own house, was in amateur theatricals, booked and reviewed vaudeville acts, he's an oldtimer in the business, having started in it and is still holding his own.

▽

ROBERT J. FREEDMAN

acts as assistant manager of the Poli Theatre in New Haven, Conn., that makes the Poli 100% Round Table with Bob's application for membership. He's done plenty of m.c'ing; having been with Vaughn De Leath at New Haven and done considerable announcing for radio stars during personal appearances. He was also responsible for instituting the service staff at the Fox Poli Theatre in Meriden. With your fine start, Bob, we'll be willing to gamble that you are going places and will be heard from.

▽

GEORGE FEDER

who is the manager of the Warner Hawthorne Theatre in Newark, N. J., joins the Club in proper fashion. He sends along his application for membership together with his subscription to the HERALD. We've been trying our best to get over to Jersey to pay you boys a visit, but so far haven't had much luck. However, we'll try our darndest to make it soon and if in the meantime you get over here, be sure to come in and get acquainted. We know most of the Warner Jersey boys and a new addition is always welcome.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ROLLIN LONGARZO

assistant manager of the Arena Theatre in New York City, is certainly close enough to Club headquarters to pay us a visit occasionally. Remember, Rollin, the welcome mat is brushed up and we shall await your visit with anticipation. Shall we see you soon?

▽

CHARLES E. LANCASTER

is the manager and owner of the Uptown Theatre in Strong City, Kansas. Well, Charlie, you're the first member we have from Strong City, so the responsibility of keeping us posted on what's what in your territory will have to be on your shoulders. Can we count on you?

▽

A. B. JEFFRIS

is the owner-manager of the Piedmont Theatre in Piedmont, Mo. "A.B." took an electrical engineering course and has always been interested in projection. As a matter of fact, he is so sold on showbusiness that he wishes he had entered it fifteen years sooner than he did. You ought to be able to keep us informed of your doings, Jeffris, which we imagine would be of interest to the entire membership.

▽

HARRY DENNY

joins the Club from Bell, Cal., where he manages the Fox Alcazar Theatre. We've had members from your fair city before, Harry, so you have something to live up to. Remember, Harry, your Club dues consist of sending in your exploitation stunts, so we're hoping you'll pay up your membership soon. We haven't heard anything from you yet, but we're sure it won't be long before we hear from you.

▽

R. D. OLSON

manages the Casino Theatre in Marshalltown, Iowa, and apparently he hasn't strayed far from home, because "R.D." was born in Marshalltown, educated there and entered showbusiness at the tender age of fifteen, peddling handbills and ushering at the Strand. Later he went to the Rialto and Princess in Sioux City as Chief of Service, a few more changes and he wound up at the Casino, an independent house.

▽

SPYROS GEORGE CARDAS

manages the Fox Belmont Theatre out in Los Angeles, Cal., and he certainly has the right idea so far as the Club is concerned, because he says he wants to join because of the wonderful spirit of cooperation for which he is glad to do his share. Well, we're going to make you live up to that promise, Cardas, so expect a letter from us if we don't hear from you pretty soon.

▽

ROY GIESE

is a welcome addition to the Club. He assists an old time and active member, Ralph E. Phillips at the Paramount Theatre in Mitchell, S. Dakota. Roy has acted as billposter, usher and doorman having been made assistant manager last November. Well, you have a great superior and one from whom you can learn plenty. Let's hear from the two of you.

Better Theatres

ISSUE OF JUNE 30

EXPRESSING IDEAS IN TYPE



. . . another installment of "Constructing Theatre Advertising," concluding the discussion of type. Among subjects treated are widely used type styles, type combinations, type measurement, type arrangement and printers' instructions.

LAW CONTROLLING ADVERTISING



. . . a special article in which Leo T. Parker examines the legal factors which control the use of advertising matter, signs, billboards, handbills, and other forms of exploitation.

SYSTEM IN THEATRE SUPERVISION



. . . more practical suggestions from J. T. Knight, Jr., on theatre management and maintenance. This time Mr. Knight describes sound and necessary practice in the ordering of the theatre's routine affairs.

SELECTING ACOUSTIC MATERIALS



. . . analyzing the nature of the frequency range in its practical relationship to acoustic treatment of the theatre, with comparative charts on reverberation and material - absorption characteristics.

PRACTICAL THEATRE PLANNING



. . . describing in word, picture and plan actual methods in late theatre design notable for the suggestions they offer to those who contemplate building or remodeling.

Better Theatres

THE NEXT ISSUE

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

No. 46—DISPUTE OVER WAGES FOR PROJECTIONISTS

QUESTION—I am employed as a projectionist with an independent theatre which is non-union. There are three chain theatres in this community that are union houses. They are employing union projectionists of the IATSE exclusively, and have been for six or seven years, but they do not have a contract with the union, either written or oral. The chain theatres are paying $35 *per week for the same class house as the independent theatre which is paying* $18.

On January 1 *I filed a complaint with the NRA Compliance Board, asking for the union scale, salary, and hours as of August* 23, 1933. *The secretary of the state exhibitor organization informed the manager of the independent theatre that he does not have to pay the union scale, as there is no existing contract between the chain theatres and the IATSE.*

The chairman of the NRA Compliance Board seems to think that as long as the chain theatres are employing members of an organization that is affiliated with the American Federation of Labor, and are paying a living wage, then the independent should have to pay the scale also, contract or no contract, and as a matter of fair competition. Should I receive back salary to December 7?

What is the answer?—TEXAS.

ANSWER—The question of a contract is not involved. Nor is the payment of the proper scale a matter of fair competition. It is purely a labor provision of the code.

The code says that all projectionists regularly employed shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force in a locality as of August 23, 1933, which wages and hours were the prevailing wages and hours of projectionists in that locality of an organization that is affiliated with the American Federation of Labor.

In the event that any dispute should arise as to what was the minimum scale of wages and maximum number of weekly working hours as of August 23, 1933, then the code specifically says that such a dispute shall be arbitrated by the exhibitor employer and his employees.

If the question at issue arises with non-union projectionists, as in this case, the code says that the procedure for arbitration shall be as follows: The non-union employees shall appoint one representative, the Local IATSE Union shall appoint one representative, and the exhibitor shall appoint one, and this committee of three shall constitute the arbitration board for the purpose of settling this single dispute. The committee shall examine the facts and shall unanimously determine the existing scale of wages and the maximum number of hours for the projectionists involved, and, in the event that they cannot unanimously agree, then they shall mutually appoint an impartial person who shall be empowered to sit with the board, review the facts, and officially determine such dispute, with the proviso, however, that in the event the three representatives cannot mutually agree upon the impartial person, then the Division Administrator (Sol Rosenblatt), or the Administrator, shall designate such impartial person.

Pending the determination of any such dispute, the rate of wages then paid by the exhibitor and the maximum number of hours then in force (if not more than 40 hours weekly), shall not be changed so as to decrease wages or increase hours.

In order to effectuate the foregoing provisions, and pending the determination of the dispute, the employees agree that they shall not strike, and the exhibitors agree that they shall not lock out such employees.

The scale of wages and the schedule of hours which were in effect at the three union houses in this locality as of August 23, 1933, apparently would prevail.

If the exhibitor will not abide by the decision of the arbitration board mentioned above (he has the right to appeal to the Code Authority, or to the Division Administrator), or if he refuses to abide by a decision of the NRA Regional Board, then the Regional Labor Board is empowered to refer the matter to the NRA National Labor Board at Washington, to force compliance.

▽ ▽ ▽

No. 47—WAGES, HOURS FOR PORTER AND USHER

QUESTION—I am employed in a theatre and work the following hours: 8 *A. M. to* 12 *Noon, as porter,* 7 *days a week;* 6 *P. M. to* 10 *P. M. as usher—total* 52 *hours. Salary is* $15 *per week.*

Please let me know what hours I should work, and what my salary should be under the code.—NEW YORK.

ANSWER—The motion picture code does not specifically mention combination duties such as porter-usher, but it does mention each separately.

The code says that the maximum number of working hours weekly for a porter and/or usher shall not exceed 40.

With respect to employees regularly employed as porters in large cities (as in this case), the code says that they shall not receive less than 35 cents per hour, and with respect to employees regularly employed as ushers in large cities, their wage shall not be less than 25 cents per hour.

The weekly wage for the combination job of porter-usher may be computed on the basis of 25 cents per hour for the number of hours during which the employee works as usher, and 35 cents per hour for the number of hours which he works as porter—but the total number of hours shall not exceed 40 weekly.

▽ ▽ ▽

No. 48—SCALE FOR REGULAR AND RELIEF OPERATOR

QUESTION—Would you please give me the wage scale for both regular and relief operators in this town of 11,300 *population? This is a non-union town.—SOUTH CAROLINA.*

ANSWER—The motion picture code says that the wage scale for projectionists regularly employed shall be no less than the minimum scale which was in effect in a locality as of August 23, 1933. The code does not mention relief operators, but it is assumed that the same scale would also affect them.

▽ ▽ ▽

No. 49—HOURS AND WAGES FOR USHER-DOORMAN

QUESTION—I am working as doorman 25 *hours and as usher* 22 *hours per week—total* 47 *hours—and I am receiving* $7.50 *per week. What wages should I receive? If I file a complaint with the Regional Labor Board, have I any protection of my position?—NEW YORK.*

ANSWER—The motion picture code does not specifically mention combination duties such as doorman-usher, but it does mention each separately.

The code says that the maximum number of working hours for doormen and ushers shall not exceed 40 weekly.

With respect to employees regularly employed as doormen in large cities (as in this case), the code says that they shall not receive less than 35 cents per hour, and employees regularly employed as ushers shall not receive less than 25 cents per hour.

The weekly wage for the combination duties of doorman-usher may be computed on the basis of 25 cents per hour for the number of hours during which the employee works as usher, and 35 cents per hour for the number of hours during which he works as doorman—but the total number of hours shall not exceed 40 weekly.

The President recently issued an Executive Order giving complete protection to an employee making a complaint or giving information concerning code violations on the part of his employer.

Small Starts "Monte Cristo"

Edward Small has begun production on "The Count of Monte Cristo", a Reliance product which will star Robert Donat, English actor, and Elissa Landi. United Artists will release the film.

Tearle in Starring Role

Conway Tearle has been signed by Maury Cohen to star in the film, "Fifteen Wives," in production for Invincible at the Universal studio.

Fleischman Takes Another

Morris Fleischman, owner of the Garden theatre, Richmond Hill, Long Island, N. Y., has taken over the Our Civic in Richmond Hill.

John Speaker Dead

John A. Speaker, 77, veteran Wisconsin exhibitor, and operator of four theatres at DePere, died in Milwaukee last week.

Open New Detroit House

The Krims have opened their fifth Detroit neighborhood house, the Sun, formerly the Vendome.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	
Murder on the Campus	Charles Starrett-Shirley Grey	Dec. 27,'33	73	Feb. 17
Quitter, The	Emma Dunn-Charley Grapewin-Barbara Weeks - Wm. Bakewell	Feb. 5	65	Mar. 24
Rainbow Over Broadway	Joan Marsh-Frank Albertson	Dec. 1,'33	70	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Moon	Jack Holt-Fay Wray	June 15		
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Apr. 20	58	
Fighting Code, The	Buck Jones-Diane Sinclair	Dec. 30,'33	65	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Hell Bent for Love	Tim McCoy-Lilian Bond	May 20	58	
Hell Cat, The	Robt. Armstrong-Ann Sothern (See "In the Cutting Room," May 12.)	June 16	69	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Let's Fall in Love	Ann Sothern-Edmund Lowe	Dec. 26,'33	64	Jan. 13
Line-Up, The	William Gargan-Marian Nixon	Mar. 17	65	May 5
Man Trailer, The	Buck Jones-Cecilia Parker	Mar. 24	58	June 2
Man's Game, A	Tim McCoy-Evalyn Knapp	June 21	58	
Most Precious Thing In Life	Jean Arthur - Donald Cook - Richard Cromwell (See "In the Cutting Room," Apr. 28.)	June 5	70	
Ninth Guest, The	Donald Cook-Genevieve Tobin	Jan. 31	69	Mar. 10
No Greater Glory	Frankie Darro - Lois Wilson - George Breakston	Apr. 20	78	Mar. 10
Once to Every Woman	Fay Wray - Walter Connolly - Ralph Bellamy	Jan. 15	70	Mar. 31
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19
Shadows of Sing Sing	Bruce Cabot - Mary Brian	Dec. 3,'33	65	Mar. 3
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut-Frank Morgan	Apr. 15	70	Apr. 14
Social Register	Colleen Moore-Alexander Kirkland	Mar. 10	74	
Speed Wings	Tim McCoy-Evalyn Knapp	Feb. 5	60	Apr. 7
Straightaway	Tim McCoy-Sue Carol	Dec. 22,'33	60	Jan. 27
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21
Voice In the Night	Tim McCoy-Billie Seward	Apr. 6	59	
Whirlpool	Jack Holt-Lila Lee-Jean Arthur	Apr. 10	74	Apr. 21

Coming Attractions

Blind Date	Ann Sothern - Paul Kelly-Neil Hamilton (See "In the Cutting Room," June 16.)			
Broadway Bill	Warner Baxter-Myrna Loy			
By Persons Unknown	Ralph Bellamy			
Captain Hates the Sea, The	Fred Keating - Wynne Gibson - Victor McLaglen			
Criminal Within, The	Richard Cromwell-Arline Judge			
Defense Rests, The	Jack Holt-Jean Arthur (See "In the Cutting Room," June 16.)			
Lady Is Willing, The	Leslie Howard-Binnie Barnes		78	Feb. 10
One Night of Love	Grace Moore-Tullio Carminati			
Orchids and Onions	Carole Lombard			
Song You Gave Me, The	Bebe Daniels-Victor Varconi		84	Oct. 21,'33
Special Agent	Tim McCoy-Shirley Grey			
Sure Fire	Gene Raymond			
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	June 28		

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of Borneo	John Preston - May Stuart - Borneo Joe	Apr. 14	70	
Fantomas	Jean Galland	Feb. 15	59	Apr. 14
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling	Mar. 15	60	
Hollywood, City of Dreams	Jose Bohr	Mar. 30	68	
Romance In Budapest	Franciska Gaal	Apr. 18	93	May 19
Shame of a Nation	Gustaf Diessl	Apr. 10	75	May 5
Tell Tale Heart	Norman Dryden - John Kelt - Yolande Terrell	June 5	55	

Coming Attractions

Blue Light	Leni Riefenstahl	Aug. 1	90	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dassan		Dec. 22,'33	36	Dec. 30,'33
Forgotten Men	War Film	Apr. 1	84	May 27,'33
He, King of Virtue	Fernandel-Collette Darfeuil	Dec. 20,'33	58	
Road to Ruin	Helen Foster-Paul Page	May 15	58	Feb. 24
Throne of the Gods		Dec. 22,'33	55	Dec. 30,'33

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bedside	Warren William	Jan. 27	65	Mar. 17
Big Shakedown, The	Bette Davis - Charles Farrell - Ricardo Cortez	Jan. 6	64	Feb. 17
Convention City	Joan Blondell - Dick Powell - Adolphe Menjou-Mary Astor	Dec. 30,'33	69	Dec. 9,'33
Dark Hazard	Edward G. Robinson	Feb. 3	72	Nov. 25,'33
Fashions of 1934	William Powell-Bette Davis	Feb. 17	78	Jan. 13
Fog Over Frisco	Donald Woods-Bette Davis-Lyle Talbot-Margaret Lindsay	June 2	68	June 16
Journal of a Crime	Ruth Chatterton	Mar. 10	65	May 5
Mandalay	Kay Francis-Ricardo Cortez	Feb. 10	65	Feb. 24
Massacre	R. Barthelmess-Ann Dvorak	Jan. 20	69	Jan. 27
Merry Frinks, The	Aline MacMahon	May 26	67	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	
Son of a Sailor	Joe E. Brown - Johnny Mack Brown	Dec. 23,'33	73	Dec. 9,'33
Twenty Million Sweethearts	Dick Powell - Ginger Rogers - Pat O'Brien (Reviewed under the title "Rhythm In the Air")	May 26	89	Mar. 24
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson-Dick Powell-Ricardo Cortez-Dolores Del Rio - Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

British Agent	Leslie Howard - Kay Francis			
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Kansas City Princess	Joan Blondell - Glenda Farrell - Robert Armstrong			
Man with Two Faces, The	Edward G. Robinson - Mary Astor-Ricardo Cortez		72	June 2
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 21	59	May 26
Return of the Terror	Lyle Talbot-Mary Astor	July 7	*65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak (See "A Woman In Her Thirties," "In the Cutting Room," Mar. 17.)	June 30		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Men Are Enemies	Hugh Williams - Helen Twelvetrees	Apr. 20	79	Apr. 7
As Husbands Go	Warner Baxter-Helen Vinson	Dec. 29,'33	80	Nov. 18,'33
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	*68	June 16
Bottoms Up	"Pat" Paterson-Spencer Tracy-John Boles	Mar. 30	84	Mar. 10
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	*63	June 2
Carolina	Janet Gaynor-Lionel Barrymore-Robert Young-Henrietta Crosman	Feb. 2	82	Feb. 3
Change of Heart	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12
Coming Out Party	Frances Dee-Gene Raymond	Mar. 9	79	Jan. 27
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14
David Harum	Will Rogers-Evelyn Venable	Mar. 2	83	Mar. 3
Devil Tiger	Kane Richmond-Marion Burns	Feb. 16	60	Feb. 17
Ever Since Eve	George O'Brien-Mary Brian	Feb. 9	72	Apr. 7
Frontier Marshal	George O'Brien-Irene Bentley	Jan. 19	66	Feb. 18
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Heart Song	Lilian Harvey-Charles Boyer	Apr. 27	81	Aug. 12,'33
Hold That Girl	James Dunn-Claire Trevor	Feb. 16	65	Mar. 31
I Am Suzannel	Lilian Harvey-Gene Raymond	Jan. 5	98	Jan. 27
I Believed in You	Victor Jory - John Boles - Rosemary Ames	Feb. 23	68	Feb. 17
I Was a Spy	Herbert Marshall - Madeleine Carroll - Conrad Veidt	Dec. 15,'33	85	Sept. 23,'33
Mr. Skitch	Will Rogers - ZaSu Pitts	Dec. 22,'33	69	Dec. 16,'33
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Now I'll Tell	Spencer Tracy-Alice Faye-Helen Twelvetrees	May 11	87	Apr. 28
Orient Express	Heather Angel-Norman Foster	Jan. 12	72	Mar. 10
Sleepers East	Wynne Gibson-Preston Foster (See "In the Cutting Room," Dec. 30,'33.)	Jan. 26	69	
Smoky	Victor Jory-Irene Bentley	Dec. 8,'33	69	Dec. 9,'33
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	*83	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown (See "In the Cutting Room," Mar. 3.)	Mar. 23	65	
Wild Gold	John Boles-Claire Trevor	June 8	*73	May 28

Coming Attractions

Caravan	Charles Boyer-Loretta Young	Sept. 28		
Cats-Paw, The	Harold Lloyd-Una Merkel (See "In the Cutting Room," May 12.)	Aug. 17		
Charlie Chan's Courage	Warner Oland-Drue Leyton (See "In the Cutting Room," May 26.)	June 29		
Grand Canary	Warner Baxter-Madge Evans (See "In the Cutting Room," June 16.)	July 13	*80	
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Judge Priest	Will Rogers	Oct. 12		
Marie Galante	Spencer Tracy-Ketti Gallian			
Serenade	"Pat" Paterson-Nils Asther			
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 14		
She Learned About Sailors	Lew Ayres-Alice Faye (See "In the Cutting Room," May 26.)	July 6	*80	
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20		
Wanted	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 10		
World Moves On, The	Madeleine Carroll - Franchot Tone	Aug. 31		

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Sally	Cicely Courtneidge (Reviewed under the title "Aunt Sally.")		72	Mar. 3
Arson Ring, The	Leslie Banks		68	
Baroud (See "Love In Morocco")				
Channel Crossing	Constance Cummings - Matheson Lang	June 1	64	Apr. 7
Dick Turpin	Victor McLaglen	June 15	72	
Friday the 13th	Jessie Matthews	May 1	73	May 26
Ghost Train, The	Jack Hulbert	Dec. 1,'33	69	Feb. 25,'33
Ghoul, The	Boris Karloff	Feb. 15	75	Oct. 28,'33
Just Smith	Tom Walls		69	May 5
Love In Morocco	Rex Ingram (Reviewed under the title "Baroud")	Dec. 1,'33	76	Oct. 15,'32
Murder Party, The	Leslie Banks (Reviewed under the title "The Night of the Party.")		62	Mar. 10
Night and Day	Jack Hulbert-Winifred Shotter	Dec. 1,'33	77	June 10,'33
Orders Is Orders	Charlotte Greenwood - James Gleason	Apr. 15	61	Aug. 19,'33
Prince of Wales, The			57	
Sleeping Car	Ivor Novello-Madeleine Carroll		83	July 8,'33
There Goes the Bride	Jessie Matthews	Dec. 1,'33	79	Mar. 11,'33
Waltz Time	Evelyn Laye	Mar. 1	76	Aug. 12,'33
What? A Boy!	Edward Everett Horton - Leslie Hensen (Reviewed under the title "It's a Boy.")		80	Sept. 30,'33
Wings Over Everest				June 16
Woman In Command, The	Cicely Courtneidge - Edward Everett Horton	May 28	70	June 9

(THE RELEASE CHART--CONT'D)

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All Star Cast	June	15	
I Hate Women	Wallace Ford-June Clyde	Apr.	15....72	Apr. 14
Woman Unafraid	Lucille Gleason - Richard "Skeets" Gallagher	Feb.	15....68	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cross Streets	John Mack Brown - Claire Windsor - Anita Louise - Kenneth Thomson	Jan.	22....67	
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June	1....68	
In Love with Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr.	1....68	May 19
Twin Husbands	John Miljan - Shirley Grey - Monroe Owsley	Feb.	25....62	June 9

Coming Attractions

Fugitive Road	Eric Von Stroheim - Leslie Fenton - Wera Engels	July	1	

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackaill-June Collyer	June	1....68	May 19

Coming Attractions

No Ransom	Leila Hyams-Phillips Holmes	Oct.	26....70	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec.	14....72	May 19
School for Girls		Mar.	22,'35	
Take the Stand	Jack LaRue-Thelma Todd	Sept.	7....78	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Feb.	1,'35	
When Strangers Meet	Richard Cromwell-Arline Judge	July	20....74	
Without Children		May	10,'35	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charming Deceiver, The (Reviewed under the title, "Heads We Go")	Constance Cummings	Dec.	8,'33....87	Sept. 16,'33
Morning After, The (Reviewed under the title, "I Spy")	Ben Lyon-Sally Eilers	Jan.	1....63	Oct. 28,'33
Sin of Nora Moran, The	Zita Johann-John Miljan	Dec.	13,'33....65	Dec. 30,'33
Unknown Blonde	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr.	23....67	May 5

Coming Attractions

Scarlet Letter, The (See "In the Cutting Room," June 2.)	Colleen Moore-Hardie Albright-Henry B. Walthall			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	"Buster" Crabbe-Ruth Hall	Apr.	15....68	
Fighting Rookie, The	Jack LaRue-Ada Ince	May	15....68	
What's Your Racket?	Regis Toomey-Noel Francis	Dec.	1,'33....70	Mar. 10

Coming Attractions

Untitled	Buster Crabbe-Gloria Shea			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cat and the Fiddle, The	Jeanette MacDonald-Ramon Novarro	Feb.	16....78	Feb. 24
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-John Barrymore - Jean Harlow - Madge Evans-Karen Morley-Edmund Lowe - Lee Tracy - Jean Hersholt	Jan.	12....113	June 10,'33
Eskimo	Native Cast	Jan.	19....117	Nov. 18,'33
Fugitive Lovers	Robt. Montgomery-Madge Evans	Jan.	5....78	Dec. 30,'33
Going Hollywood	Marion Davies-Bing Crosby	Dec.	22,'33....79	Dec. 16,'33
Hollywood Party	(All Star Musical)	June	1....70	June 2
Laughing Boy	Ramon Novarro-Lupe Velaz	Apr.	13....79	
Lazy River	Jean Parker-Robert Young	Mar.	16....77	Mar. 10
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May	4....95	Apr. 28
Men In White	Clark Gable-Myrna Loy	Apr.	6....75	Feb. 17
Mystery of Mr. X	Robert Montgomery - Elizabeth Allan	Feb.	23....91	Mar. 3
Operator Thirteen	Marion Davies-Gary Cooper	June	15....86	June 16
Queen Christina	Greta Garbo-John Gilbert	Feb.	9....103	Dec. 30,'33
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar.	30....90	Mar. 31
Sadie McKee	Joan Crawford-Franchot Tone	May	11....95	May 12
Should Ladies Behave? (Reviewed under the title, "The Vinegar Tree")	Alice Brady-Lionel Barrymore-Conway Tearle	Dec.	1,'33....78	Nov. 11,'33
Show-Off, The	Spencer Tracy-Madge Evans	Mar.	9....80	Mar. 3
Sons of the Desert	Laurel and Hardy	Dec.	29,'33....68	Jan. 20
Tarzan and His Mate	J. Walssmuller-M. O'Sullivan	Apr.	20....118	Apr. 28
Thin Man, The	William Powell-Myrna Loy	May	25....*95	May 19
This Side of Heaven	Lionel Barrymore-Fay Bainter	Feb.	2....76	Jan. 27
Women In His Life, The	Otto Kruger-Isabel Jewell-Ben Lyon	Dec.	8,'33....76	Feb. 3
You Can't Buy Everything	May Robson-Jean Parker	Jan.	26....85	Feb. 10

Coming Attractions

All Good Americans	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	20	
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March			
Born to Be Kissed (See "In the Cutting Room," June 16.)	Jean Harlow-Franchot Tone	July	13	
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel			
Hide Out	Robert Montgomery - Maureen O'Sullivan			
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald			
Murder in the Private Car (See "In the Cutting Room," June 16.)	Charles Ruggles-Una Merkel	June	29	
Sacred and Profane Love	Joan Crawford-Clark Gable			
Stamboul Quest	Myrna Loy-George Brent	July	6	
Student Tour	Charles Butterworth - Jimmy Durante	July	27	
Treasura Island (See "In the Cutting Room," May 19.)	Wallace Beery - Jackie Cooper-Lionel Barrymore-Otto Kruger	Aug.	10	
Untitled	Constance Bennett - Herbert Marshall - Hugh Williams			
Viva Villa!	Wallace Beery-Fay Wray		115	Apr. 7

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars In Ermine	Lionel Atwill	Apr.	1....70	Feb. 24
Blue Steel	John Wayne	May	10....54	May 12
City Limits	Ray Walker-Sally Blane-Frank Craven	May	1....70	
He Couldn't Take It	Ray Walker-Virginia Cherrill	Dec.	11,'33....67	Mar. 24
House of Mystery, The	Verna Hillie-Ed Lowry	May	30....61	
Loudspeaker, The	Ray Walker-Jacqueline Wells	June	1....67	May 12
Lucky Texan, The	John Wayne	Jan.	22....55	Jan. 27
Man from Utah, The	John Wayne	May	15....55	
Manhattan Love Song	Dixie Lee-Robt. Armstrong	May	1....73	Mar. 31
Money Means Nothing	Wallace Ford-Gloria Shea	June	15....70	May 19
Monte Carlo Nights	Mary Brian-John Darrow	May	20....62	
Mystery Liner	Noah Beery - Astrid Allyn - Cornelius Keefe	Mar.	15....62	Mar. 31
Randy Rides Alone	John Wayne	June	15....54	
Sagebrush Trail	John Wayne	Dec.	15,'33....53	Dec. 23,'33
Sixteen Fathoms Deep	Sally O'Neil-Creighton Chaney	Jan.	1....59	Feb. 10
West of the Divide	John Wayne-Virginia B. Faire	Mar.	1....54	Jan. 20
Woman's Man	John Halliday-Marguerite de la Motte-Wallace Ford	Feb.	15....68	Jan. 27

Coming Attractions

Girl of the Limberlost				
Happy Landings	Ray Walker-Jacqueline Wells			
Healer, The				
Jane Eyre (See "In the Cutting Room," June 2.)	Colin Clive - Virginia Bruce			
King Kelly of the U. S. A.	Guy Roberston			
Moonstone, The	David Manners-Phyllis Barry			
Reckless Romeos	Robt. Armstrong-Wm. Cagney			
Shock	Ralph Forbes-Gwenllian Gill			
Star Packer, The	John Wayne-Verna Hillie			
Tomorrow's Youth	Dickie Moore-Martha Sleeper-John Miljan - Gloria Shea			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice In Wonderland	Charlotte Henry	Dec.	22,'33....75	Dec. 16,'33
All of Me	Fredric March-Miriam Hopkins-George Raft	Jan.	19....71	Jan. 13
Bolero	George Raft-Carole Lombard	Feb.	23....80	Feb. 17
Come On, Marines	Richard Arlen-Ida Lupino	Mar.	23....68	Mar. 10
Death Takes a Holiday (Reviewed under the title, "Strange Holiday")	Fredric March - Evelyn Venable	Mar.	30....78	Jan. 20
Design for Living	Miriam Hopkins-Fredric March-Gary Cooper	Dec.	29,'33....88	Nov. 25,'33
Double Door	Evelyn Venable-Kent Taylor	May	4....75	Apr. 28
Eight Girls In a Boat	Kay Johnson - Dorothy Wilson - Doug. Montgomery	Jan.	5....78	Dec. 30,'33
Four Frightened People	C. Colbert - H. Marshall - Wm. Gargan - M. Boland	Jan.	26....95	Feb. 3
Girl Without a Room	M. Churchill-Charles Farrell	Dec.	8,'33....75	Dec. 9,'33
Good Dame	Sylvia Sidney-Fredric March	Feb.	16....72	Feb. 10
Great Flirtation, The	Elissa Landi-Adolphe Menjou-David Manners	June	15....71	June 9
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton - Isabel Jewell	June	22....64	June 16
His Double Life	Roland Young-Lillian Gish	Jan.	12....68	Dec. 30,'33
Last Round-Up, The	Randolph Scott-Barbara Fritchle	Jan.	26....65	Jan. 6
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June	1....80	May 5
Lone Cowboy	Jackie Cooper	Dec.	1,'33....68	Nov. 25,'33
Many Happy Returns	Guy Lombardo-Burns and Allen	June	8....60	May 12
Melody In Spring	Charlie Ruggles-Mary Boland-Lanny Ross-Ann Sothern	Apr.	20....76	Mar. 24
Miss Fane's Baby Is Stolen	Dorothea Wieck-Baby Le Roy	Jan.	12....68	Dec. 23,'33
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May	25....89	May 12
No More Women	Edmund Lowe-Victor McLaglen	Feb.	23....72	Feb. 17
Private Scandal	Mary Brian-Phillips Holmes	May	11....65	May 5
Search for Beauty	Larry ("Buster") Crabbe - Ida Lupino	Feb.	2....75	Jan. 20
She Made Her Bed	Sally Eilers-Richard Arlen	Mar.	9....78	Feb. 24
Six of a Kind	C. Ruggles-M. Boland-W. C. Fields - A. Skipworth - Burns and Allen	Feb.	9....65	Jan. 27
Thirty Day Princess	Sylvia Sidney-Cary Grant	May	18....60	May 5
Trumpet Blows, The	George Raft - Adolphe Menjou-Frances Drake	Apr.	13....72	Apr. 7
We're Not Dressing	Bing Cresby - Carole Lombard - Ethel Merman-Leon Errol	Apr.	27....74	May 5
Wharf Angel	Victor McLaglen-Dorothy Dell-Preston Foster	Mar.	16....62½	Apr. 28
Witching Hour, The	Judith Allen-Tom Brown	Apr.	27....64	Apr. 28
You're Telling Me	W. C. Fields-Joan Marsh-Larry ("Buster") Crabbe	Apr.	6....70	Mar. 31

Coming Attractions

Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William			
Crime Without Passion	Claude Rains			
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July	27	
It Ain't No Sin (See "In the Cutting Room," May 12.)	Mae West	June	29....65½	
Kiss and Make Up	Cary Grant Genevieve Tobin	July	6....*80	June 16
Ladies Should Listen	Cary Grant-Frances Drake			
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable			
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July	20	
Now and Forever	Gary Cooper-Carole Lombard			
Old-Fashioned Way, The (See "In the Cutting Room," June 9.)	W. C. Fields	July	13	
Scarlet Empress, The	Marlene Dietrich-John Lodge		100	Apr. 28
She Loves Me Not	Bing Crosby-Miriam Hopkins			
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell	June	29	
You Belong to Me	Lee Tracy-Helen Mack	July	27	

PINNACLE PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chloe	Olive Bordon-Reed Howes	Apr.	1....64	
Hired Wife	Greta Nissen-Weldon Heyburn	Mar.	1....65	Mar. 24
Playthings of Desire	Linda Watkins-James Kirkwood	Mar.	15....58	

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ferocious Pal, The	Kazan - Ruth Sullivan - Robert Manning	Feb.	2....55	
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May	6....54	
Laws of Justice	Kazan-Teddy and Richard Terry	Dec.	4,'33....58	
Little Damozel	Anna Neagle-James Rennie	June	11....59	

Coming Attractions

Chandu				
Peck's Bad Boy	Jackie Cooper			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Doctor	Otto Kruger-Karen Morley	Apr.	27....74	Mar. 17
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May	4....73	Apr. 7
Flying Down to Rio	Doloras Del Rio - Gene Raymond - Raul Roulien	Dec.	29,'33....89	Dec. 18,'33
Hips, Hips, Hooray!	Wheeler and Woolsey	Feb.	2....68	Jan. 27
If I Were Free!	Irene Dunne-Nils Asther-Clive Brook	Dec.	1,'33....66	Dec. 23,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Keep 'Em Rolling	Walter Huston-Frances Dee	Mar. 2	69½	Feb. 10
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	
(See "In the Cutting Room," May 12.)				
Long Lost Father	John Barrymore-Helen Chandler	Jan. 19	63	Feb. 24
Lost Patrol, The	McLaglen-Karloff	Feb. 16	75	Feb. 3
Men of Two Worlds	Francis Lederer-Elissa Landi	Feb. 9	96½	Jan. 20
Meanest Gal in Town, The	ZaSu Pitts - Pert Kelton - El Brendel - James Gleason - "Skeets" Gallagher	Jan. 12	67	Mar. 10
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Sing and Like It	ZaSu Pitts - Pert Kelton - Edward Everett Horton	Apr. 20	72	Apr. 21
Son of Kong	Robert Armstrong-Helen Mack	Dec. 22,'33	69½	Jan. 6
Spitfire	Katharine Hepburn	Mar. 30	88	Feb. 24
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Two Alone	Jean Parker-Tom Brown	Jan. 26	74	Jan. 20
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28
Wild Cargo	Frank Buck	Apr. 6	96	Mar. 31
Coming Attractions				
Afterwards	ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 10		
Bachelor Bait	Pert Kelton-Stuart Erwin	July 27	*75	June 16
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	71	June 16
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox			
(See "In the Cutting Room," May 19.)				
Fountain, The	Ann Harding-Brian Aherne			
Green Mansions	Dolores Del Rio-Joel McCrea			
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 3		
(See "In the Cutting Room," June 9.)				
His Greatest Gamble	Richard Dix-Dorothy Wilson			
(See "Family Man," "In the Cutting Room," May 5.)				
Let's Try Again	Diana Wynyard-Clive Brook			
(See "Sour Grapes," "In the Cutting Room," June 2.)				
Of Human Bondage	Leslie Howard-Betta Davis			
(See "In the Cutting Room," Apr. 14.)				
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 20	*75	
(See "In the Cutting Room," May 26.)				

SHOWMENS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
Big Race, Tha	Boots Mallory-John Darrow	Dec. 1,'33	71	
Moth, The	Sally O'Neil-Paul Page	Jan. 15	63	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls In Pawn				
Special Duty				
Unlimited				
Within tha Rock	Lila Lee - Creighton Chaney			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin		70	
Ariane	Elizabeth Bergner-Percy Marmont	Blue Ribbon Photoplays	Mar. 6	69	Apr. 7
Big Time or Bust	Regis Toomey-Gloria Shea	Tower	Nov. 10,'33	62	Mar. 10
Criminal at Large	Emlyn Williams - Cathleen Nesbitt	Helber Prods.	Dec. 15,'33	67	Jan. 6
Cougar, the King Killer	Edwin C. Hill - Jay Bruce	Master Art	Nov. 1,'33	60	
Death Parade, The	(War Film)	Henry Zapp		77	Feb. 3
Enlighten Thy Daughter	Beth Barton-Miriam Battista	Exploitation Plcts.	Jan. 15	80	Dec. 30,'33
Farewell to Love	Jan Kiepura-Heather Angel	Madison Plcts.	Nov. 24,'33	60	Dec. 2,'33
Film Parade		General Plcts.	Jan. 12	55	
Found Alive	Barbara Bedford	Ideal	Feb. 10	56	Feb. 24
Get That Venus	Ernest Truex - Jean Arthur	Regent Plcts.			
Gow		Film Exchange	Nov. 29,'33	65	Dec. 9,'33
Hell on Earth	All Star	Aeolian Plcts.	Jan. 27	70	Feb. 10
Hitler's Reign of Terror		Jewel Prods.	Apr. 30	67	May 12
La Gong (Dance of the Virgins)		Bennett Plcts.		55	Jan. 20
Lost Jungle, The	Clyde Beatty	Mascot	May 1	7 rls.	
No Funny Business	Gertrude Lawrence - Laurence Olivier	Ferrone Prods.	Mar. 7	60	
Sweden, Land of the Vikings		Associated Cinemas	Jan. 3	70	Jan. 13
Through the Centuries		Beacon Films	Dec. 1,'33	70	Dec. 16,'33
Unknown Soldier Speaks, The		Lincoln Prods.		67	June 2
War's End		Capital		28	May 26
Wine, Women and Song	Liiyan Tashman-Lew Cody	I. E. Chadwick		70	Dec. 23,'33
Woman Condemned	Claudia Dell	Marcy Plcts.	Apr. 4	66	
World in Revolt, The		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Advice to the Lovelorn	Lee Tracy-Sally Blane	Dec. 1,'33	62	Dec. 9,'33
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Catherina the Great	Douglas Fairbanks, Jr. - Elizabeth Bergner	Apr. 13	93	Feb. 10
Gallant Lady	Ann Harding-Clive Brook	Jan. 5	82	Dec. 9,'33
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Looking for Trouble	Spencer Tracy - Jack Oakie - Constance Cummings	Mar. 9	77	Feb. 3
Moulin Rouge	Constance Bennett - Franchot Tone - T. Carminati	Jan. 19	70	Dec. 23,'33
Nana	Anna Sten-Lionel Atwill-Phillips Holmes	Mar. 2	88	Jan. 13
Palooka	Jimmy Durante-Stuart Erwin-Lupe Velez	Feb. 16	86	Jan. 27
Roman Scandals	Eddie Cantor - Gloria Stuart - David Manners-Ruth Etting	Dec. 29,'33	91	Dec. 9,'33
Sorrell and Son	H. B. Warner	Apr. 20	85	Jan. 6
Coming Attractions				
Affairs of Cellini, The	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 3	79	Apr. 21
(Reviewed under tha title "The Firebrand")				
Barbary Coast	Anna Sten-Gary Cooper			
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi			
Last Gentleman, The	George Arliss		72	May 12
Nell Gwynn	Anna Neagle-Cedric Hardwicke			
Our Daily Bread	Karen Morley-Tom Keene			
(See "In the Cutting Room," May 19.)				
Private Life of Don Juan, The	Douglas Fairbanks, Sr.			
Transatlantic Merry-Go-Round	Jack Benny - Gene Raymond - Nancy Carroll-Sydney Howard			
Treasure Hunt, The (Tant.)	Eddie Cantor - Ann Sothern - Ethel Merman			
We Live Again	Anna Sten-Fredric March			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams - Patricia Ellis	May 14	66	May 12
All Quiet on the Western Front. (Reissue)	Lew Ayres	Apr. 2	84	Apr. 28,'30
Beloved	John Boles-Gloria Stuart	Jan. 22	82	Dec. 23,'33
Black Cat, Tha	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 26
Bombay Mail	Edmund Lowe-Onslow Stevens-Shirley Grey	Jan. 1	68	Jan. 13
By Candlelight	Elissa Landi-Paul Lukas	Dec. 18,'33	70	Dec. 23,'33
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5	60	Apr. 7
Cross Country Cruise	Lew Ayres - Alica White - June Knight	Jan. 15	77	Jan. 27
Counsellor-at-Law	John Barrymore-Bebe Daniels	Dec. 25,'33	78	Nov. 25,'33
Glamour	Constance Cummings - Paul Lukas	Apr. 9	74	Apr. 7
Gun Justice	Ken Maynard-Cecilia Parker	Dec. 11,'33	60	Mar. 31
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78½	Apr. 28
Honor of the Range	Ken Maynard	Apr. 16	61	May 5
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14
Let's Be Ritzy	Lew Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	
(See "Funny Thing Called Love," "In the Cutting Room," May 19.)				
Little Man, What Now?	Margaret Sullavan - Douglass Montgomery	June 4	98	May 26
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 16
Madame Spy	Fay Wray-Nils Asther	Jan. 8	70	Jan. 6
Midnight	O. P. Heggie-Sidney Fox	Jan. 29	80	Mar. 17
Myrt and Marge	Myrtle Dele - Donna Damerell - Ted Healy	Dec. 4,'33	68	Sept. 9,'33
Poor Rich, The	Edna May Oliver-Edward Everett Horton	Feb. 26	65	Jan. 6
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die.")				
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	
(See "In the Cutting Room," Mar. 17.)				
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14
Coming Attractions				
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	
Human Side, The	Adolphe Menjou-Doris Kenyon			
Imitation of Life	Claudette Colbert			
Million Dollar Ransom	Joan Bennett - Edward Arnold - Joel McCrea			
One More River	Diana Wynyard - Colin Clive - Frank Lawton - Mary Astor - Reginald Denny			
(See "In the Cutting Room," June 9.)				
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore			
There's Always Tomorrow (T.)	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes			
(See "In the Cutting Room," June 9.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As the Earth Turns	Jean Muir-Donald Woods	Apr. 14	73	Feb. 10
Disraeli (Reissue)	George Arliss	Dec. 16,'33	88	Dec. 14,'29
Dr. Monica	Kay Francis-Warren William	June 23	65	May 26
Easy to Love	Adolpha Menjou - Mary Astor - Genevieve Tobin	Jan. 13	61	Jan. 20
From Headquarters	Geo. Brent-Margaret Lindsay	Dec. 2,'33	63	Dec. 2,'33
Gambling Lady	Barbara Stanwyck	Mar. 31	66	Mar. 10
Harold Teen	Hal LeRoy - Rochelle Hudson - Patricia Ellis	Apr. 7	66	Feb. 24
He Was Her Man	James Cagney-Joan Blondell	June 16	70	May 26
Heat Lightning	Aline MacMahon-Preston Foster-Ann Dvorak-Lyle Talbot	Mar. 3	63	Mar. 17
Hi, Nellie!	Paul Muni	Jan. 20	75	Feb. 3
House on 56th Street, The	Kay Francis - Ricardo Cortez - Gene Raymond	Dec. 23,'33	68	Dec. 9,'33
I've Got Your Number	Joan Blondell-Pat O'Brien	Feb. 24	68	Feb. 10
Jimmy the Gant	James Cagney-Betta Davis	Mar. 17	67	Mar. 31
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 26
Lady Killer	James Cagney	Dec. 9,'33	76	Dec. 2,'33
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay - Donald Woods	May 12	64	May 19
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Smarty	Joan Blondell-Warren William	May 19	64	May 26
Upper World	Warren William - Mary Astor - Ginger Rogers	Apr. 28	72	Apr. 7
Coming Attractions				
Dames	Ruby Keeler - Dick Powell - Joan Blondell			
Dragon Murder Case, The	Warren William			
Flirtation Walk	Dick Powell-Ruby Keeler-Pat O'Brien			
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28		
(See "In the Cutting Room," May 5.)				
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21		
Housewife	George Brent-Bette Davis			
Lady Surrenders, A	Jean Muir-George Brent			
Lost Lady, A	Barbara Stanwyck			
Madame Du Barry	Dolores Del Rio-Victory Jory	July 14		
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	*68	June 9

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adieu Les Beaux Jours	Brigitte Helm - Jean Gabin	Ufa	Apr. 21	100	May 19
Autumn Crocus	Ivor Novello-Fay Compton	Associated Talking Pictures			Apr. 14
Cities of the Desert		L. M. B. Films			May 26
End of the World, The	Victor Francen-Collette Darfeuil	Harold Auten	Apr. 12	54	Apr. 28
Lash, The	Lyn Harding-John Mills	Radio			May 19
Passing Shadows	Edmund Gwenn-Barry Mackay	Fox			May 19
Petterson and Bendel	Adolf Jahr-Sammy Friedmann	Scandinavian Talking Plcts.	Jan. 1	148	Mar. 10
Pledge, The	Line Noro - Jean Galland	Protex	Mar. 13	96	Mar. 24
Red Wagon	Charles Bickford - Raquel Torres - Greta Nissen	British Int'l			
Return of Bulldog Drummond	Ralph Richardson	British Int'l		67	June 16
Saint Anthony of Padua	Carlo Pinzautl	Integrity Film	Feb. 8	90	Feb. 17
Secret of the Loch, The	Seymour Hicks-Frederick Peisley	Associated British Film			June 16
Turkey Time	Tom Walls - Ralph Lynn	Gaumont-British		71	Mar. 24
Two Orphans, The	Yvette Guilbert - Rosine Derean - Renee Saint-Cyr	Blue Ribbon Photoplays	Feb. 6	92	Feb. 24
Volga Volga	H. A. Shilleton	Klinematrade	Dec. 14,'33	78	Jan. 6
Wild Boy	Mick the Miller	Gaumont-British			May 19

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Dec. 23,'33	6
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 rl.
The Queen of Hearts	June 25	1 rl.
Aladdin	July 30	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Elmer Steps Out Walter Catlett	Feb. 26	20
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Held Your Tamper Leon Errol	Dec. 15,'33	20
Plumbing for Gold Sidney and Murray	June 29	2 rls.
Radio-dough Sidney and Murray	Feb. 5	2 rls.
Stable Mates	Apr. 6	2 rls.
When Do We Eat?	Mar. 19	2 rls.
Ten Baby Fingers Sidney and Murray	Jan. 26	2 rls.
KRAZY KAT KARTOONS		
Autograph Hunter	Jan. 5	1 rl.
Bill Pester, The	Nov. 24,'33	1 rl.
Busy Bus	Apr. 20	1 rl.
Bowery Daze	Mar. 30	1 rl.
Cinder Alley	Mar. 9	1 rl.
Curio Shop, The	Dec. 15,'33	7
Masquerade Party	May 11	1 rl.
Southern Exposure	Feb. 5	1 rl.
Stage Krazy	Nov. 13,'33	1 rl.
Tom Thumb	Feb. 16	1 rl.
LAUGHING WITH MEDBURY		
3—In South America	Dec. 22,'33	1 rl.
4—Among the Nordics	Feb. 20	1 rl.
5—In India	Apr. 20	1 rl.
6—In Ethiopia	June 15	1 rl.
MARCH OF THE YEARS		
No. 4—Commander Perry Opens Japan	Nov. 3,'33	11
No. 5—	Jan. 24	1 rl.
No. 6—	Jan. 24	1 rl.
No. 7—	Feb. 24	1 rl.
No. 8—	Mar. 23	1 rl.
No. 9—	May 15	1 rl.
MICKEY McGUIRE COMEDIES		
3—Mickey's Covered Wagon	Nov. 30,'33	18
4—Mickey's Minstrels	Jan. 11	18
5—Mickey's Rescue	Mar. 23	2 rls.
6—Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 3—The Clown Dies	Dec. 14,'33	1 rl.
No. 4—When the Lights Went Out	Dec. 15,'33	1 rl.
No. 5—The Missing Clue	Jan. 22	1 rl.
No. 6—Hidden Evidence	May 30	1 rl.
No. 7—One Way Out	June 15	1 rl.
MUSICALS		
No. 1—Roamin' Through the Roses Art Jarrett	Nov. 16,'33	2 rls.
No. 2—Um-Pa Jack Osterman	Nov. 24,'33	2 rls.
No. 3—School for Romance Lou Holtz	Jan. 31	2 rls.
No. 4—Love Detective Frank Albertson	Feb. 28	2 rls.
No. 5—Women Haters	May 5	2 rls.
No. 6—Susie's Affair	June 1	2 rls.
SCRAPPY CARTOONS		
Auto Show	Dec. 8,'33	1 rl.
Aw, Nurse	Mar. 9	7
Hollywood Babes	Nov. 10,'33	1 rl.
Scrappy's Art Gallery	Jan. 12	1 rl.
Scrappy's Dog Show	May 18	1 rl.
Scrappy's Television	Jan. 29	1 rl.
Scrappy's Theme Song	June 15	1 rl.
Scrappy's Toy Shop	Apr. 13	1 rl.
SCREEN SNAPSHOTS		
No. 1	Nov. 30,'33	1 rl.
No. 2	Dec. 14,'33	1 rl.
No. 3	Jan. 18	1 rl.
No. 4	Feb. 7	1 rl.
No. 5	Feb. 18	1 rl.
No. 6	Mar. 16	1 rl.
No. 7	Apr. 24	1 rl.
No. 8	May 18	1 rl.
No. 9	June 8	1 rl.
WORLD OF SPORT		
Cyclomania	May 30	1 rl.
Dumb Champs	Apr. 20	1 rl.
Harnessed Lightning	May 17	1 rl.
Heigh-Ho the Fox		1 rl.
It's Sport In Any Language	Dec. 30,'33	1 rl.
What Price Speed	Dec. 2,'33	1 rl.
What the Scotch Started	Oct. 6,'33	1 rl.
Winter Thrills	Feb. 4	1 rl.

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vamoire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Dawn to Dawn Julie Hayden	Dec. 25,'33	35
Frankie and Johnny Charles Laughton	Apr. 15	6
Lot in Sodom Frederic Haak	Dec. 25,'33	28
No Woman's Land (Travelogue)	Apr. 15	34

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
An Old Gypsy Custom	Jan. 12	18
Frozen Assets	Nov. 17,'33	19
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
Super Snooper, The	Feb. 9	20
BABY BURLESKS		
Gimme My Quarterback	Jan. 26	9
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
City of Wax	Feb. 9	9
Nature's Gangsters	June 15	1 rl.
Spotted Wings	June 8	1 rl.
CORONET COMEDIES		
Git Along Little Wife	Nov. 3,'33	19
Good Bad Man, The	Dec. 8,'33	22
Hotel Anchovy	Apr. 13	18
Inventors, The	Feb. 2	20
North of Zero	Jan. 19	17
FROLICS OF YOUTH		
Managed Money	Feb. 23	20
Pardon My Pups	Jan. 26	19
What's to Do	Nov. 24,'33	18
MERMAID COMEDIES (Harry Langdon)		
No Sleep on the Deep	Apr. 6	21
Pep's Pal	Dec. 29,'33	18
Trimmed In Furs	Jan. 5	16
MORAN AND MACK COMEDIES		
Freeze-Out, The	Dec. 22,'33	19
MUSICAL COMEDIES		
Elopement	June 29	2 rls.
Going Spanish	Mar. 2	21
Peppin' the Cork	Dec. 15,'33	25
ROMANTIC JOURNEYS		
Canyon of Romance	Dec. 8,'33	10
Lost Race, The	Apr. 13	8
Mediterranean Blues	Feb. 23	9
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Doctor, The	Feb. 23	6
Last Degle, The	Nov. 17,'33	11
Manhattan Lullaby Helen Morgan	Nov. 24,'33	9
Trav'lling the Road Alexander Gray	Feb. 9	9
STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Expectant Father, The	Feb. 16	21
Gold Ghost, The	Mar. 16	21
Love and Babies	June 29	2 rls.
Mr. Adam	Nov. 17,'33	19
TERRY-TOONS		
Busted Blossems	Aug. 10	1 rl.
Holland Days	Jan. 12	6
In Venice	Dec. 15,'33	6
Irish Sweepstakes	July 27	1 rl.
Joe's Lunchwagen	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Last Straw, The	Feb. 23	6
Lion's Friend, The	May 18	6
Little Boy Blue	Nov. 30,'33	6
Mad House, A	Mar. 23	6
My Lady's Garden	July 13	1 rl.
Owl and the Pussycat, The	Mar. 9	6
Pandora	June 1	6
Rip Van Winkle	Feb. 9	6
Robinson Crusoe	Nov. 17,'33	6
See the World	June 29	1 rl.
Shipwrecked Brothers	Nov. 17,'33	6
Slow But Sure	June 15	6
Sunny South, The	Dec. 29,'33	8
Three Bears, The	Jan. 26	6
Village Blacksmith, The	Nov. 6,'33	6
TOM HOWARD COMEDIES		
Big Meow, The	Mar. 9	19
Divorce Sweets	Nov. 30,'33	18
Good Scout, A	Apr. 27	18
TREASURE CHEST		
Air Maniacs	Dec. 15,'33	11
Bosom Friends	Mar. 30	8
Day Dreams	Dec. 8,'33	11
Hula Honeymoon	Mar. 2	7
Pagliacci	Apr. 6	11
Shorts	Nov. 10,'33	10
Song of Vienna	Nov. 3,'33	10
What Does 1934 Hold?	Dec. 22,'33	11

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fashions	Nov. 10,'33	9
Conquest of the Air	Nov. 30,'33	9
Answering the Riot Call	Dec. 22,'33	9
Outdoing the Daredevils	Mar. 2	9
With the Navies of the World	Mar. 23	9
On Western Trails	Apr. 13	9
Chasing the Champions	May 16	9
MAGIC CARPET SERIES		
The Island of Malta	Nov. 3,'33	10
A Day In Tokyo	Nov. 10,'33	9
Byways In Bangkok	Nov. 24,'33	9
Around the Acropolis	Nov. 30,'34	9
Gem of the Sea	Dec. 15,'33	9
Rural England	Dec. 22,'33	9
London Medley	Dec. 29,'33	9
Flemish Folk	Jan. 5	9
Tunisian Travels	Jan. 19	9
Sentinels of the Sea	Jan. 26	9
Roaming the Netherlands	Feb. 9	9
Under Moroccan Skies	Feb. 16	9
A Journey In Flanders	Feb. 23	9
Fortunate Isles	Apr. 13	9
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
MOVIE TINTYPE SERIES		
A Moment of Madness	Nov. 4,'33	10
Helen of the Chorus	Dec. 10,'33	10
The Extravagant Wife	Jan. 5	10
The Girl from the Country	Jan. 19	10
Emma's Dilemma	Feb. 2	10
Love's Old Sweet Song	Feb. 16	10
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)	(Variable)	
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Sammy Fain — With Eton Boys, N. Brokenshire and Evelyn Hoey		7
Cliff Friend — With Peggy Healy, Jack Fulton and Pickens Sisters		9
Benny Davis — With Roy Atwell, Charles Carlile, Martha Ray and Jackie Green		8
Gus Edwards — With Ralph Kirbery, Four Minute Men and John S. Young		9
Stephen Foster—With John Hundley, Nancy McCord and Kelvin Keech		10
Fields and McHugh—With Jack Osterman and Pickens Sisters		9
Carrie Jacobs Bond — With Edwin C. Hill, Ralph Kirbery and Lew White		9
ORGANLOGUES		
Songs of the Hills Radie Rubes		6
Sally Singin' Sam-Don Wallace		7
Night of Romance Donald Nevis-Ann Leaf-John Young		7
Tongue Twisters Irving Kaufman-Lew White		7
Ship of Dreams Ralph Kirbery-Lew White-Kelvin Keech		7
Melody on Parade Irving Kaufman-Lew White		7
Home Again Nick Lucas-Lew White-Kelvin Keech		8
Tintypes Irving Kaufman-Lew White		6
Oriental Phantasy Charles Carlile-Lew White-Kelvin Keech		8
Organ Festival Lew White-Ann Leaf-Dick Liebert-Jesse Crawford		9
Melody Tour Sylvia Froos-Dick Liebert-John S. Young		6
Organlogue-ing the Hits Nick Lucas-Lew White		8
Melodies of Love Carlile-Rawlinson-White		8
Songs of the Range Art Dickinson-Lew White		6
Rhapsody In Black Gary-Rawlinson-White		1 rl.
Wine, Woman and Song Tommy McLaughlin-Lew White-Kelvin Keech		1 rl.
Elli Elli Charles Carlile-Lew White		1 rl.
PET SUPERSTITIONS		
1. Spilled Salt Phyllis Barry-Geo. Lewis-J. Carrol Naish		10
SPECIAL		
She Whoops to Conquer Zasu Pitts-Billy Bevan-Daphne Pollard		2 rls.

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Mixed Nuts	Feb. 17	19
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
Next Week-End	Feb. 24	16
Twin Screws	Dec. 23,'33	19
CHARLEY CHASE		
Another Wild Idea	June 16	19
Cracked Iceman	Jan. 27	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Luncheon at Twelve	Dec. 9,'33	21
IRVIN S. COBB		
Speaking of Relations		18
FITZPATRICK TRAVEL TALKS		
British Guiana	Dec. 16,'33	9
Colorful Ports of Call	Jan. 13	9
Day In Venice	Dec. 2,'33	9
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 rl.
Italy, Land of Inspiration	Feb. 24	9
Scotland, the Bonnie	Nov. 25,'33	9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
GOOFY MOVIES		
No. 1	Dec. 23,'33	9
No. 2	Feb. 24	10
No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		
LAUREL & HARDY		
Dirty Work	Nov. 25,'33	20
Oliver the Eighth	Jan. 13	28
MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	16
Gentlemen of Polish		2 rls.
Roast Beef and Movies	Dec. 2,'33	17
What Price Jazz?		18
ODDITIES		
Attention, Suckers!	June 9	10
Fine Feathers (Color)	Nov. 18,'33	9
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipuns	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		1 rl.
Pro Football		1 rl.
Roping Wild Bears	Feb. 10	9
Trick Golf	Mar. 24	8
Vital Victuals (Color)	Mar. 3	10
OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
TODD-KELLY		
Air Fright	Dec. 23,'33	19
Babes In the Goods	Feb. 10	19
Backs to Nature	Nov. 14,'33	20
I'll Be Suing You	June 23	19
Maid In Hollywood	May 19	20
Soup and Fish	Mar. 31	18
WILLIE WHOPPER		
Davy Jones' Locker	Jan. 13	7
Hell's Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	6
Rasslin' Round		
Reducing Creme	May 19	6
Robin Hood, Jr. (Color)	Mar. 10	8
Spite Flight	Dec. 2,'33	6
Stratos-Fear	Dec. 16,'33	8

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
1. The Seventh Wonder	Dec. 1,'33	10
2. City of the Sun	Jan. 1	10
3. Love's Memorial	Feb. 1	10
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resert	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamor	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Hallowe'en Party	Nov. 3,'33	7
Betty Boop's Life Guard	July 13	7 rl.
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Betty In Blunderland	Mar. 2	7
Dancing on the Moon	July 13	1 rl.
Ha! Ha! Ha!	Mar. 2	7
Parade of Wooden Soldiers	Dec. 1,'33	8
Red Hot Mamma	Feb. 2	8
She Wronged Him Right	Jan. 5	7
HEADLINERS		
All on Deck	Mar. 30	9
Broadway Knights Yacht Club Boys	Feb. 23	10
Little Jack Little Revue Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio	May 11	10
Mr. W's Little Game Alexander Woollcott	June 8	10
New Deal Rhythm "Buddy" Rogers	Apr. 13	6
Radio Roundup, A Molasses 'n' January - Mary Small - The Poet Prince-Vaughn De Leath-Three X Sisters	Nov. 24,'33	11
Station T.O.T.	Jan. 19	10
Underneath the Broadway Moon Isham Jones and Orchestra-Eton Boys	June 29	11
Where's That Tiger? Borrah Minnevitch	Dec. 22,'33	10
HOLLYWOOD ON PARADE		
No. 4	Nov. 10,'33	11
No. 5	Dec. 6,'33	11
No. 6	Jan. 5	11
No. 7	Feb. 2	11
No. 8	Mar. 2	11
No. 9	Mar. 30	11
No. 10	Apr. 27	11
No. 11	May 25	11
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 4—Let's Go Crabbing — Manhattan Nocturne — Irvin S. Cobb	Nov. 3,'33	11
No. 5 — The Old Mill — Jack Frost, Master Decorator—Song Makers of the Nation	Dec. 1,'33	11
No. 6 — Southward Ho — Trees — Gilda Gray	Dec. 29,'33	10
No. 7—Queer Fish—Liquid Air—Lanny Ross	Jan. 26	10
No. 8—Sponging on Old Nassau — What Next, Ladies?—Song Makers of the Nation, Gorden and Revel	Feb. 23	10
No. 9—Song Makers of the Nation, Lewis and Sherman — Winter — Meshle, Child of a Chimpanzee	Mar. 23	10
No. 10 — Here's How — A House for a Song — Song Makers of the Nation, Con Conrad	Apr. 20	10
No. 11—More or Less—The Eyes of Science — Song Makers of the Nation, Ralph Rainger	May 18	10
No. 12—	June 15	10
No. 13—	July 13	10
POPEYE THE SAILOR		
Can You Take It	Apr. 27	7
I Eats My Spinach	Nov. 17,'33	7
Let's You and Him Fight	Feb. 16	7
Man on the Flying Trapeze, The	Mar. 30	7
Seasin's Greetinks	Dec. 8,'33	8
Shoein' Hosses	June 1	7
Sock-a-Bye Baby	Jan. 19	7
Strong to the Finich	June 29	1 rl.
Wild Elephinks	Dec. 29,'33	7
SCREEN SONGS		
I Like Mountain Music Eton Boys	Nov. 10,'33	18
Keeps Rainin' All the Time Gertrude Niesen	Jan. 12	10
Lazybones Borrah Minnevitch	Apr. 13	7
Let's All Sing Like the Birdies Sing	Feb. 9	8
Love Thy Neighbor May Small	July 20	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Sing, Babies, Sing	Dec. 15,'33.	9....
Baby Rose Marie		
This Little Piggie Went to Market	May 25	7....
Singin' Sam		
Tune Up and Sing	Mar. 9	7....
Lanny Ross		
SCREEN SOUVENIRS		
No. 4	Nov. 17,'33.	10....
No. 5	Dec. 15,'33.	10....
No. 6	Jan. 12	10....
No. 7	Feb. 9	10....
No. 8	Mar. 9	10....
No. 9	Apr. 6	10....
No. 10	May 4	10....
No. 11	June 1	10....
No. 12	June 29	10....
No. 13	July 27	10....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS		
No. 5—Kennel Kings	Nov. 24,'33.	10....
No. 6—Areund the Calendar	Dec. 22,'33.	10....
No. 7—Jumping Giants	Jan. 26	11....
No. 8—Horsepower	Feb. 16	11....
No. 9—Flying Bodies	Mar. 23	10....
No. 10—Animal Antics	Apr. 13	10....
No. 11—Marine Marvels	May 11	11....
No. 12—Lucky Anglers	June 8	11....
No. 13—Good Shape	July 6	11....
TWO-REEL COMEDIES		
Circus Hoodoo	Feb. 16	21....
Harry Langdon		
Cold Turkey	Dec. 1,'33.	19....
Joseph Cawthern		
Gold Nuggets	Feb. 2	18....
Walter Catlett		
Just an Echo	Jan. 19	20....
Bing Crosby		
Making the Rounds	July 6	21....
Pallette-Catlett		
New Dealers, The	Apr. 6	20....
Pallette-Catlett		
News Hounds	June 1	20....
Pallette-Catlett		
No More Bridge	Mar. 16	21....
Leon Errol		
Oil's Well	May 4	22....
Chic Sale		
Old Bugler, The	Jan. 5	20....
Chic Sale		
Petting Preferred	Apr. 27	19....
Please	Dec. 15,'33.	22....
Bing Crosby		
Roaming Romeo, A	Dec. 29,'33.	21....
Harry Langdon		
Three Little Swigs	Nov. 10,'33.	21....
Leon Errol		
Up and Down	Mar. 2	21....
Franklin Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
City of Contrasts	Nov. 22,'33.	19....
Newslaugh—No. 2	Dec. 20,'33.	9....
Wonders of the Tropics	Dec. 13,'33.	32....
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant Lion, The	Feb. 14	7....
From Cocoon to Butterfly	Jan. 10	7....
Her Majesty, the Queen Bee	Dec. 1,'33.	6....
Insect Clowns	Mar. 4	7....
Queen of the Underworld	Dec. 6,'33.	7....

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY CARTOONS		
Lion Tamer, The	Feb. 2	9....
Rasslin' Match, The	Jan. 5	11....
BLONDE and RED HEAD SERIES		
Bridal Ball	Feb. 9	21....
Rough Necking	Apr. 27	20....
Undie World, The	June 15	21....
Walking Back Home	Dec. 8,'33.	19....
CHARLIE CHAPLIN SERIES (Reissues)		
The Count	Nov. 17,'33.	21....
The Immigrant	Jan. 19	21....
One A.M.	Mar. 23	18....
Behind the Screen	May 25	2 rls.
CLARK & McCULLOUGH SERIES		
Bedlam of Beards	Apr. 13	18....
Hey Nanny, Nanny	Jan. 12	21....
In the Devil Dog House	Feb. 2	21....
Love and Hisses	June 8	17½..
Odor in the Court	Aug. 2	21½..
Snug in a Jug	Nov. 2,'33.	20....
CUBBY THE BEAR CARTOONS		
Croon Crazy	Dec. 29,'33.	7....
Cubby's Stratosphere Flight	Apr. 20	7....
Galloping Fanny	Dec. 1,'33.	6½..
Gay Gaucho, The	Nov. 3,'33.	7½..
Good Knight	Feb. 23	7½..
How's Crops	Mar. 23	7½..
Mild Cargo	May 18	7½..
Sinister Stuff	Jan. 26	6½..
GRIBDN-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4	19½..
Strictly Fresh Yeggs	Apr. 6	21½..
Suits to Nuts	Dec. 1,'33.	19....
HEADLINER SERIES		
No. 2—Air Tonic	Dec. 22,'33.	21....
No. 3—On Approval	Jan. 5	17....
No. 4—Autobuyography	Mar. 16	20....
No. 5—The Old Maid's Mistake	May 11	20....
No. 6—Well Cured Ham	June 23	20....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Grin and Bear It	Dec. 29,'33.	20½..
In-Laws Are Out	June 29	19....
Love on a Ladder	Mar. 2	18....
What Fur?	Nov. 3,'33.	21....
Wrong Direction	May 18	21....
MUSICALS		
Bubbling Over	Jan. 5	20....
Ethel Waters		
Everybody Likes Music	Mar. 9	19½..
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
Hizzoner	Nov. 17,'33.	21½..
Bert Lahr		
Knifa of the Party	Feb. 16	20....
Lillian Miles		
Ne More West	Mar. 30	19....
Bert Lahr		
Sea Sore	Apr. 20	2 rls.
Strange Case of Hennessy	Dec. 8,'33.	21½..
Cliff Edwards		
MUSICDMEDIES SERIES (Ruth Etting)		
California Weather	Dec. 15,'33.	20½..
Derby Decade	July 12	22....
Torch Tango	Feb. 23	21....
MY BRIDGE EXPERIENCES (Ely Culbertson)		
Three Knaves and a Queen	Nov. 10,'33.	20....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SOGLOW'S "THE KING" CARTOONS		
Art fer Art's Sake	May 11	6....
Cactus King	June 8	1 rl..
Jest of Honor	Jan. 19	7....
Jolly Good Felons	Feb. 16	7....
On the Pan	Nov. 24,'33.	7....
Pals	Dec. 22,'33.	7½..
Royal Good Time, A	Apr. 13	7....
Sultan Pepper	Mar. 16	7....
SPECIALS		
Grand National Irish Sweepstake Race, 1934	Apr. 2	10....
So This Is Harris	Jan. 19	28....
VAGABOND ADVENTURE SERIES		
Cuba	Nov. 10,'33.	10½..
Gibraltar, Guardian of the Mediterranean	May 4	8....
Holy Land	Feb. 16	10....
Madeira, Land of Wine	Mar. 30	9....
Moorish Spain	Jan. 12	10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Gala Premiere	June 30,'33.	7....
16. Puppy Love	Aug. 14,'33.	8....
17. Steeple Chase	Sept. 1,'33.	7....
18. The Pet Shop	Sept. 22,'33.	8....
(NEW SERIES)		
1. Giant Land	Nov. 15,'33.	7....
2. Mickey Shanghaied	Jan. 15	7....
3. Camping Out	Feb. 16	7....
4. Playful Pluto	Mar. 16	7....
5. Gulliver Mickey	May 19	9....
6. Mickey's Steamroller		1 rl..
SILLY SYMPHONIES		
12. Lullaby Land	Aug. 18,'33.	7....
13. Pied Piper	Oct. 6,'33.	7....
(NEW SERIES)		
1. The Night Before Christmas	Dec. 15,'33.	8....
2. The China Shop	Jan. 15	8....
3. Grasshopper and the Ant, The	Feb. 23	8....
4. Funny Little Bunnies	Mar. 30	9....
5. The Big Bad Wolf	Apr. 20	9....
6. The Wise Little Hen	June 7	1 rl..

UNIVERSAL

Title	Rel. Date	Min.
GOOFYTONE NEWS		
No. 3	Dec. 25,'33.	10....
No. 4	Jan. 29	9....
No. 5	Mar. 5	8....
No. 6	Mar. 19	9....
No. 7	Apr. 30	9....
OSWALD CARTOONS		
Annie Moved Away	May 28	7....
Candy House, The	Jan. 15	9....
Chicken Reel	Jan.	8½..
Chris Columbo, Jr.	July 23	1 rl..
County Fair	Feb. 5	7....
Gingerbread Boy	Apr. 16	6....
Goldilocks and the Three Bears	May 14	8....
In the Zoo	Nov. 6,'33.	7....
Kings Up	Mar. 12	7....
Merry Old Soul	Nov. 27,'33.	8....
Parking Space	Dec. 18,'33.	7....
Toy Shoppe, The	Feb. 19	7....
Wax Works, The	June 25	1 rl..
William Tell	July 9	1 rl..
Wolf, Wolf	Apr. 2	8....
RADIO STAR REELS		
Boswell Sisters, The	Dec. 6,'33.	21....
Nick Kenny—No. 4		
STRANGE AS IT SEEMS SERIES		
No. 34—Novelty	Nov. 20,'33.	9....
No. 35—Novelty	Dec. 18,'33.	10....
No. 36—Novelty	Jan. 22	11....
No. 37—Novelty	Feb. 26	10....
No. 38—Novelty	Apr. 23	9....
No. 39—Novelty	May 21	10....
UNIVERSAL COMEDIES		
Beau Bashful	June 6	2 rls.
Herbert Corthell		
Big Casino, The	Nov. 29,'33.	21....
(Mentone No. 4)		
Born April First	Mar. 14	21....
Sterling Holloway		
Broadway Varieties	Feb. 14	20....
(Mentone No. 7)		
Ceiling Whacks	Mar. 28	20....
Henry Armetta		
Ed Sullivan's Headliners	May 2	20....
(Mentone No. 10)		
Financial Jitters	July 3	2 rls.
Eddie Nugent-Grady Sutton		
Full Coverage	Feb. 28	21....
Henry Armetta		
Good Tima Henry	May 3	20....
Henry Armetta		
Heartburn	Apr. 11	20....
Sterling Holloway		
Meeting Mazie	Dec. 20,'33.	20....
Sterling Holloway		
Mountain Music	Jan. 3	18....
Louise Fazenda		
Not the Marrying Kind	Nov. 22,'33.	20....
Sterling Holloway		
Out of Gas	Nov. 8,'33.	21....
Louise Fazenda		
Paisle Waisle	Jan. 31	20....
Henry Armetta		
Pest, The	Apr. 18	19....
(Mentone No. 9)		
Picnic Perils	July 18	2 rls.
Sterling Holloway		
Pie for Two	Dec. 13,'33.	21....
James Gleason		
Pleasing Grandpa	June 20	20....
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Supper at Six	Dec. 27,'33.	18....
(Mentone No. 5)		
There Ain't No Justice	May 23	19....
Corthell and Hurst		
Trifle Backward, A	Jan. 17	19½..
Vince Barnett		
Vaudeville Days	Mar. 21	21....
(Mentone No. 8)		
Vaudeville on Parade	Jan. 24	20....
(Mentone No. 6)		
Where's Elmer?	Feb. 7	20....
Vince Barnett		

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 4—Turkey in the Raw	Nov. 4,'33.	21....
Gus Shy		
No. 5—In the Dough	Nov. 25,'33.	22....
Roscoe (Fatty) Arbuckle		
No. 6—Here Comes Flossie	Dec. 9,'33.	18....
Ben Blue		
No. 7—Tomalio	Dec. 30,'33.	21....
Roscoe (Fatty) Arbuckle		
No. 8—How D'Ya Like That?	Jan. 13	18....
George Givot-Chas. Judels		
No. 9—Nervous Hands	Feb. 3	21....
Ben Blue		
No. 10—Pugs and Kisses	Mar. 10	21....
Charles Judels		
No. 11—Mushrooms	Feb. 17	20....
Harry Gribbon		
No. 12—Foiled Again	Mar. 24	20....
Ben Blue		
No. 13—Very Close Veins	Apr. 14	20....
Ben Blue		
No. 14—Corn on the Cop	Apr. 28	20....
Harry Gribbon		
No. 15—I Scream	May 19	20....
Gus Shy		
No. 16—Salted Seanuts	June 2	20....
Chas. Judels-George Givot		
No. 17—The Prize Sap	June 23	20....
Ben Blue		
No. 18—Art Trouble	June 23	20....
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19....
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11	19....
Ben Blue		
BROADWAY BREVITIES		
No. 7—Yeast Is Yeast	Nov. 11,'33.	20....
Tom Patricola		
No. 8—The Mild West	Nov. 18,'33.	23....
Janet Reade-Olive Borden		
No. 9—Girl Trouble	Dec. 2,'33.	20....
Mitchell and Durant		
No. 10—Around the Clock	Jan. 16	21....
Norma Terris-Four Eton Boys		
No. 11—Plene Crazy	Dec. 23,'33.	20....
Dorothy Lee-Arthur and Morton Havel		
No. 12—Kissing Time	Dec. 16,'33.	22....
Jane Fromen-Georges Metaxa		
No. 13—A Little Girl With Big Ideas	Jan. 20	29....
Molly Picon		
No. 14—Not Tonight, Josephine	Jan. 27	21....
Frank McHugh-Kitty Kelly (Technicolor)		
No. 15—Picture Palace	Feb. 10	21....
Hal LeRoy		
No. 16—Come to Dinner	Feb. 24	21....
No. 17—Business Is a Pleasure (Technicolor)	Mar. 3	17....
No. 18—Look for the Silver Lining	Mar. 17	30....
Dorothy Stone		
No. 19—Let's Play Post Office	Mar. 31	21....
Jean Sargent		
No. 20—Story Conference	Apr. 7	20....
Lillian Roth		
No. 21—Morocco Nights (Technicolor)	Apr. 21	18....
No. 22—Private Lessons	May 5	22....
Hal LeRoy		
No. 23—Masks and Memories	May 12	30....
Lillian Roth		
No 24—Murder In Your Eyes	May 26	20....
No. 25—Service with a Smile	July 28	21....
Laon Errol (Technicolor)		
No. 26—Darling Enemy	June 9	19....
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	20....
Bernice Claire-J. Harold Murray		
No. 28—King for a Day	June 30	19....
Bill Robinson		
No. 29—The Song of Fame	July 7	19....
Ruth Etting		
No. 30—The Winnah	July 21	20....
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19....
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20....
Mitzi Mayfair-Roscoe Ails		
LOONEY TUNES		
No. 2—Buddy's Beer Garden	Nov. 11,'33.	7....
No. 3—Buddy's Show Boat	Dec. 9,'33.	7....
No. 4—Buddy the Gob	Jan. 13	7....
No. 5—Buddy and Towser	Feb. 24	7....
No. 6—Buddy's Garage	Apr. 14	7....
No. 7—Buddy's Trolley Troubles	May 5	7....
No. 8—Buddy of the Apes	May 26	7....
No. 9—Buddy's Bearcats	June 23	7....
No. 10—Buddy the Woodsman		1 rl..
MELODY MASTERS		
Eddie Duchin and Band	Nov. 25,'33.	10....
Borrah Minnevitch and His Harmonica Rascals	Dec. 23,'33.	10....
Jack Denny and Band	Jan. 20	10....
Mills Blue Rhythm Band	Feb. 17	10....
Vincent Lopez	Mar. 17	10....
A Big City Fantasy	Apr. 14	9....
Phil Spitalny		
Isham Jones	May 12	10....
Tin Hat Harmony	June 6	10....
Abe Lyman		
A Jolly Good Fellow	July 9	10....
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10....
MERRIE MELODIES		
Sitting on a Back Yard Fence	Dec. 16,'33.	7....
Pettin' In the Park	Jan. 27	7....
Honeymoon Hotel (Cinecolor)	Feb. 17	7....
Beauty and the Beast (Cinecolor)	Apr. 14	7....
Those Were Wonderful Days	Apr. 28	7....
Goin' to Heaven on a Mule	May 19	7....
How Do I Know It's Sunday?	June 9	7....
Why Do I Dream These Dreams?	June 30	7....
MUSICAL WORLD JOURNEYS E. M. NEWMAN		
Heart of Paris	Nov. 11,'33.	9....
Italy, the Old and the New	Dec. 9,'33.	11....
Cannibal Islands	Jan. 6	10....
Spanish America	Feb. 3	10....
Jerusalem, the Holy City	Mar. 3	10....
Picturesque Slam	Mar. 31	10....
Slackers of the Jungle	Apr. 28	16....
East Indies	May 26	10....
Central America	June 23	10....
Dark Africa	Aug. 11	10....
A Visit to the South Sea Islands	July 21	10....
JOE PENNER COMEDIES (Reissues)		
Gangway	Apr. 14	2 rls.
Making Good	Apr. 21	1 rl..
You Nasty Man (formerly "Here Prince")	Apr. 28	2 rls.
Service Stripes	May 5	1 rl..
Where Men Are Men	May 12	2 rls.
A Stuttering Romance	May 19	1 rl..
Toreador	May 26	2 rls.
PEPPER POT		
No. 5—Notre Dame Glee Club	Nov. 4,'33.	8....
No. 6—Harry Warren	Nov. 18,'33.	10....
No. 7—Easy Aces	Dec. 2,'33.	10....
No. 8—Little Miss Mischief	Dec. 6,'33.	10....
No. 9—Movie Memories	Dec. 30,'33.	9....
No. 10—The Tune Detective	Jan. 13	9....
Sigmund Spaeth		
No. 11—Mississippi Suite	Jan. 27	9....
No. 12—The Wrong Wrong Trail	Feb. 10	10....
Block and Sully		
No. 13—Song Hits, with Roy Turk	Feb. 24	11....
No. 14—Easy Aces, No. 2	Mar. 10	10....
No. 15—Pure Feud	Apr. 21	10....
Edgar Bergen		
No. 16—A Cabinet Meeting	Apr. 7	10....
Radio Ramblers		
No. 17—Just Concentrate	June 2	10....
Lulu McConnell		
No. 18—Those Were the Days	May 5	10....
No. 19—Radio Reel No. 1	May 19	10....
Jessel-Van		
No. 20—Penny A Peep	June 30	9....
No. 21—Hollywood Newsreel	Mar. 24	9....
No. 22—Radio Reel No. 2	June 16	10....
No. 23—Dad Minds the Baby	July 14	9....
No. 24—Bergen in at the Race	July 21	10....
No. 25—The Stolen Melody	July 28	10....
No. 26—Camera Speaks	Aug. 11	9....

SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
FIRST DIVISION		
Young Eagles	July 1	2 rls.
Boy Scouts		(each)

MASCOT

Burn 'Em Up Barnes		
Jack Mulhall-Lola Lane-Frankie Darro		
Fighting with Kit Carson	July 6,'33.	20....
Johnny Mack Brown-Noah Beery		(each)
Lost Jungle, The	Apr. 1	20....
Clyde Beatty		(each)
Mystery Squadron, The	Dec. 23,'33.	20....
Bob Steele		(each)
Wolf Dog, Tha	Sept. 30,'33.	2 rls.
Rin Tin Tin, Jr.-Frankie Darro-Boots Mallory		(each)

PRINCIPAL

Chandu	Sept.	2 rls.
(8 episodes)		(each)
Tarzan, the Fearless	Aug. 11,'33.	20....
Buster Crabbe		(each)

UNIVERSAL

Gordon of Ghost City	Aug. 14,'33.	20....
Buck Jones-Madge Bellamy		(each)
Perils of Pauline	Nov. 6,'33.	20....
Evalyn Knapp-Robt. Allen		(each)
Pirate Treasure	Jan. 29	20....
Richard Talmadge-Lucille Lund		(each)
Red Rider, The	July 16	20....
Buck Jones (15 episodes)		(each)
Vanishing Shadow, The	Apr. 23	20....
Onslow Stevens-Ada Ince		(each)

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